SCREEN RADIO MUSIC STAGE

VARIETY

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TOP TELE TIME LURES TOP COIN

Decca Reaching for 10,000,000 Disks Monthly; Albums Taking Major Slice

By ABEL GREEN

Jack Kapp confidently expects Decca Records to press 10,000,000 disks a month by the fall. And that's news not only in the disk business but for all show business as it proves there is no ceiling to record sales.

An element which has stepped up the disk merchandizing business and raised the ceilings on all phonograph record manufacturers has been the mass-production of albums. The idea of waxing the original Broadway casts of hit musicals started with Kapp. The Decca prexy has made a bet with Richard Rodgers and Oscar Hammerstein 2d that not only will their "Oklahoma!" album hit 1,000,000 in sales, but he also has pegged the summer of 1948 as the time when that mark will be achieved, as the musical snowballs in continuing popularity. On Feb. 8, last, Kapp gave Rodgers & Hammerstein a party to commemorate the 600,000 sales mark of Decca's "Okla"

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Blind Leader of WMC's Hillbilly Troupe Quits To Devote Life to Sightless

Memphis, April 30.

Bob McKnight, leader the past eight years of the Ranch Boys, hillbilly troupe on WMC here, quit this week to become an industrial placement officer with the West Tennessee office of Vocational Rehabilitation Services for the Blind.

McKnight, himself blind since an accident 16 years ago, said he wants to devote his life to helping others who cannot see to find a place for themselves in the world of business.

He has been working with the government-financed organization on a part-time basis since September. In six months, he has obtained jobs for 25 blind persons, helped arrange treatment for others who have regained or are regaining their sight, and has obtained training scholarships for others.

The Ranch Boys will continue under direction of Freddie Boy Burns, who has been McKnight's secretary and partner these eight years. Two other blind musicians, Jimmie Smith and Roy Martin, are remaining with the outfit.

'Dear Ruth' USOers Hopped by Air-Fright

Tokyo, April 30.

Airfright, not stagefright, stopped the show from going on. The ingenue of the USO group playing "Dear Ruth" refused to get into a plane flying the company to Korea just before take-off time. With no suitable replacement available, Cora Smith, who plays Ruth, also refused to go.

The company is now waiting here for shipment to the U. S.

Wanger Flirts Noel

Hollywood, April 30.

Negotiations are on between Walter Wanger and Noel Coward for latter to sign a director-writer deal.

Wanger understood angling for Coward to direct and write the screenplay of Rosalind Lehman's "The Ballad and the Source."

Cantor's 20G Deal In Switch to Pabst

Negotiations have been wrapped up, marking the exiting of Eddie Cantor from Bristol-Myers sponsorship to take over the Friday night CBS Pabst slot as successor to Danny Kaye. Warwick & Legler, agency on the Pabst account, and others involved are keeping it under wraps, but deal for Cantor to take over under the beer auspices was sewed up over the weekend. Cantor starts for his new sponsor in September, 1947, with present ticket for Bristol-Myers running out 39 weeks from next October. Deal is one of most attractive in radio to date, calling for $20,000 per show.

Despite big coin, move comes as

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WOR MEASURING FOR LONG PANTS

Although its silver jubilee won't occur until next year, WOR, N. Y., is already planning its celebration. With its 25th anni due Feb. 22, 1947, station has set up a silver jubilee planning committee, consisting of Dick Pack, publicity, chairman; Gene Thomas, sales; Nat Abramson, programming; Jack Poppele, engineering; and Lenore Hershey, promotion.

Ambitious plans are being lined up for a week of hoopla, with listener and advertiser ticups; civic, state and federal groups brought in; and every promotion medium used. Grand ballroom of Waldorf-Astoria has already been reserved for the Feb. 22 date.

Station started in a corner of the rug and phonograph dept. of Bamberger's dept. store, Newark, as a promotion venture to plug sale of radios, rather than as a commercial broadcaster.

Queensberry's Lectures

The Marquess of Queensberry, grandson of founder of modern sports code, will arrive in the U. S. from England, May 8, for a lecture tour of two months under management of National Concert & Artists Corp.

Marquess' lectures will be built around theme of applying the rules of sport to world affairs.

CLIENTS WANT IN ON GROUNO FLOOR

Despite the fact that many industry observers believe that television won't get rolling, as one of the major facets of show business, until possibly five years hence, sponsors are already realizing the necessity of grabbing up "cream time" segments. They've learned their lesson from radio and the current SRO conditions that prevail and want to get in while the getting is good, even though video is still in the short pants experimental stage.

First major radio bankroller to wrap up an hour weekly programming on television is Standard Brands. Beginning May 9, the outfit, one of the top spenders in radio, takes over Thursday nights 8 to 9 o'clock via WNBT (NBC, N. Y.) with a variety show representing a

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Illness of Eve Sully Disbands Block & Sully Act, Former Going Solo

Jesse Block and Eve Sully will end their career as a team tonight (Wednesday) at conclusion of their date at Loew's State, N. Y. After 20 years as a duo, Block starts as a single at the Kitty Davis Airliner, Miami, May 26. Miss Sully (Mrs. Block) will retire because of poor health. She was hospitalized for a while during their recent 11-months stay overseas for USO-Camp Shows.

During current stand at the State, Block is doing a partial break-in as a solo turn. He's doing the first six minutes of their act alone.

DINAH SHORE TO PLAY PAR, N.Y., AT 10G PER

Dinah Shore will play her first New York vaude date in five years at the Paramount theatre, N. Y., starting around July 1, at salary reported to be $10,000 weekly. Gil Lamb will be on the same bill, but band hasn't yet been set. Probability is the Par will try to book a name leader to handle a Local 802 orch.

Whether Miss Shore will play other vauders hasn't yet been determined.

Whiz (With Sound)

Washington, April 30.

The agency boys are thinking fast these days.

On the heels of that jet-propelled 29-minute N. Y. to Washington plane quickie last week between the fade-in and fade-out of NBC's "The National Hour," the boys would now like to see how much distance a plane can wrap up during a spot announcement.

$12,000,000 Deal Envisions Purchase Of N. Y. Mirror in Battle of the Tabs

An unusual newspaper deal, aimed at providing extremely heavy competition to the New York Daily News via the Daily Mirror, is the subject of a lot of secret huddling going on in New York and Washington currently.

Behind the deal are several bankers and bigtime industrialists, with a total of $12,000,000 pledged, and the possibility that the ante may go up to $20,000,000 if that much is needed.

The central idea is to buy the Mirror from the William Randolph Hearst organization, keep most of the Mirror's present features, but alter its editorial slant to the liberal side. Following such alteration, the new owners will take all steps in a promotion campaign to attempt taking tabloid leadership out of the hands of the Daily News.

Hearst has not yet been approached with a formal offer for the Mirror, but the backers of the idea believe they could buy the Mirror, and

(Sontinued on page 64)

Nobels Nix Film Biog

Hollywood, April 30.

Nobel family in Paris turned down a six-figure offer from a Hollywood studio for rights to produce the life story of Alfred Nobel, Swedish inventor of explosives and international philanthropist.

Previous offers were also rejected.

GIs' Film Habits Paying Off Big

Minneapolis, April 30.

One of the main reasons for the continuation of the exceptionally big business at theatres here and throughout the territory is the fact that returning GIs apparently became greater film fans than ever while in the armed services and are now a big boxoffice asset, according to the trade here.

Still flush with funds, these former servicemen in many instances take in all the new pictures nearly every week, attending theatres from two or three to as many as seven times a week, it's shown by surveys taken at two loop first-run houses.

The boys are passing up the night clubs and theatre cafes for the film

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PASCAL CENSURED FOR 'CAESAR' COST

London, April 30.

General Council of Assn. of Cine-Technicians at its April session (28) severely censured Gabriel Pascal's exorbitant expenditure and time in making "Caesar and Cleopatra" and also voted that Americans be kept from using British studios for making pictures. It further requested that the government limit the number of film inportations.

Council also voted against allowing Pascal to make films here, unless specially controlled. This led to the report that Pascal will not produce "Saint Joan," but Bernard Shaw has emphatically denied this, also revealing that the cost of "Caesar" was closer to $3,200,000 than $5,000,000. Latter figure has been generally assumed to be correct cost for this big film spectacle.

MacDonald-Eddy Again

Hollywood, April 30.

Jeannette MacDonald and Nelson Eddy, operatic film duo not seen together since before the war, are now reading scripts owned by several indies in a move to return together to pictures.

Plans are to choose a script with an August shooting date to permit winter concert tours by the pair.

From the Volga to Texas, New Locale for Russian Film Remake by Columbia

Hollywood, April 30.

In a unique deal with the Soviet film trust, Columbia has bought the world rights to the Russian musical film, "They Met in Moscow," for Rita Hayworth's next picture, after the currently shooting "Down to Earth." Don Hartman will produce and Orson Welles will direct in fulfillment of commitment Columbia has with Welles. Despite their estrangement, Miss Hayworth okayed choice of Welles as director but the professional partnership is not linked with any plans for personal reconciliation.

Columbia version of the Russian film will transfer the locale from the Russian steppes to the Texas plains. Story, according to the VARIETY film review of the Russian film in June, 1944, concerns a love affair between a swine herdress and a shepherd who met briefly at a fair and then carried on their romance long distance across the vast Russian spaces. The review stated: "It is one of the better efforts from Russe studios, with musical score and ballading standout."

Molly Picon's Santa Claus Tour for European DPs

Molly Picon and her husband, Jacob Kalich, leave for Europe on the S. S. Santa Paula May 4 to entertain at Displaced Persons camps in Europe. They plan tours through France, Belgium, Switzerland and Poland on an itinerary arranged for them by the Hebrew Actors Union and the Jewish Labor Committee. In addition to entertaining, pair will pass out gift packages to include cosmetics for femmes, and story books and pencils for children.

Bill Robinson Kudosed By All Show Business on 60th Anni of Terp Bow

By JOE COHEN

Bill Robinson acknowledged his 60th anni in showbusiness Monday (29) at a celebration at the Zanzibar, N. Y., in what is regarded as one of the greatest turnouts ever accorded a performer on Broadway. Tribute paid by showbusiness was a token of the industry's regard for the 67-year-old Bojangles.

Main honors heaped upon Robinson, aside from all the kind words that went over WEAF, N. Y., included the presentation of a plaque by Gene Buck, president of the American Society of Composers, Authors and Publishers and award of a lifetime membership in the American Guild of Variety Artists by Dave Fox, secretary of the N. Y. AGVA local who represented Matt Shelvey, talent union's national administrator.

The event evoked some nostalgic moments to showbiz oldtimers. Those turning out included performers many years in retirement. Among them Maude Nugent, who composed "Sweet Rosie O'Grady"; Lucy Daly Ward, Billy Gould, Tom Smith (& Austin); Mae Murray, now a lecturer, and Harland Dixon (Doyle &)

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16m Prints for Private Use Now Written Into Film Names' Contracts

New gimmick being demanded in contracts by Hollywood stars, directors, writers and producers is that they be provided with a 16m print of their pictures for their "files." Most companies agree to the provision, since the cost is minor.

Result of this new demand has been the growth of large-scale intramural 16m circuits. Each of the prints does the rounds of a good many of its owner's pals before it finally end up in his "files." In return for lending his friends a print of his picture, they, of course, will send over a print of their latest as soon as it is ready. So the circuit soon reaches a formidable size.

There has been no dificulty to date on prints getting permanently out of the hands of their owners, although that is a growing concern on the part of the companies, with the films doing so much traveling. Whole deal on providing such prints probably will be scotched if any are found to have slipped into the black market.

The 16m circuits are a variation of 35m circuits in the homes of top industry execs and stars. A number of them have their own projection rooms and borrow films from the studios on a more or less regular basis.

Many Film, Radioites In Civilian Advisory Group

Washington, April 30.

Prominent film and radio people are included in the list of 58 persons appointed last week by Navy Secretary James Forrestal to a new Navy Civilian Advisory Committee.

Among them are: Gene Markey, Robert Montgomery, Niles Trammell, NBC prexy; Frank Stanton, CBS prexy; Robert C. Hinckley, v.p. of ABC; J. Raymond Walsh, of Station WMCA, New York, and Gardner Cowles, Jr., head of the Cowles radio and publishing empire.

Many others in the group are writers and in the publishing biz, indicating that one of the things the Navy has on its mind is a better public relations job.

"Fundamental aim of the committee," it was explained, "is to advise the Navy on matters of policy and program dealing with the non-military phases of a serviceman's life."

Porter Joins the 3 B's

Hollywood, April 30.

Cole Porter finally landed on the same program with Bach, Beethoven and Brahms. Occasion was the annual concert Monday (29) given by children of film folk who are pupils of music teacher Leila Perry. Boris Karloff's daughter played "Don't Fence Me In."

Other film notables represented were daughters of Joan Crawford and Ingrid Bergman, also children of Orson Welles, Vincent Price, Larry Adler, Henry Ginsberg and Arthur Schwartz.

Sports Shorts

Plane chartering outfits affording fast transportation for sports devotees in various localities have developed recently, designed to supplant the former special train trips. First of such projects starts Saturday (4) when planes from New York, Chicago and other points fly to the Kentucky Derby, returning immediately after the races. Cost of the trip includes a ticket to the track. Similar plane trips will be available for the Louis-Conn fight, flights starting at Chicago, St. Louis, Detroit and Pittsburgh and returning to the points of origin an hour after the bout ends. Trip from Chicago and return will cost $130 and passengers may reserve tickets for the flight. Century Air Transport group has tied up around 3,000 tickets at various prices for its patrons. Figured the gross on the flights alone by that outfit will top $300,000.

Yankee ball club management has held out 4,000 Louis-Conn fight tickets, which are available to fans who have bought season boxes at the Stadium. Price for front top tier box tickets is $100, same as on the field.

Yankee Stadium's private clubroom facilities, opening two hours before game time, closing 1½ hours after each home game, with hot lunches to be served soon to members and their guests.

50,000 Capacity Stadium And 15,000 Civic Aud On Toronto's Bldg. Agenda

Toronto, April 30.

A new War Memorial Stadium seating 50,000 and a Civic Auditorium to hold 15,000 people, are included in the postwar plans for the new setup of the Canadian National Exhibition, according to Elwood Hughes, general manager. The promise followed a fire a few days ago which caused $250,000 damage when the present grandstand was two-thirds destroyed. The postwar program of the C. N. E. has the support of Mayor Bob Saunders of Toronto.

Since the outbreak of war, the Expo buildings and 387 acres of grounds have been used as a training centre for army and air men and is still a demobilization point; but a re-building plan aims at transforming the setup into one of the finest annual exhibitions in North America. Several existing buildings will be demolished and replaced with modernistic structures, some to be erected by the C. N. E. and others by industrial trade groups. Bell Telephone Co. of Canada and the Toronto Transportation Commission propose to put up their own buildings.

Plans also include new elevated motor highways, up-to-date landscaping and the installation of many fountains throughout the grounds. Use will also be made of the Lake Ontario waterfront for elaborate aquatics. The famed Royal Canadian Dragoons barracks, built in 1840, are to be torn down, according to present plans but it is expected there will be citizens' revolt on this proposal, offset by transforming the fort-like structures into a military museum as a further C. N. E. attraction-draw. Railways have promised not to operate coal-burning locomotives in the vicinity during the resumption of the annual two-weeks' exposition expected to be held again in 1947.

More Taxis the Key To Harlem's Cafe Revival

Appearance of new taxis in New York is reviving hopes of Harlem nitery ops that ofay trade will soon be traveling uptown to the sepia sector cafes. They claim once there are enough cabs to take care of the entire town, then white patronage will be turning up in increasing numbers. Meantime the Harlem cafes are doing big business because

Most top clubs are spending heavy dough on their shows. Ethel Waters, a Cotton Club fave in the '20s, will make her first Harlem nitery appearance in sometime at the Club Baron, May 8, on a bill with Hot Lips Page orch.

202nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"9 times for me, and the current show is the best yet."
DICK POWELL.

Jap Inflation KO To Geishas' Biz

Tokyo, April 30.

Prices in the Geisha girl market are soaring so wildly that the business is in danger of being wiped out for lack of customers. Black market tabs are prevailing with one guest for one evening costing the bighearted host about 2,000 yen. With financial restrictions freezing all bank accounts, there's hardly anyone around with that kind of coin to spend on such non-essentials. Price of 2,000 yen per person per evening—without privileges—means $133 in American money, although its actual purchasing power is about $25. That's still high compared to the old days when a call on a Geisha in Tokyo's best houses cost only 10.75 yen an evening or about $2.75 American style.

A man with a family of five is permitted nowadays to withdraw only 500 yen a month from his account and get paid the same amount from his employer—legally. Plenty of chisellers are in currency here who get around the restrictions by swinging it on the expense account. But there aren't enough of this type to keep the Geisha racket going in high.

ARMY AND NAVY DEPTS. CITE USO-CAMP SHOWS

Washington, April 30.

War and Navy Departments issued a citation Tuesday (30) to the USO-Camp Shows, Inc., for their work in connection with the war efforts. Jointly cited were other groups affiliated to the USO including the YMCA, National Catholic Community Service, Jewish Welfare Board, YWCA, the Salvation Army, and the National Travelers Aid.

USO-Camp Shows was commended for providing live entertainment for the armed forces in training, in hospitals, on outpost duties and in combat areas around the world. The agency was honored for contributing directly to the morale of the men and women on all fighting fronts. More than 5,000 USO performers were sent overseas and entertainment was provided occupation forces in Germany and Japan and to military personnel awaiting shipment home.

Bing Sells Del Mar Holdings for $481,250

Hollywood, April 30.

Bing Crosby sold his interests in the Del Mar Turf Club to a new company headed by Charles H. Carr, currently U. S. attorney for Southern California. Chairman of the board and one of the chief stockholders is Arnold M. Grant. Other board members are Jerry Giesler, former head of the State Racing Commission; Mike Todd, stage and film producer; and Donald B. Smith, chief of Del Mar Charities.

Crosby was paid $481,250 for his 875 shares of stock. New combination bought the controlling interest, 1,100 shares, for a total of $640,000.

BETTY FIELD'S REST

Betty Field, who withdrew from "Dream Girl," current Broadway hit, leaves for Bermuda this week to rest for an indefinite period.

Miss Field was replaced in the lead role by Haila Stoddard on Monday (29).

The Berle-ing Point

By Milton Berle

Finally got to see the circus...Horses in the ring, lions in the cage and wolves in the balcony...One of the painted clowns broke out in a rash...First time I ever saw measles in Technicolor...There must be a shortage of help at the circus...when we went in Gargantua was taking tickets...At one of the sideshows they have a three-headed man who's always having arguments with himself...His right head is a Republican, his left head is a Democrat and the middle one keeps saying, "Comes the revolution, you'll vote my way!"

The Great Wit Way

Appeared at the Cancer Drive Show with Ed Sullivan, who has played so many benefit banquets that when he sees a plate of chicken a la king he gets up and makes a speech.

A Broadway press agent's best asset is his lie-ability.

If shapely Carole Landis ever gets her own radio program, it should be called The Good Wool hour.

Harvey Stone asked me how old my baby Vicki is...I told him, "400 diapers."

Broadway is a place where you buy a sandwich named after someone you'd rather bite in person.

Would you call a sustaining program a layoff set to music?

With the summer season approaching, I know an actor who has just gone from Social Security to Social Director.

My mother is going into the hat business...She has one number that features a live pigeon on top of the hat...If you don't pay the bill—the hat flies back to the shoppe.

There's No Truth To the Rumor

That Dinah Shore is taking singing lessons from Sadie Banks....That Maxie Rosenbloom had pleats put in his cauliflower ear...That Leo Durocher has been named a delegate to the UN...That Leonard Lyons allows Bennett Cerf to proof-read his column...That the reason Tony Canzoneri does so well in nightclubs is 'cause he borrows Oscar Levant's IQ ..That Bob Crosby is trying to lose his hair—so he can look more like Bing.

Coast-to-Coasting

My brother (the one who can't sleep because he dreams that he's working) beat the first four races yesterday at Jamaica...he didn't get there until the 5th.

Overheard at Ciro's bar in New York: "Well, here's looking at you—which is why I need this drink."

No wonder Solly Violinsky is so happy...he says he's laying off for more money this year than he did last year.

Peggy Joyce couldn't decide between marriage or a career, so she made a career out of marriage.

Understand the owner of the Coney Island Flea Circus lost his whole act during the winter...he's going to have to start from scratch.

Sidney Greenstreet, to help the people in Europe, has given up his usual amount of bread...that takes care of three countries already.

Know a radio producer who looks so tired he could put a benzedrine to sleep.

Hangnail Descriptions

Paulette Goddard's sweaters: 100% woolf!...Ann Corio: Nuder gender...Tommy Manville: Cashanova...Rita Hayworth: A Gilda'd Lily...N. Y. Giants: Ott and bothered!...Borscht Circuit Comics: a derma-dozen...W. C. Fields: Quick-hic!

Berled Eggs

Hal Block saw a show on Broadway that was so bad four empty seats got up and walked out.

Since one critic called me a "screwball" I've been getting offers to play third base for Mexico.

Know a nightclub comic who's getting laughs without a prizefighter.

There's one agent in town that handles only girls...and they've got the fingerprints to prove it.

Sure miss the Jim Wong troupe with me at the Carnival...my laundry looks awful!

Jan Murray was squelching a heckler who was giggling in the wrong places...The heckler quipped back, "Look, Murray, if you can ad-lib your jokes, I can ad-lib my laughs."

Addenda

This week Bill Robinson celebrated the 60th anniversary of his dancing...I celebrated the 60th anniversary of my material.

Precedent

When Harry Kurnitz, Hollywood scripter now in New York, first heard of the Imperial theatre (N. Y.) mishap, because of the faulty girders, which delayed the premiere of "Annie Get Your Gun," he observed:

"This is probably the first time in legit history where something besides the book needs tightening."

Multiple Air-Legit Stint Floors Iron-Man Godfrey

Arthur Godfrey, carrying a backbreaking schedule of nearly four hours of broadcasting daily, plus his chore as intra-skit gabber on the legiter "Three to Make Ready" (Adelphi, N. Y.), collapsed Monday morning (29), an hour before he was to start a new network show on CBS.

Godfrey's radio schedule, which ante-dated his tie-in with the revue at the Adelphi, was until this week as follows: 6 to 7:45 a.m. over WABC, N. Y.; 7:50 to 9:10 a.m. over WTOP, Washington, D. C., fed live from a CBS studio in New York; then 9:15 to 10 a.m. over the CBS net.

Monday (29) Godfrey dropped his former network spot, and was ready to start at a new time, 11-11:30 a.m., being showcased by CBS opposite the NBC Fred Waring program. He finished his Washington stint at 9:10, and shortly thereafter collapsed.

METRO'S TOD SLOAN BIOG

Hollywood, April 30.

Metro will film Tod Sloan's biography from the story of the top jockey by Fred Palmer.

Title slated is "Monkey On a Stick."

Carmichael's Biog To Be Tied With Decca Album of 'Star Dust'

In a musical autobiog, titled "'Star Dust' Road," Hoagy Carmichael, author of that pop song will go back to his University of Indiana days when Paul McNutt and Wendell Willkie were his classmates. The songsmith, with the aid of Eustace Cockerill, is rushing the book for fall publication.

Carmichael will treat a lot with the late Bix Beiderbecke and also with Howard Allen, now assistant to the president of Johns-Manville, when, as Wad Allen, he was a pioneer saxist.

New idea in book merchandising will be a Decca album, similarly titled, to be released coincidental with the Rinehart & Co. book publication.

Lee Bowman's Pneumonia Forces Him Out of Pic

Hollywood, April 30.

Pneumonia attack of Lee Bowman forced the actor out of the "Rio" cast at Columbia and he has been replaced by Keenan Wynn. Latter moves over to Columbia from Metro.

Bowman has been declared out of danger by physicians, although unable to work.

Stars Fly to Mex Festival

Hollywood, April 30.

Three Hollywood names, Ann Sheridan, Walter Pidgeon and Yvonne de Carlo, planed to Mexico City to represent the American film industry in the Springtime Festival.

Celebration, May 1-5, is in observance of Mexico's independence.

20 B'WAY PLAYS NOT PIXED YET

John Stahl Off 'Amber'; Beefs On 'Riding' Cast; Peggy Cummins Not 'Ill'

Hollywood, April 30.

"Forever Amber" will start from scratch after four weeks of shooting and take off again under a new director. Although production of "Amber" at 20th-Fox was supposed stalled because of star Peggy Cummins' illness, it was learned yesterday that John M. Stahl, director of the film, has been relieved of the chore because of his asserted "riding" of film's cast during the past four weeks of shooting. Also understood that Miss Cummins is not ill.

Studio will reshoot all lensing done up to now with either Henry King or Joseph Mankiewicz at the helm, it was expected. Darryl Zanuck arrived from Palm Springs late yesterday afternoon to confer with producer William Perlberg in an effort to iron out the troubles. Actress, in bed when contacted by VARIETY, said she would not return to work until given go-ahead by medicos and did not know when that would be, but she did express "amazement," through her mother Mrs. Margaret Cummins, over the turn of events.

The studio gave official announcement out concerning the upheaval as follows: "By mutual agreement with the studio, John M. Stahl is withdrawing from the direction of 'Forever Amber.' Plans for resumption of production will be announced later in the week. Darryl F. Zanuck is returning to the city to confer with William Perlberg, producer of the picture."

GOLDMAN SETTLING SUIT VS. MAJORS?

Philadelphia, April 30.

Settlement of William Goldman's triple-damage claim against the majors is foreseen in a visit by the Philly indie circuit operator to Spyros Skouras in New York yesterday (Monday). Goldman and the 20th-Fox prexy huddled in the latter's office following postponement of a hearing in Federal court to determine amount of damages to be paid Goldman.

An imposing array of top attorneys representing the major companies was on hand and prepared to argue the assessment of damages before William Kirkpatrick. Distribs last fall lost the decision to Goldman in an anti-trust action growing out of his inability to obtain product for his Erlanger theatre. With the finding in his favor, sum to be paid him—tripled under terms of the Clayton and Sherman acts—has been awaiting determination.

Hearing was postponed to tomorrow (Wednesday) at which time salesmanagers for the companies are scheduled to appear.

Selznick to Sell 'Duel' As Roadshow a la 'GWTW'

David O. Selznick's "Duel in the Sun" will be sold on continuous run at roadshow scales throughout the country starting probably in October. Sales terms are expected to be patterned somewhat after those which applied on "Gone With the Wind" with a guarantee of profit to apply, but thus far the formula hasn't been worked out. May be as much as 70% straight.

Selznick is interested in opening "Duel" on Broadway in two theatres day-and-date, one of them of course being the Astor, which he and Sam Goldwyn control.

"Duel" runs around two-and-a-half hours.

Judy's Pass-Out

Hollywood, April 30.

For the first time since she had her baby, Judy Garland left her home Thursday (25) on a shopping tour in the Beverly Hills business district and fainted on the street. She was revived by passersby and carried into a music store where she passed out again.

Her physician has ordered her back to bed for a longer period of convalescence.

Horrible Example

Washington, April 30.

Attorney General Tom C. Clark pointed out the Big Five motion picture divorcement suit in N. Y. yesterday (Monday) as the example of the kind of thing he wants the anti-trust division to do.

Clark told newsmen he hoped to have anti-trust place more emphasis on breaking up large monopolistic industries, rather than to get court injunctions against illegal practices. He referred to the N. Y. motion picture suit as what he wanted.

Metro's 1st Call On Brit. Authors

Metro has set deals during the past few months to subsidize the books of a number of British authors. Pacts were made by Mrs. Carol Brandt, company's special literary talent rep, during a 7½-week visit to England, Czechoslovakia and Sweden from which she recently returned.

Subsidies arranged are similar to those granted American writers. They are in the form of an option that guarantees Metro first rejection rights to the authors' books. If Metro chooses to buy the screen rights, the coin is considered part payment. If it doesn't, after looking at the property, company forfeits the option money.

Mrs. Brandt intends to go abroad again in October and expects at that time to set many more similar deals. She said that writers both in England and on the continent are now still too engrossed in the physical problems of food and living, and the aftermaths of war, to expend imagination on fiction. When writers are again able to turn their attention fully to their work, Mrs. Brandt said, she expects a large flow of strong—if perhaps somber—material.

Metro talent digger left for the Coast Saturday (27) to report on her activities and observations abroad to studio execs.

NEGRO ANGLES LIMIT QUARTET

With the end of the legit season approaching, screen rights to some 20 Broadway plays and musicals remain—for various reasons—unpurchased by Hollywood. Race angles are involved in some, producers' excessive financial demands in others, while just plain lack of interest by the studios holds back a third group despite demonstrated staying power on Broadway.

"Anna Lucasta," "Deep Are the Roots," "St. Louis Woman" and "Carmen Jones" all present race problems for the studios. Curiously, there is talk among film company play editors of doing "Lucasta" and "St. Louis Woman" with all-white casts. Both legiters, as presently written, use predominantly Negro casts, but "Lucasta" was originally scripted as a white play (about a Polish family).

"Roots," with its plot hinged on an inter-racial theme, admittedly presents a problem bigger than Hollywood cares to tackle. "Carmen Jones" offers no particular obstacles, since it could be done just as other Negro musicals have been, but major interest in it has long since subsided.

"Apple of His Eye" drew a $50,000 offer from Metro, but producer Jed

(Continued on page 30)

Writers Combine On Film 'Leasing'

Hollywood, April 30.

The Authors League is supporting the Screen Writers Guild plan to ban outright sale of original material to films, according to Emmet Lavery, SWG prexy at a meeting held last night. League Council in New York wired that it has acted favorably on the SWG proposal after a report from George S. Kaufman.

The Dramatists Guild, Authors Guild and Radio Writers will now receive the recommendations from the Council. Adoption of proposal is seen by the writers who would lease original material to producers for a specific period rather than an outright sale.

National Boxoffice Survey

Post-Easter Socko — 'Follies,' 'Dragonwyck,' 'Virginian,' 'Gilda' Top Pacers

Continued strength at the boxoffice, even after the Easter week splurge and number of holdovers, marks biz over the country this stanza. There is little change in the leaders with bulk of strength concentrated in the first five big pictures. Golden dozen in about the order named are "Ziegfeld Follies" (M-G), "Dragonwyck" (20th), "Virginian" (Par), "Gilda" (Col), "Saratoga Trunk" (WB), "Kitty" (Par), "Bandit of Sherwood Forest" (Col), "Devotion" (WB), "This Day Forward" (RKO), "Outlaw" (UA), "Blue Dahlia" (Par) and "Tomorrow Is Forever" (RKO).

"Diary of a Chambermaid" (RKO) just misses getting into the big-12 class, mainly because only in three theatres. However, it is sock $25,000 in Detroit and torrid $38,000 in two Boston theatres, second week. "Devotion" makes the list mainly via its showing on fourth week in N. Y. because termed disappointing at $12,000 in Cleveland and only fairish on second San Francisco session.

Although just winding up its long-run in N. Y., "Follies" playdates dot the landscape this stanza to become smash grosser of the week. Picture looks to do more than $400,000 in the keys covered by VARIETY playing in some 15 theatres. Metro musical is pacing Providence, Minneapolis, Louisville, Buffalo, Cleveland and likely Washington. It may hit a record in Cleveland at around $30,000. It's the top straight-filmer in Indianapolis. And reports show biz to range from rich to terrific, other outstanding coin being garnered in K. C., St. Louis, Boston and L. A.

"Dragonwyck" is playing in about 12 key cities currently but is off a bit from last week because second stanza business, reported in a number of spots, is slower. "Virginian" looks to get third money although playing only nine keys. "The Outlaw" likely will get more than $94,000 from L. A. and Chicago, plus one day in San Francisco before halted by gendarmes.

"Kid From Brooklyn" (RKO) and "Make Mine Music" (RKO), both on second N. Y. sessions, shape as strong b. o. bets. "Old Sacramento" (Rep) also is big $18,000 on N. Y. preem. "Whistle Stop" (UA), which has been a bit spotty, looked big in current frame in Buffalo, Seattle and Washington. "Wife of Monte Cristo" (PRC) is doing solid on holdovers in Chi and Cincinnati. "Tangier" (U) shapes for above average trade in three L. A. houses.

(*Complete Film Boxoffice Reports, Pages 12-13.*)

Janssens Sell (!) Home

Hollywood, April 30.

Falcon's Lair, former home of Rudolph Valentino, has been sold by Werner Janssen, symphonic conductor, and his wife Ann Harding, to Mrs. Gypsy Buys, Hollywood cosmetics manufacturer.

Purchase price is said to be $100,000, and is located on a hill overlooking Catalina Channel.

New UA Policy Hits 'Feast-Famine' Routine, Prunes 1-Shot Producers, Aims for Stabilized Quality Pix

Broad change in United Artists policy is in the making to stabilize the company's distribution output and at the same time up the quality of the films it releases, it has been learned. Move entails the dropping from UA's list of one-shot and intermittent producers and the seeking of contractual obligations for a set number of pictures a year from the others.

Company aims to get a steady flow of pictures, rather than the feast or famine periods it now regularly goes through. UA execs believe that, at the same time, by limiting releasing deals to producers who are "in business," rather than those who turn out an occasional picture as a financial venture, they can assure the better quality product.

Pruning the list of producers is not aimed at cutting quantity of releases, although that may be an effect. UA will probably release around 25 films this season, which is high for it, but execs are satisfied with that number. What they want principally to avoid is having a dozen pictures on their hands for distribution at one point and then going three months without any.

Pacts entered into with producers hereafter—both new ones and those who have previously released through UA—will have clauses com-

(Continued on page 24)

Skeered?

Mrs. Carol Brandt, Metro's super-snooper for literary talent is the epitome of caution where newspapermen are concerned.

She refused to be interviewed by a VARIETY mugg last week about her recent European tour until flanked by her attorney and two witnesses.

Del Guidice Said To Be Exiting Rank

London, April 30.

Filippo del Guidice, chief of Two-Cities Films, J. Arthur Rank's major production outfit, will leave the Rank setup in the very near future because of constant tiffs with Rank over policy, according to persistent but unconfirmed rumors here.

Del Guidice, who's credited with having done most to keep the British film industry on its feet during the darkest days of the blitz, is reportedly in favor of turning out more of the cultural-type pix, such as his current "Henry V." Rank, on the other hand, with his eyes on the American market, wants his producers to concentrate on films with a wider appeal.

If del Guidice does leave the Rank fold, it's believed that he'll probably strike out on some indie production venture of his own, but release

(Continued on page 27)

Films, et Al., Can Now Claim $200 Million Which Musso Seized in Italy

Washington, April 30.

State Dept. yesterday (Monday) invited American film interests and other U. S. businessmen who had property confiscated in Italy during the war to "come and get it."

State estimated that $200,000,000 of American property was grabbed by the Mussolini government. It said reps of the U. S. firms all have to go there to claim their holdings. Italian government released the properties April 9.

Under an agreement between the two countries, Italy will name an administrator for any properties unclaimed by May 9.

WAKEMAN'S $20,000 A YEAR FOR 10 YEARS

Frederic Wakeman's deal with Metro for "The Hucksters" calls for payments of $20,000 a year for 10 years, so as to spread his income over a term of years. This pre-production pattern of payment will become a growing system in order to stagger the tax rap. Cole Porter did the same thing with Warners for his "Night and Day" filmusical autobiog, spreading the $300,000 price over 10 years at 30G per annum.

Topper to Metro's "Huckster's" deal is that for another $5,000 the studio has the privilege of buying the property outright, otherwise it reverts to Wakeman.

Pathe Has Mono Pix In Eng. for 8 Years

London, April 30.

Samuel Broidy and Norton V. Ritchey have concluded an eight-year deal with Pathe Pictures to release Monogram product in England on adjusted terms.

Mono is also sending the King Bros. over early next year to produce a picture starring Belita. Deal calls for Mono to distribute Pathe product in the U. S.

HOBLITZELLE'S 250G FOR TEXAS AGGIES

Dallas, April 30.

Karl Hoblitzelle, prez of Interstate Theatres, last week pledged $250,000 for a Texas agricultural research institution. He pledged $150,000 from the Esther Hoblitzelle Foundation in memory of his wife, and $100,000 from the Hoblitzelle Foundation for the erection of a laboratory. Another $10,000 was also pledged by Hoblitzelle each year for the next five years for the maintenance fund.

An entire block in the city has also been presented to the YMCA by Hoblitzelle which will be used for clubrooms, a pool, gym and conference room for young men and women in that community.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Paramount's Television Setup Menaced If Govt. Wins Scophony Suit

Scophony anti-trust suit took on greater significance this week as it was disclosed by the Government that under existing FCC regulations, Paramount Pictures, one of the defendants, will be refused licenses for any communications, including video stations, if the Government wins its suit. Leader among the major film companies in the television field, Par has already sunk several million dollars into video experimentation and development, all of which would be lost if it lost the suit.

With that in mind, Par reportedly was willing to settle for a consent decree, whereby the defendants would give the Government the relief asked for. It's understood, however, that General Precision, of which 20th-Fox is the principal individual stockholder, stymied any move for a consent decree, desiring to continue the fight against the suit. GP, as exclusive licensee of all Scophony patents in this country, reportedly has faith in the feasibility of the Scophony patents for full-screen sized television, despite its constant contentions that the Scophony system has not yet proved its worth.

Government wound up its deposition against W.G. Elcock, director of Scophony, Ltd., of England, late Monday (29) night, obtaining what was considered to be valuable information relating to the question of whether the U. S. Justice dept. has jurisdiction over a British concern. Scophony, Ltd., and Elcock must now file answers to the Government complaints within the next 10 days, either admitting or contesting jurisdiction.

Case took its long-anticipated turn Thursday (25), date set for filing of answers to the Government charges by the other defendants, as Scophony of America filed a counter-claim against its co-defendants for $1,500,000 and "additional amounts yet unknown," with damages to be trebled under the Sherman Act.

In moving for dismissal of the case against itself on the grounds that it didn't know about the alleged monopolistic practices entered into by the other defendants, SCA asked that its co-defendants be enjoined from interfering with its business in the future and from voting their stock until the case is adjudicated.

Levey's Counterclaim

Arthur Levey, SCA prexy and also a defendant in the case, filed an individual counterclaim against the co-defendants, asking jugdment of $270,000 and "additional amounts yet unknown." SCA claimed that the conditions under which its business had been operated had been prearranged by the co-defendants before the company had been born, under arrangements which the Government alleges to be a violation of the anti-trust laws.

Par, Television Productions (a Par wholly-owned subsid), General Precision, Paul Raibourn and Earl Hines, other defendants, filed their answers late Thursday (25), all generally denying charges alleged by the Government. All asked for dismissal of the complaint. Par denied charges that TP owned and operated television stations except one experimental outlet. Instead of the 50% interest in DuMont, as claimed by the Government, Par declared its interest was not more than 37%.

Hines and GP declared their answers to be a "complete refutation" of the Government's charges. They derided the Scophony patents, declared they had suffered a "complete loss of confidence" in Levey and admitted that they owned two-thirds of SCA "B" stock, with TP owning the other third.

Rank's Twin Producers On U. S. Talent Quest

Roy and John Boulting, co-producers and directors for the J. Arthur Rank organization, who arrived from London Sunday (28) planed to the Coast Monday (29). The Boultings, identical twins, are on the quest for an American star to top the cast of "Fame Is the Spur," their next Twin Cities production. Huddles with Matty Fox, United World Pictures prez, now in Hollywood, are also slated.

The duo start work soon on "Fame Is the Spur," adapted from Howard Spring's top-selling novel. While serving in the British armed forces, they combined on "Desert Victory," "Journey Together", and "Burma Victory."

Goldwyn's $17,500 on Spec For Gabriel's Next Book

Samuel Goldwyn is putting a $17,500 down payment on the line for a projected novel by Gilbert Gabriel on the period of Marie Antionette. Titled "I Thee Wed," the work is expected to be finished by the end of the year with MacMillan the most likely publishers.

Initial payment will be supplemented by additional coin if the book hits the best seller lists or is selected for circulation by the Book of the Month Club.

Gabriel's next book, "Love From London," is being released in July by MacMillan.

U.S. Taxes Show 'Poor Little Feb.' a Very Big Boxoffice Month

Washington, April 30.

February, a 28-day month, was one of the all-time high months for show biz, on the basis of tax figures released Sunday (28) by the Bureau of Internal Revenue.

Total admissions tax collection for the nation was $36,374,650, the third highest under the 20% bite. It was only $200,000 below the figures for October, 1945, second highest on record and a 31-day month.

The February tax was almost $5,000,000 better than January, 1946, and almost $6,000,000 above February, 1945. Almost 90% of the total is estimated to have come from film theatres.

Broadway, which often reverses the nation trend, shared in the boff b.o. Collections in the Third Internal Revenue District of New York, all of Manhattan above 23d street, amounted to $6,008,504 on theatre admissions, nearly $2,000,000 better than the preceding month, and one of the best records Broadway has ever chalked up. Manhattan's niteries also had a fine month, paying a tax of $762,700, which was very good, although a shade below January.

Continued swing upwards at the boxoffice for all phases of show-business is reflected in statistics of internal revenue receipts for the month of March. Receipts from admissions to night clubs, theatres, concerts and the like jumped $5,729,400 over the same month in 1945, and yielded a total of $36,374,650. Phonograph records brought a tax yield of $399,400, a rise of $211,600 over last year.

Sonja 'Too Neutral' Too Long Says Norse Paper

Oslo, April 30.

Although Sonja Henie visited Europe, including Scandinavia, last year to entertain troops, skating star was criticized sharply in newspaper Verdens Gang here last week for "remaining neutral too long," while her native Norway was overrun by Nazis.

Miss Henie was in the U. S. all during the war. According to Thor Myklebost, Norwegian press attache in N. Y. during the war, who wrote the criticism, skate star's aid was sought for his Norwegian Information Bureau, as well as for various seamen's relief funds, without any response from Miss Henie. "She didn't do anything for us," Myklebost wrote. "She stayed neutral a long time."

Writer also coupled skater's name with an attack on Kirsten Flagstad, Metropolitan Opera soprano, who returned to Norway in 1941 to be with her husband, an alleged quisling.

Fox, Benjamin Huddle Goetz-Spitz on Coast

Hollywood, April 30.

Matthew Fox and Robert Benjamin checked in at International Pictures yesterday for conferences immediately upon their arrival from the east. The United World film chiefs huddled with William Goetz and Leo Spitz on release skeds. First film International puts out through UWP will be released next January.

Fox is slated to return to New York this weekend.

Joan Leslie Drops 1st Round in Pact Beef

Los Angeles, April 30.

Joan Leslie lost the first round in her suit to terminate her player contract with Warners, signed four years ago when she was 17. Judge Henry M. Willis in Superior court ruled the contract still valid, even though she has passed her 21st birthday.

Case will be appealed to the State supreme court. Miss Leslie is seeking to end her ticket with Warners in order to accept a role in Seymour Nebenzahl's indie production, "The Chase."

Ostrer Exits Rank But Is Not Joining Korda; Solo Indie

London, April 30.

Maurice Ostrer, who announced over the weekend that he is pulling out of the J. Arthur Rank organization, plans to produce four pictures annually as an independent. He will not link up with Alexander Korda, as previously reported, it is understood.

Ostrer has been topper of Gainsborough Productions, a Rank subsid. His resignation becomes effective Sept. 1. He has had disagreements with Rank, it is said, over difficulties put in the way of his getting stars and technicians for his productions.

"Caravan," last Ostrer picture for Gainsborough, is hitting top grosses both in the West End here and in the provinces.

Ostrer to Columbia?

Reported here also that he'll sign with Columbia in the near future to produce pix in England for that company.

Ostrer, along with Joe Friedman, Col's British chief, huddled in N. Y. two weeks ago with Col. veepee Jack Cohn over the possibilities of inking Ostrer.

L. A. to N. Y.

Ingrid Bergman
William Boyd
Bernard Brant
Pat Coffin
Helen Colton
Stanley Cortez
Brian Donlevy
Carl Dudley
Martin Field
Sydney Greenstreet
Alex Golitzen
Connie Haines
Stuart Heisler
Miriam Howell
George Jessel
Dave Kapp
Arthur W. Kelly
Henry Levin
Richard Lewellyn
Harry Lim
Mary McCall, Jr.
Wally Moody
Lyn Murray
Eli Oberstein
Vernon Pope
Mrs. N. Peter Rathvon
Kenneth Roberts
Henry W. Rogers
Loren L. Ryder
Oliver Sabin
George J. Schaefer
Ethel Smith
Dorothy Stickney
Ralph Staub
Andre Ullman
Francis Sill Wickware
George Zorlteh

N. Y. to L. A.

Ethel Barrymore
Lorena Danker
Melvyn Douglas
George Frazier
Ben Kalmenson
Harry Kurnitz
Gregory La Cava
Charles Lederer
Carl Leserman
Chico Marx
Robert Milford
Adrian Scott
Anne Shirley
Spyros Skouras
Harry Kosiner
Carol Brandt
Monroe Greenthal

N. Y. to LONDON

Gordon Bostock

LONDON to N. Y.

(Plane)

Vivien Leigh
Laurence Olivier
Old Vic Co.

ROACH STARTS SHOOTING

Hollywood, April 30.

For the first time in four years, Hal Roach started shooting in his own lot, with "Curley," directed by Bernard Carr, as the initial entry.

During the war the Roach studio in Culver City was taken over by the Army.

A Thumbnose Sketch—Fred Waring

By Joe Laurie, Jr.

It was in June, 1900, that Mr. and Mrs. Frank Waring had on hand a son named Fred. It happened in the paper mill town of Tyrone, Pa., one of those towns where the wild boys go to the grocery store nights to watch the new bacon slicer work. Only fireproof building in town is the Reservoir. One smart guy looked at little Fred Waring and started manufacturing Cloverine salve, a cure-all.

Fred at the age of two spoke a fine broken baby English. He then went to kindergarten where he sang bass in the kindergarten glee club. The Warings lived in back of the high school, so when Fred got older he didn't have far to go. He was always playing pranks (studying to be a parlor entertainer) and drove three teachers nuts. They would send him home and his mother would send him back. He bounced between them. His mother called him "Innocence." She was hep.

From looking into the windows of the high school after school hours Fred learned enough to go to Penn State College where he studied architecture and engineering. By this time he sang in three voices, high, low and his own. He wanted to join the glee club, but when they got a load of his tenor voice that came from between his eyes, they put their feet and thumbs down on Fred. He stayed in college but sulked vocally. He was a senior freshman, four years in one class. The only thing he got out of college was an over-sized ROTC uniform. At drill he would stand at attention, but his uniform was at ease. He soon left college to become de-ignorized.

It was in the Flapper Era of 1917 when Fred started playing the violin; in fact, he and Heifetz got their strings from the same cat. But our hero became allergic to catgut and soon took up playing a ukulele. He learned how to play it with his toes, leaving his hands free for self-defence. His brother Tom and Poley McClintic were already making plenty of dough (if you can call $4 a week plenty of dough) playing for dances. They had a small "organization" consisting of piano and drums.

Fred and a friend of his chiseled in making it still a "two-piece" band but splitting the short dough four ways. It was the only band where the drums carried the melody. Fred wanted to make it an "orchestra" so he got Poley McClintic's father's banjo and played it, still thinking it was a ukulele. He could play it two ways, for pleasure or revenge. He also played a musical saw (which is the only blot on his honorable musical record). By now he was a real music lover, in fact, to this day he likes music so much that when he hears a woman sing in a bath tub he puts his EAR to the keyhole!

The first big date the boys played was for the "J Hop" at Ann Arbor. Bill Holliday, manager of WWJ, Detroit, heard them and figured it was just what radio deserved. They broadcast and received 1,000 fan letters, but no dough. They split the letters four ways. Fred being manager got a special cut of all the envelopes and made a little dough as he found seven uncancelled stamps. The manager of the Madison theatre, Detroit, made them an offer which they grabbed, and they stayed 18 weeks. There were no dressing rooms so they made up in the furnace room. Fred put his cheeks near the hot furnace and saved dough on rouge.

From Detroit they went to the Tivoli theatre in Chicago. By this time they had added to the band and became a big "organization." Everybody played by ear and if the applicant couldn't play in the two keys that Tom knew, they couldn't join the band. The band was getting too good for Fred's banjo playing, so one day Fred bought a lollypop and after he sucked on it all day he didn't want to waste the stick, so he became the leader!

Gets Money-Minded

He also sent for a book on "How To Become An Orchestra Leader." The boys never saw this book until years later, so they figured that Fred was just a genius. Fred was beginning to get money-conscious. He figured if he could save $400 a year in 400 years he would have a nice nest egg of $160,000, not bad for just a kid. The band played and sang so loud that Sid Grauman heard them away out in Los Angeles and sent them a contract for his Metropolitan theatre, without ever seeing their act.

While in Los Angeles, Fred got the "show-bug" and put their dough in a show called "Rah Rah Days," book by Pat Ballard and music by the Warings. Fred was the hero and gave a fine performance as only he can admit. The paper said he was "fair to maudlin." The band doubled from pit to stage and back. Frank and Tom sang "Looking at World Through Rose Colored Glasses." They just sang; they weren't speaking to each other. They lost everything except their instruments and Fred's baton and press notices.

They then trouped all over the country breaking records for seven years before coming to N. Y. Strand. They showed wise Broadway, which predicted failure, the greatest musical organization of its kind the big town ever saw, and were a terrific hit. Johnny O'Connor, an old VARIETY mugg and one of our smartest showmen, came back stage and said, "Fred, I can show you how to earn more dough than you're getting." And Fred said, "I'm doing that now." Johnny got the job as manager and still is managing the organization.

Their first show was for George Choos, "Hello Yourself," then "The New Yorkers." In 1933 they went on radio for Old Golds, then did programs for Ford, Bromo-Quinine, Chesterfield and now a great morning show for NBC. On stage Fred is a very exacting taskmaster. He demands and gets perfect rehearsals and shows. He works 16 hours a day. He finds relaxing very tiring!

Off stage he is a modest, bashful guy, whose voice even blushes. He can trade verbal punches with anybody; he can yawn with his mouth closed. He is nervous and hurried. He wears a wrist calendar. Believes everything should be done by experts, and even hires a paperhanger to put stamps on letters. He is a great mixer. You've heard of the Waring mixer? Is married; has three kids, and lives at Shawnee on the Delaware, where he is loved by everybody who doesn't come in contact with him. His hobby is the Boy Scouts movement (rubbing two sticks). Was Shepherd of The Lambs and is very proud of it. His life has been as clean as a whistle. I don't know whether a doorman's or a policeman's.

In these days when success has turned more heads than halitosis, it's nice to see a guy who has worked himself up from playing a uke to swinging an ermine baton at a gang of swell artists, who, through his untiring efforts and ideas, he has made the foremost musical organization in the country. Their voices sound like 'cellos made of maple sugar whose bows have been rubbed with honey. Their trick arrangements and showmanship are outstanding and all due to this orchestral orator, this poet in sound. It's the Waring method. The best success story is not about the guy who becomes a success but whose success becomes him. On Fred Waring it look good!

Kosiner West

Harry Kosiner, eastern rep for Edward Small, left New York for the Coast Monday (29) to report to Small on his recent trip to England and the continent.

Kosiner returned to the U. S. last Wednesday (24).

KORDA, GRANT TO LONDON

Paris, April 30.

Sir Alexander Korda and Cary Grant have hopped over to London.

Joseph Seidelman, who has left for Belgium, plans to plane to N. Y. from London, May 3.

Popkin Heads Cardinal Pix, New Indie Outfit

Hollywood, April 30.

Cardinal Pictures Corp., new indie production unit, was formed here with Harry Popkin, Coast chain exhib, as president.

New outfit has a program of three pictures with an over-all budget of $4,000,000 for its 1946-47 program. First picture will be "Sheila," with $1,000,000 allocated to cover production expenses. Popkin recently produced "And Then There Were None" for 20th-Fox release.

A RIPLEY: TOO MANY BIG PICTURES

Enterprise Mulls Own Distrib Setup But Goldwyn or Other Tieup Possible

Enterprise Productions, new Dave Loew-Charlie Einfeld indie unit, may set up its own distribution company, similar to that which is being planned by Samuel Goldwyn, it was disclosed in New York, Monday (29) by A. Pam Blumenthal, v.p. of the outfit. Blumenthal said formation of its own releasing organization was one of three possibilities under consideration by Enterprise. The other two are (1) joining Goldwyn in his proposed new setup and (2) going with one of the established majors.

If a decision is reached by Enterprise to strike out on its own in the distribution field, Blumenthal said, he has the financing all set up and many of the details of manpower and physical facilities have also already been licked. Blumenthal, who is top liaison man between Wall street and the film industry, feels definitely, he said, that there is room for added distributing companies in light of the present trend to indie production.

Enterprise, v.p. stated there has been considerable negotiation with Goldwyn but any releasing deal made with that company would have to provide that Enterprise shared in the distribution company's profits.

If final determination is on releasing via an established major, the financier stated, the deal will be unique and radical. Delay in making a distribution arrangement, he said, was because the company wants to be able to make public its whole program before setting a deal. Program is all in the bag, he asserted, but other contractual commitments of the people involved make it impossible to publicize their connections with Enterprise as yet.

Blumenthal denied reports that Enterprise was giving away large shares of its interest in such pictures as "Arch of Triumph." Ingrid Bergman is reported to be getting 30% of the profits and David Lewis, the producer, another sizeable chunk of "Arch." Blumenthal declared the very concept of Enterprise was participation in profits by the people involved in a production, but that the company would at all times keep in its own control a majority interest—financially, operationally and artistically.

Enterprise has made other percentage-participating deals with Barbara Stanwyck on a one-a-year (for three years) basis, and is reported virtually set with Ginger Rogers on a similar arrangement.

SEABROOK'S 'ASYLUM' FOR INDIE FILMING

Hollywood, April 30.

William Spier, head of a new film company just organized in Hollywood, has an option on the picture rights to William Seabrook's book, "Asylum," a best-seller 12 years ago.

Theme of the book is similar to "The Lost Weekend," telling of the author's experience in psychopathic ward for drunks.

Essaness' 31st Link

Chicago, April 30.

Acquisition of the Plaza, North side film theatre, by Essaness Theatres, brings the number of filmeries owned by the circuit to 31. This is the largest number of houses operated by Essaness at any one time.

All the circuit's theatres are in the Chicago area, two of them being the Woods and Oriental in the Loop. The Plaza was formerly owned by Harry Goldson, veteran Chicago showman.

'Bugsy' Siegel Loses

Los Angeles, April 30.

Tom Lewis and his wife, Loretta Young, won a long-delayed decision over Benjamin "Bugsy" Siegel in a suit involving an $85,000 real estate deal.

Court of Appeals decided the couple was right in refusing to pay for a Holmby Hills mansion which they charged was overrun with termites.

Something in Hope's 'Eye'

Hollywood, April 30.

Bob Hope becomes a producer as well as a thesp in "The Private Eye," in which he will co-star with Dorothy Lamour on the Paramount lot. Officially, the film will be made by Hope Enterprises, Inc. It's his outside pic.

Danny Dare will function as producer and Elliott Nugent as director.

Protestant View Stated on Films

Washington, April 30.

The new Protestant Film Commission is "interested in seeing that the points of view taken by Hollywood films are constructive and that the attitudes of these films make for the betterment of human life," Paul F. Heard, executive secretary of the Commission, said here Thursday (25). Heard addressed the annual meeting of the Associated Church Press, composed of editors of Protestant church publications.

He lauded Hollywood for "impressive service" in producing such films as "How Green Was My Valley," "Our Vines Have Tender Grapes," "Going My Way" and "The Bells of St. Mary's."

Heard claimed that Hollywood was "continually looking for a formula to increase boxoffice returns."

"Many of the formulas of the past have proved unreliable indeed," he said. "We believe that the application to entertainment films of standards of art and ethics is just the formula for which Hollywood has so feverishly been looking." He said the Protestant Film Commission was "tremendously impressed with entertainment films which dramatically and entertainingly promote constructive ends and influence for the better the attitude and behavior of millions."

20th-Fox Recommends Retirement Plan And Will Carry Entire Cost

Adoption of an employee retirement plan for all regular employees of 20th-Fox and its domestic subsidiaries, with the exception of National Theatres, was proposed this week by the company's board of directors. The plan, supplementing retirement provisions of the Federal Social Security Act, will come up for approval of stockholders May 21 at the annual meet. If rubberstamped by the stockholders and the Commissioner of Internal Revenue, the plan will go into effect Jan. 1, 1946.

Company will carry entire cost on its own. Officials estimate current annual contribution to be about 10% of employees' basic pay. National Theatres group is not included because it established its own system in 1942.

Under the setup, employees of one year or more on Jan. 1, 1946, will be given, on retirement at 65, annual payments of 1% of their '45 pay multiplied by the number of years' service prior to the Jan. 1, '46, date. Added proviso calls for payment of one-half of 1% of annual compensation up to $3,000, and 1% in excess of that figure for every year of employment after Jan. 1, '46, upon retirement at 65.

Another feature of plan permits retirement between the ages of 55 and 65, if the board of directors consents, at a lower pension. An employee may take a lower benefit on retirement and designate a beneficiary for continued payments after death. Plan guarantees a minimum of $760 annually to employees who have been with the company 15 years or more when they step out at 65. Benefits will not apply to overtime pay, special payments, bonuses or that part of the compensation exceeding $50,000 annually.

DISTRIBS CUTTING OWN RUNS SHORT

Never dreamed in the film business that it could happen here, i.e., that there ever would be too many big pictures, but it has, and distributors are reported none too happy about it. In some sales quarters it's quietly admitted that fewer hit films among competitors is much to be preferred, but the trend instead appears to be in the direction of a gradual increase in the percentage of quality product.

Not only are pictures now at their heigh in intrinsic value but an appreciable number of films, actually less than outstanding in entertainment punch, are contributing to the current problem by being able to command more playing time than they rightfully deserve.

With the percentage of big films at a peak and drawing peak business, plus some secondary pictures that are getting above average at the boxoffices of the nation, a condition has been created that is forcing distributors to exercise extreme caution in the selling and timing of forthcoming releases.

In the face of a market glutted with strong pictures, cases are developing among distributors where selling of certain top productions, together with scheduling of release dates, are being held up with a view to protecting such pictures. Theory is that it now behooves the distributor to watch for the right openings and to roll big films when

(Continued on page 30)

Raftery Sez UA Prods. Who Are Ready to Shoot Now OK in Studio Space

Edward C. Raftery, United Artists prexy, informed the company's board of directors Monday (26) that the studio space situation, as far as producers releasing through UA are concerned, is favorable. He said that no producer who has a picture now ready to shoot is lacking space in which to make it.

Raftery's report on the space situation was one of the principal items on the agenda. UA topper had been directed by the board at its meeting to make an investigation of the situation on the Coast and report back.

Company's annual stockholders' meeting was set for May 21 in New York. Grad Sears, distribution chief, and Mary Pickford, one of the owners, who are now in Europe, are expected back before that time.

Film Fans Price-Conscious But It's In Reverse: Suspicious If B.O. Too Low

The filmgoing public has become particularly price-conscious but, as pointed out in theatre and distribution circles, it's in reverse, to the extent that if the price isn't high the psychological effect is that the picture must not be so good.

This is observed as apparently being the case where theatre operators vary their scales according to attractions. The higher the price at the boxoffice windows the greater seems to be the pressure, it's pointed out. There's no explaining it among tradesmen except that when the admission scale is lower than usual the prospective patron becomes suspicious about the quality of the show.

The public may be shopping for pictures as much or more than usual, but seemingly are not looking for bargains. Everyone seems to have money to spend for picture shows, including the kids who before the war had to cough up only around a quarter in mornings for a combination bill but today are forking over as much as $1.50 before lunchtime. The fact that complaints on juggling are few and far between encourages theatre operators or managers to throw in price changes at any hour and up to almost any figure.

All Riding Gravy Train

Downtown first-run theatres are not the only ones getting away over pre-war averages. Many subsequent-run houses are now getting much more and having no trouble finding customers, in most cases no matter how much playing time pictures have eaten up on dates ahead.

The higher prices charged on first-run as well as subsequent engagements is importantly responsible for some of the records being established, as for instance two new highs that were established on Broadway last week. Astor, opening at higher prices early in morning than usual with "Kid From Brooklyn" and throwing up a high evening scale at noontime, registered $68,200. Other record was set at the Globe on first week of "Make Mine Music." Substantially tilting morning as well as evening scales, house did $65,000.

Music Hall, which had religiously adhered to pre-war prices during the entire conflict, finally succumbed early last December when it raised prices all along the line, topped by jump in cost of reserved mezz seats from $1.65 to $2.40. This aided house in attaining alltime high of $160,000 with "Bells of St. Mary's" over New Year's week last.

Par Cuts Lot Eateries

Hollywood, April 30.

Paramount is the first film studio to respond to President Truman's appeal for the conservation of food to stave off starvation in foreign countries.

Three restaurants on the lot, feeding 4,000 daily, have cut down on the use of pie, cake, breakfast rolls, bread, doughnuts and sugar.

Foy, Schenck Key PRC's Prod. Hypo

Hollywood, April 30.

Hypoed production shapes up as probable for the PRC-Eagle-Lion setup with the naming last week of two new production toppers for PRC. Byran Foy will stage an early shift from 20th-Fox lot to his new chore as chief PRC production exec. Foy is currently working out an amicable deal with 20th which would loose him before the late October date called for by his pact. He aims for a switch in July following the washup of "That's for Me," high-budget musical now in the works.

Aubrey Schenck, who holds a producer post at 20th, will shift to PRC when Foy moves in as production head. His official label will be executive production assistant.

Foy's new contract with PRC was announced by Kenneth M. Young, Pathe Industries prexy, who also declared that Reeves Espy would remain in an executive capacity with Pathe. Young added that Robert Benjamin would continue as Pathe general counsel and Harry H. Thomas as PRC distribution head.

C.F. O'BRIEN AS LABOR LIAISON FOR LOEW'S

Charles F. O'Brien has been named by Metro to the newly created post of director of labor relations. O'Brien's duties, it is understood, include the handling of all labor negotiations of both Loew's and M-G outside the studios.

Newly appointed director formerly headed the labor management division of the American Arbitration Assn. Prior to that he served in the Army as a private in the infantry. O'Brien had held the post of professor of economics at Miami University previous to his army service.

Goldwyn May Use Republic's Xchanges For New Distrib Co.'s Physical Outlets

Republic exchanges will handle the physical distribution of films for Samuel Goldwyn's projected new releasing company if Rep facilities are capable of carrying the added load, it was learned this week. Rep prexy Herbert Yates has sent a directive to all the company's exchanges asking them for a report on vault space and other available facilities.

Yates and Goldwyn have been negotiating a deal for some time, with the Republic topper reportedly anxious to make the tieup if possible. Confabs have also been held with Monogram, which may get the contract if Rep's facilities prove insufficient. In any case, the agreement would have nothing to do with sales or anything else except actual storage, inspection and preparation for distribution of the Goldwyn reciage.

Although Goldwyn has not given the final word yet that will throw his present New York organization into high gear on expanding itself into a full national distributing setup, the office has been abuzz with planning and huddles on the new outfit. Arthur Sachson, recently brought into the Goldwyn ranks after 20 years at Warner Bros., will create the new organization and permanently command its distribution operations. James Mulvey, for many years sales chief for Goldwyn, will be overall head of the new outfit.

As far as could be learned there was no evident reaction from RKO at the prospect of losing probably its most highly regarded producer. RKO execs took the attitude that they had not been officially notified of Goldwyn's intention to pull out, and so were in no position to comment. It is known, however, that Goldwyn informally told N. Peter Rathvon, RKO prexy, of his plans some time ago. RKO is said to have indicated a desire to up the producer's present 17½% distribution fee to around 22½%, but that is by no means taken as initiating Goldwyn's desire to strike out on his own. He long has cherished the idea and feels now the time is particularly propitious.

Some delay in going ahead with plans for the new company was occasioned by Mulvey's being sick all last week. He was bedded with an infection.

PLAQUE TO A.J. BALABAN PART OF CHI CIVIC FETE

Chicago, April 30.

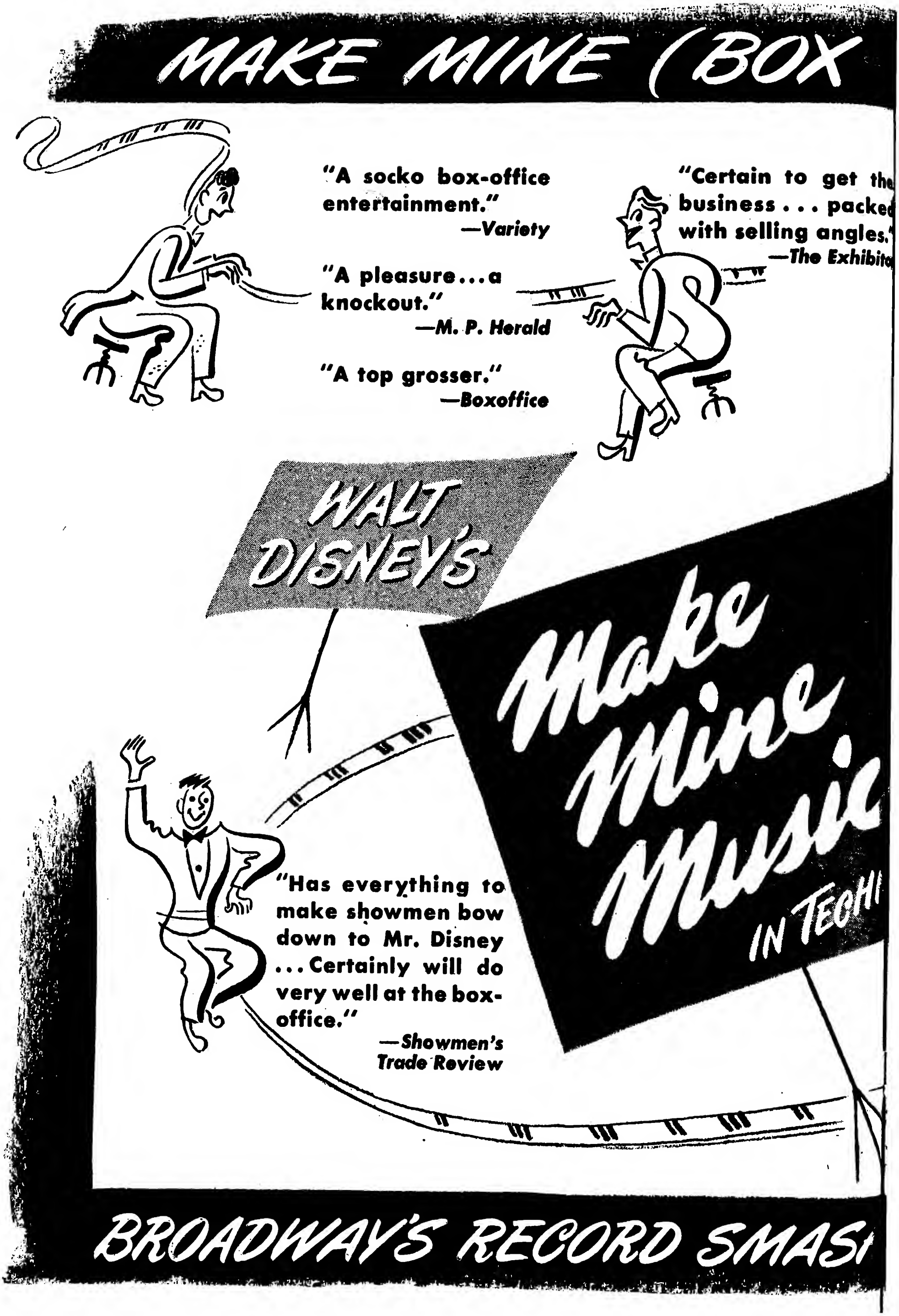
A. J. Balaban, director general of the Roxy theatre, New York, and founder of the Balaban & Katz theatre chain, will be honored tomorrow (Wed.) with a plaque dedicated in his name during the diamond jubilee celebration of Roosevelt Road Business Men's association, local commercial group. Present at the ceremonies will be circuit court Judge Eugene Holland, city corporation counsel Barnet Hodes, and other civic leaders.

Balaban began his career in 1906 as a singer in a nickelodeon on Chicago's west side, hired by Sam Donian, from whom he subsequently purchased the Kedzie theatre, first of the B&K chain. Donian stipulated in his will that his son, Armand, dedicate a plaque to Balaban on the site of the old Kedzie. In carrying out his father's wishes, young Donian had the help of Morris S. Silver, head of the local William Morris agency and long time friend of the theatre man.

MPA Mulls Pension Plan

Adoption of a pension plan for Motion Picture Ass'n of America employees is now under consideration. While in the talk stages thus far, it's understood that Eric A. Johnston's regime has looked favorably on some such arrangement.

Present discussions reportedly hinge on what should be the proper age limit for retirement.



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—*Variety*

"A pleasure...a knockout."
—*M. P. Herald*

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business . . . packe
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—*The Exhibito*

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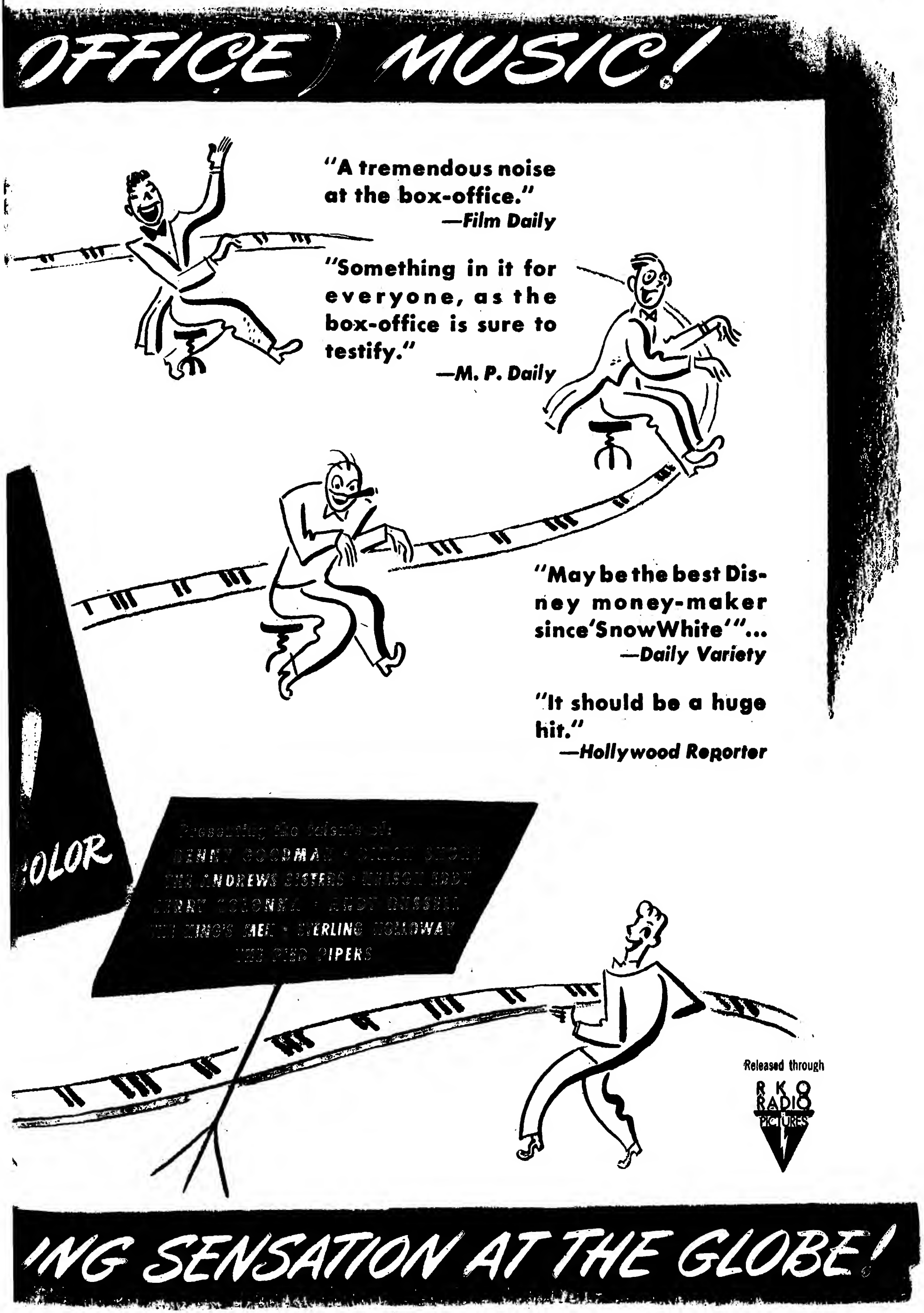
—*Showmen's Trade Review*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Released through
RKO RADIO PICTURES

Cluny Brown

20th-Fox release of Ernst Lubitsch production, directed by Lubitsch. Stars Charles Boyer and Jennifer Jones; features Peter Lawford, Helen Walker, Reginald Gardiner, Reginald Owen, Richard Haydn, Sir C. Aubrey Smith, Margaret Bannerman, Sara Allgood, Ernest Cossart, Una O'Connor. Screenplay, Samuel Hoffenstein and Elizabeth Reinhardt, from novel by Margery Sharp; camera, Joseph La Shelle; editor, Dorothy Spencer; special effects, Fred Sersen. Tradeshown N. Y., April 19, '46. Running time, **100 MINS.**

Adam Belinski	Charles Boyer
Cluny Brown	Jennifer Jones
Andrew Carmel	Peter Lawford
Betty Cream	Helen Walker
Hilary Ames	Reginald Gardiner
Sir Henry Carmel	Reginald Owen
Col. Duff-Graham	Sir C. Aubrey Smith
Wilson	Richard Haydn
Lady Alice Carmel	Margaret Bannerman
Mrs. Maile	Sara Allgood
Syrette	Ernest Cossart
Dowager	Florence Bates
Mrs. Wilson	Una O'Connor
Weller	Queenie Leonard
Uncle Arn	Billy Bevan
John Frewen	Michael Dyne
Master Snaffle	Christopher Severn
Guest Piano Player	Rex Evans
Mrs. Tupham	Ottola Nesmith
Mr. Snaffle	Harold De Becker
Mrs. Snaffle	Jean Prescott
Rollins	Al Winters
Walter	Clive Morgan
Constable Birkins	Charles Coleman
Latham	George Kirby
Dowager's Son	Whitner Bissell
Girl at Party	Betty Fae Brown
Author's Wife	Mira McKinney
Policeman	Phillip Morris
Woman in Chemist's Shop	Betty Fairfax
Mr. Tupham	Norman Ainsley

Apart from its whammo entertainment and boxoffice aspects "Cluny Brown" can be recorded as glamorizing the first of a clan. A lady plumber. And a looker, no less. The kind for whom stopped-up pipes are a pleasure.

Jennifer Jones is the girl, Charles Boyer her anti-Nazi refugee vis-a-vis, Ernst Lubitsch produced and directed. With that combo, plus the fact that Margery Sharp's bestselling novel is the basis for this picture, "Cluny" is a comedy with unlimited b.o. appeal, let alone an interest for the ladies auxiliary of the United Assn. of Plumbers.

"Cluny" is in the best Lubitsch tradition of subtle, punchy comedy, and his two stars make the most of it. It is a satire on British manners, with bite and relish. The insipidity of a specific family is the mirror through which is reflected Miss Sharp's tale of British pre-war aristocracy and the middleclass. None of it is treated seriously, of course, "Cluny" dealing particularly with a cockney gal who, on occasion, can wield a wrench, and does.

When Cluny isn't cleaning stopped-up pipes, she's a maid in the home of the aforementioned aristocrats. The family's bowing acquaintance with world events is confined, for example, to the knowledge that an Austrian named Hitler had written a book, or something. Reginald Owen is the aristocratic squire, Margaret Bannerman his wife, and Peter Lawford their son. Boyer plays a writer fleeing the Nazis from his native Czechoslovakia.

"Cluny" is replete with typical Lubitschian double entendre, along with other bits of business that have long since become associated with his technique in direction. Never, however, are the comedic aspects allowed to get out of hand into outright travesty. Notable, too, is the projection of even lesser characters to points where their performances can be indelibly recalled even long after the pic's fadeout. And speaking of that fadeout, it's a clincher that will not only get sock laughs but is something that will draw plenty of comment for its artful contrivance and imagination.

Boyer and Miss Jones are excellent. Their performances are notable because comedy to them has been something foreign in view of their association with straight drama. The long list of supporting players is likewise strong, and outstanding of these are Lawford, Helen Walker, Reginald Gardiner, Owen, Sir C. Aubrey Smith, Richard Haydn, Miss Bannerman, Sara Allgood and Ernest Cossart.

The nifty screenplay is by Samuel Hoffenstein and Elizabeth Reinhardt.

Kahn.

A Stolen Life

Hollywood, April 27.

Warners release of B. D., Inc. production. Stars Bette Davis; features Glenn Ford, Dane Clark, Walter Brennan, Charlie Ruggles, Bruce Bennett. Directed by Curtis Bernhardt. Screenplay, Catherine Turney, adapted by Margaret Buell Wilder from a novel by Karel J. Benes; camera, Sol Polito and Ernest Haller; special effects, William McGann, E. Roy Davidson, Willard Van Enger, Russell Collings; music, Max Steiner; editor, Rudi Fehr. Tradeshown April 26, '46. Running time, **109 MINS.**

Kate Bosworth Patricia Bosworth	Bette Davis
Bill Emerson	Glenn Ford
Karnok	Dane Clark
Eben Folger	Walter Brennan
Freddie Linley	Charlie Ruggles
Jack Talbot	Bruce Bennett
Delhie	Peggy Knudsen
Mrs. Johnson	Esther Dale
[illegible]	Joan Winfield
[illegible]	Clara Blandick

Bette Davis is a triple-threat proposition in "A Stolen Life." In addition to portraying the dual role, actress makes her producer debut with this. B. D., Inc., is her company. It's a femme story of heartache, unrequited love and the usual ingredients that go into this type of yarn. Opulent production values, marquee strength of Miss Davis' name and appeal story will have for femme audiences add up to hefty returns.

Story unfolds leisurely in telling of a sister who assumes her twin's identity in order to find love. Pace is slow because of lengthy establishment of character difference between sisters, but there are plenty of moments of high interest to help overcome this for the women's trade. Miss Davis appears as a sweet, sincere, artistic girl, and as this girl's man-crazy sister. When the latter, by trickery, marries man with whom former has fallen in love and is later drowned in a boating accident, the sweet girl takes on her sister's identity in a try for happiness. Fake role doesn't jell but finale clears the way for true love. Script by Catherine Turney, spends a great deal of footage establishing life in New England summer resorts. Since it is a woman's story, dialog hands plenty of cliches to male players, particularly to Glenn Ford as the man in love with both sisters. Curtis Bernhardt's direction gives Miss Davis and others competent guidance and gets the feel of the locale.

Dane Clark appears briefly in role of rude artist. Role is difficult and not a fortunate one for Clark in view of his rising popularity. Walter Brennan gives a good character reading to his part of a salty old down'easter. Charlie Ruggles, Bruce Bennett, Peggy Knudsen, Esther Dale, Joan Winfield and Clara Blandick round out the cast, all competent.

Special photography for dual role played by Miss Davis is the best yet. At no time is double exposure or other tricks used to bring the characters together in scenes apparent. Credit for trick work goes to Willard Van Enger and Russell Collings, both lensers, while other special effects were directed by William McGann and E. Roy Davidson. Regular lensing by Sol Polito and Ernest Haller gives a fine display to the physical production properties.

Brog.

Boys' Ranch

Hollywood, April 26.

Metro release of Robert Sisk production. Features Jackie "Butch" Jenkins, James Craig, Skippy Homeier, Dorothy Patrick. Directed by Roy Rowland. Original story and screenplay, William Ludwig; camera, Charles Salerno, Jr.; editor, Ralph E. Winters; score, Nathaniel Shilkret. Tradeshown April 24, '46. Running time, **97 MINS.**

"Butch"	Jackie "Butch" Jenkins
Dan Walker	James Craig
Skippy	Skippy Homeier
Susan Walker	Dorothy Patrick
David Banton	Ray Collins
Hank	Darryl Hickman
Mary Walker	Sharon McManus
Mr. Harper	Minor Watson
Mrs. Harper	Geraldine Wall
Mr. O'Neill	Arthur Space
Druggist	Robt. Emmett O'Connor
Judge Henderson	Moroni Olsen

Basically "Boys' Ranch" is familiar stuff, but gains added interest because its theme is reformation of juvenile delinquents. Formula used for the fight against delinquency is solid, giving film good exploitation value. Locale is the Texas ranch near Amarillo where teen-agers are given a new start in life. Film takes up too much time in telling its story, making for footage padding, but makes clever use of young Jackie "Butch" Jenkins' personality to appeal to majority of audiences.

Original story and script by William Ludwig depicts how a baseball player gets a group of Texas ranchers interested in a project to give sidewalk urchins a new lease of life through fresh air, sunshine, farm work and proper guidance. The formula is sound and naturally lends itself to good hoke. Villian of the piece is Skippy Homeier, a young delinquent who takes a lot of reforming before he realizes honesty and good sportsmanship pay off—even if it takes longer. Fictionizing is formula and makes a play for proper amount of pathos in spinning out the tear-jerking sequences.

Roy Rowland's direction makes the most of the material, displaying knowledge of keeping simple things simple and balancing heavier moments with lightness. Bratish cuteness of young Butch Jenkins is played up. In the plotting he's spotted for comedy, not as a delinquent, and his every appearance is a guaranteed chuckle. James Craig, adult male lead, does okay by assignment of the ballplayer who launches the ranch. Dorothy Patrick, as Craig's wife, has only a few scenes. Other adults in the cast also play second fiddle to the juves.

Skippy Homeier, Darryl Hickman, little Sharon McManus are among the younger players who prove very effective in projecting the story.

Robert Sisk's production guidance furnishes excellent physical accouterments. Lensing by Charles Salerno, Jr., takes advantage of outdoor scenery and other credits measure up.

Brog.

Canuck Coin in New Indie

Hollywood, April 30.

New indie outfit, Doyle-Nalbo Productions, backed by Canadian capital, announced a program of four pictures starting with "Long November," based on a novel by James Benson Nalbo.

Others on the list are "The Man Who Made News," "The Tunnel" and "The Music Maker.

Miniature Reviews

"Cluny Brown" (20th). Charles Boyer-Jennifer Jones in smasheroo b.o. comedy.

"A Stolen Life" (WB). Bette Davis starrer has strong femme appeal and hefty b.o. potentiality.

"Boys' Ranch" (M-G). Pleasant youth drama of rehabilitation of juvenile delinquents with exploitation value.

"Rendezvous 24" (20th). Mild "B" thriller on the atom-bomb; for the duals.

"Portrait of a Woman" (French-made) (Mayer-Burstyn). Excellent film for arty houses; prospects elsewhere are questionable.

"In Old Sacramento" (Songs) (Rep). Handsomely mounted westerner with songs.

"The Glass Alibi," (Rep). Good murder-meller of its type.

"Days and Nights" (Artkino). Soviet-produced history (fictionalized) of the Stalingrad defense; strong pull in the foreign houses.

Rendezvous 24

20th-Fox release of Sol M. Wurtzel production. Features William Gargan, Pat O'Moore, Maria Palmer, Herman Bing. Directed by James Tinling. Story and screenplay by Aubrey Wisberg; camera, Benjamin Kline; editor, William F. Claxton. Tradeshown N. Y., April 25, '46. Running time, **70 MINS.**

Larry	William Gargan
Timothy	Pat O'Moore
Kleinheldt	David Leonard
Greta	Maria Palmer
Becker	John Bleifer
Hellgmann	Kurt Katch
Manfred	Henry Rowland
Leopold	Paul Kruger
Herr Schmidt	Herman Bing
Frau Schmidt	Ilka Gruning
Carstairs	Boyd Irwin
Sinclair	Evan Thomas
Clark	Leslie Denison

This modest-budgeted morsel won't have any earth-shaking consequences. A B-grade thriller built around the atom-bomb theme, pic is a tame spy story with no particular distinction. It will pay off in the duals, but that's about all.

Film, when originally announced as an important contribution to the atomic energy question, brought down on producer Sol Wurtzel's head the denunciation of the Federation of American Scientists, who resented a world-shaking theme being made the subject of a B-grade melodrama. Although Wurtzel defended seriousness of pic's treatment, it's noticeable that claims to film's scientific importance have since been played down.

Aside from the fact that atom fission is dragged in as just a new angle in a mystery story, pic is further routine in that its plot structure and situations are duplications of dozens of similar spy yarns. Story is synthetic and slow, as well as obvious from the start.

In a secret lab in Germany's Harz mountains, a group of Nazi scientists are working on development of atomic explosions by remote radio control, despite the fact that the war is over. Their aim is to blow up cities like Paris and New York from their mountain fastness, and need only some data from a German scientist in America to complete their plans.

Film is the story of the tracking down of the plotters by an American and his British assistant, with lovely German spies, and murderous Nazi gunmen, involved in the proceedings. Of course the American hits on the German hideaway just in the nick, arriving at the secret lab one minute before Paris is to be blown up.

Gunplay as usual is plentiful for these formulae-fixed confections, and there is also interest in the chase angle. But pic never really stands up. Acting is as perfunctory as scripting and direction. William Gargan looks handsome and harmless as the prying American, and Maria Palmer is as superficial as the traitress Hun. Pat O'Moore is satisfactory as the English agent, and Kurt Katch is plausible as a German ringleader. Herman Bing contributes some obvious, feeble comedy.

Bron.

Portrait of a Woman

(FRENCH-MADE)

Mayer-Burstyn release of Jacques Feyder production, directed by Feyder. Stars Francoise Rosay; features Henry Guisol, Jean Nohain, Ettore Cella. Screenplay by Feyder, based on novel by Jacques Viot; camera, Jacques Mercanton, Adrien Porchet; editor, John Oser; English titles, Herman G. Weinberg. At Little Carnegie, N. Y., April 27, '46. Running time, **80 MINS.**

Cast: Francoise Rosay, Henry Guisol, Jean Nohain, Ettore Cella, Claire Gerard, Yva Belle, Claudo Alain, Florence Lynn.

(In French; English Titles)

"Portrait of a Woman," one of the better French films exported since the war, revives the excellent French finesse that made "Un Carnet du Bal" and "Baker's Wife" classics in this country. With Francoise Rosay, star of "Carnet," in the lead and with direction by Jacques Feyder, winner of several French Oscars, the film should rate strongly with arty American audiences. Boxoffice prospects for run-of-the-mill American houses, however, are questionable.

Film was made during the war in Switzerland, where Mme. Rosay and Feyder, her husband, fled during the occupation. Similarity of the French and Swiss terrains, however, make the location shots authentic. Fact that the film was shot in Switzerland probably aided it also in that the same studio facilities that were used for "The Last Chance" and "Marie-Louise" were available.

Feyder wrote the screenplay to display the unusual versatility of his wife, and Mme. Rosay, consequently, carries the entire picture on her very capable shoulders. She portrays four different women, each dissimilar to the others, and each done in top fashion. Story has her first as an opera star, who commits suicide over fear that she's losing her hold on her audience.

Her body is found, lacking identification. Answering police inquiries, four people appear, each believing the body to be that of a friend or relative who's disappeared. As the bereaved tell their stories via flashback, Mme. Rosay gets a chance to show her wares as an old peasant woman, a genteel schoolmistress and the lusty wife of a bargekeeper. Latter role gives her the opportunity to indulge in some raucous comedy and is probably the best-drawn, but all are excellently done.

While Mme. Rosay walks off with the acting honors, rest of the cast is uniformly good. Jean Nohain lends deft touches to his role of the young farmer who thinks the dead woman is his old nurse and servant. Ettore Cella, as the bargekeeper, maintains the lusty pace set by the star in this sequence. Duo's French dialog with an Italian accent is something for the ears.

Fine camera work of Jacques Mercanton and Adrien Porchet spotlights the title motif with shots of Mme. Rosay through a mirror, in a photograph, etc., all resembling actual portraits. Feyder's subtle directorial techniques are evident throughout, adding much to the picture's consistently fast tempo. English titles by Herman G. Weinberg are more adequate than in most foreign-made pictures.

"Portrait" is preeming in this run with "Hymn of the Nations," three-reeler with Arturo Toscanini and the NBC Symphony Orch. Produced by the OWI and reviewed in VARIETY on March 3, '44, latter is being distributed domestically by Mayer-Burstyn on a non-profit basis.

Stal.

In Old Sacramento

(SONGS)

Republic release of Joseph Kane production, directed by Kane. Stars William Elliott, Constance Moore; features Hank Daniels, Ruth Donnelly, Eugene Pallette, Lionel Stander, Jack LaRue, Grant Withers. Screenplay, Frances Hyland, based on original by Jerome Odlum; songs, Jean Lenoir-Bruce Sievier, Fred Gilbert, Will D. Cobb-Gus Edwards, Barney Fagan, Andrew B. Sterling-Charles Ward; music director, Morton Scott; camera, Jack Marta; editor, Fred Allen. Previewed N. Y., April 24, '46. Running time, **89 MINS.**

Johnny Barrett	William Elliott
Belle Malone	Constance Moore
Sam Chase	Hank Daniels
Zebby Booker	Ruth Donnelly
Jim Wales	Eugene Pallette
Eddie Dodge	Lionel Stander
Laramie	Jack LaRue
Capt. Marc Slayter	Grant Withers
Newsboy	Bobby Blake
Marchetti	Charles Judels
Stage Driver	Paul Hurst
Ma Dodge	Victoria Horne
Oscar	Dick Wessel

Old Sacramento was never like this. In 1848 it used to be a brawling camp triple-decked with gold-dusters, gamblers and gunplay. This version is loaded with music, albeit mounted handsomely with elaborately furnished indoor settings, masses of extras and a strong supporting cast which won't hurt at the b.o.

Faltering on the story and script items, production-direction of Joseph Kane spins the yarn around the romance between a music hall belle, of rigid ethical standards, and a gentleman-gambler who doubles as a notorious stagecoach yegg by the name of "Spanish Jack." With the sheriff and vigilante closing in on her lover, the femme permits romance to surmount virtue and she alibis for him. But when a young prospector, who has fallen for the singer, is falsely accused of being the masked bandit, the genuine article gallantly reveals himself, is shot up for his trouble, and dies in the arms of his Belle.

William Elliott, who was featured in the Red Ryder western series, makes his bow as a more substantial romantic figure in the role of "Spanish Jack." The physical equipment is perfect, Elliott being tall and lean, with a strong chin and voice of deep masculine timber. Thesping is a bit uncertain, however, with some stiffness visible in the trying spots. Constance Moore, as the heart interest, is a looker with appealing personality. She also totes the heavy musical load with finesse, sings four oldies: "Speak to Me of Love," "Man Who Broke the Bank at Monte Carlo," "Can't Tell Why I Love You," and "Camp Town Races." A well-trained barber shop quartet handles the fifth number, "My Gal's a High Born Lady."

Roster of supporting players includes reliables like Eugene Pallette, Ruth Donnelly, Lionel Stander and Jack LaRue, all of whom make the most of their lines.

The Glass Alibi

Republic release of W. Lee Wilder production, directed by Wilder. Stars Paul Kelly, Douglas Fowley, Anne Gwynne; features Maris Wrixon, Jack Conrad. Original screenplay, Mindred Lord; camera, Henry Sharp; editor, Asa Clark. Previewed N. Y., April 20, '46. Running time, **68 MINS.**

Max Anderson	Paul Kelly
Joe Eykner	Douglas Fowley
Belle Martin	Anne Gwynne
Linda Vale	Maris Wrixon
Benny Brandini	Jack Conrad
Dr. Lawson	Selmer Jackson
Riggs	Cyril Thornton
Red Hogan	Cy Kendall
Coroner	Walter Soderling
Gas Attendant	Vic Potel
Bartender	George Chandler
Nurse	Phyllis Adair
Drug Clerk	Ted Stanhope
Frank	Dick Scott
Connie	Eula Guy
Charlie	Forrest Taylor

Infused with good direction, performance and refreshing twists, this murder meller clicks despite lack of cast names. Although somewhat too involved in story material, film is well paced and holds interest. Most of the load is carried ably by Douglas Fowley as the central interest. From the ranks as an oater heavy, Fowley is subordinated in this one by Paul Kelly playing the homicide cop. Styled unpretentiously, "Alibi" will register strongly on any dual bill.

Able direction focuses otherwise commonplace sequences into sustained interest for the story which is located in southern California. Fowley, as a reporter with criminal bent, inveigles a wealthy Santa Monica resident, played by Maris Wrixon, into marriage on learning she is to die because of heart ailment. His ambitions, spurred by the other gal, Anne Gwynne, fill in the middle footage with smooth suspense leading to the murder climax. Unknowing of her death because of heart failure, Fowley shoots his wife in accordance to carefully laid out murder plans. Due to his own schemed alibi, conviction and justice follow for the finale with Paul Kelly withholding the technical facts that would clear him.

Film is given excellent productional attention and is interspersed with well-set outdoor shots.

Days and Nights

(RUSSIAN-MADE)

Artkino release of Mosfilm Studios production. Stars Vladimir Soloviev, Anna Lisyanskaya, Dmitri Sagal, Yuri Liubimov, Lev Sverdlin, Mikhail Derjavin, Vassili Kliucharev, Andrei Alexeyev. Directed by Alexander Stolper; screenplay by Konstantine Simonov from the novel by same author; camera, Eugene Andrikanis; English titles, Charles Clement. Previewed in N. Y., April 26, '46. Running time, **88 MINS.**

Capt. Saburov	Vladimir Soloviev
Vanin	Dmitri Sagal
Lieut. Maslennikov	Yuri Liubimov
Anya Klimenko	Anna Lisyanskaya
Colonel Alexander Protsenko	Lev Sverdlin
General Matveyev	Mikhail Derjavin
Colonel Sergei Remizov	Vassili Kliucharev
Petya	Andrei Alexeyev

(In Russian; English Titles)

The defense of Stalingrad, the stand that broke the Nazis' back in the east, comes in for some grim and relentless treatment in the Soviet-produced "Days and Nights" now preeming at Artkino's first-run Stanley theatre. Adapted from Konstantine Simonov's novelized eyewitness report which copped a book-of-the-month spot, the film, in a sense, explains the surprising Teutonic upset by recounting the part played by a lone company. And in doing so, it develops a life-sized portrayal of the men who fought and won.

For the nonce, the Russians have come out with a war picture which omits depiction of a single enemy soldier. Instead of the usual black-and-white characterizations that mar more than help, the camera spends full-time on the Russian side of the story. The resulting vast improvement should pay off in b.o. receipts.

Entire action was reportedly lensed in Stalingrad's ruins with the film opening and closing with some familiar newsreels of the campaign. Related is the Volga crossing of the company as it first enters battle, its capture of three strategic buildings and the ensuing 70 days of desperate fighting which stopped the Nazis. Towards the close, the strategy of the counterattack which trapped the German army is glimpsed in a scene at g.h.q.

Sentimentality of the Russians is played up as a counterpoint to the grape and cannister scenes. In several sequences, with slight provocation, one or more of the players burst into nostalgic melody. The singing, typically Slavic, is rich, strong and good. One scene in which a colonel toasts his native Ukraine in song is a trifle unbelievable and altogether unmilitary to western eyes. But it would be captious to say the film loses out by the stress on melody.

Central role of a heroic captain who crosses the enemy lines three times to deliver vital messages is played to the hilt by Vladimir Soloviev. His solid performance gets across the nerve-wracking, unending fatigue of constant warfare. Soloviev duets with Anna Lisyanskaya in the role of nurse, on a love theme sufficiently muted so as not to interfere with the history of the battle. Lev Sverdlin is a standout in his bit as the robust and determined battalion colonel. Direction by Alexander Stolper is consistently excellent.

PIX NOT A LUXURY--WALL ST.

U-Rank's Worldwide (Except U. S.) Deal for 16m Distrib; France First

London, April 30.

Already committed to a joint distribution setup for 16m non-theatrical pix in the foreign market, Universal and J. Arthur Rank are currently laying plans for the establishment of a new company to handle theatrical distribution on narrow-gauge stock of all U and Rank films throughout the world, excepting the U. S.

Arrangements for the new organization are being worked out here at the present time between Joseph H. Siedelman, U International prexy, and Ian Cremieu-Javal, chief of Rank's present 16m operations. Seidelman, who came here for Rank's recent convention, stayed on after the meet, reportedly to talk things over for the new company. This week he's giving the Belgian scene the usual o.o. but will return to London for further confabs before heading for home in about a month.

Plans for the new org are stilll tentative, according to Javal, who declared that the company didn't want to take any definite steps ahead until it had succeeded in convincing the established 35m exhibs who presently book Rank and U product that the 16m program would not be competitive to them. Javnl recently returned from Scotland, where he reportedly impressed Sir Alex King, operator of the biggest circuit in that country, that theatrical distribution of 16m pix would create new audiences for regular 35m films among people in the hinterlands, rather than harming the 35m market. With King's cooperation thus virtually assured, Javal will press exhibs in other foreign countries for similar results.

Big Inread on U. S. Cos.

With the extensive inroads already established by Rank in the foreign market, coupled with the exchanges of U International in most foreign markets, it's believed that the new company might dwarf the operations of any of the American majors who plan entry into the expected lush market for 16m films. Films will not be shown in the U. S., where Rank has a deal with Bell & Howell to handle 16m non-theatrical dis-

(Continued on page 27)

ATA POWWOWING ON FINANCIAL SETUP

The American Theatres Assn., newly-formed national group, will probably call upon its financially well-fixed members for its first four-month cash requirements, an official of the ATA disclosed this week. Estimated sum of $30,000 would be borrowed, it is understood, to provender the organization until its machinery clicks to the point where state assessments meet cash outlays. Current plans for institutional advertising and extended barnstorming will not mark time because of a dearth of coin, it was disclosed.

With finances due for immediate attention, the financial committee is slated to meet today (1) in New York to mull the problem. Conclave will be ruled over by Sam Pinanski, Boston circuit operator, who was tapped for the post last week. Si Fabian, ATA prexy; Ted Gamble, board chairman; Robert Coyne, exec director; and Arthur L. Mayer will also attend.

Meanwhile, ATA officials were running into difficulties in attempting to set up a legislative clearing house. The organization, to date, has been unable to locate any agency, governmental or otherwise, with a compilation of existing theatre tax regulations. Forced to turn to a locale-by-locale canvass on legislation, ATA execs now expect a delay of months in setting up the proposed information center.

Sturgeses Divorcing

Hollywood, April 30.

Preston Sturges was sued yesterday (Mon.) for divorce by his wife Louise Sargent Sturges.

She charges the producer-director with an "ungovernable temper" and asks ownership of home and "reasonable support."

Cosman Pleads Guilty On Unfair Labor Charges

Jack T. Cosman, president of Producers Laboratories, Inc., 1000 Broadway, N. Y., pleaded guilty Tuesday (30), in U. S. District court before Judge James P. Leamy, to charges of 26 violations of the Fair Labor Standards Act of 1938.

According to Assistant U. S. Attorney Saul S. Sharison, Cosman in the course of his business of processing motion picture films failed to pay his employees proper overtime and maintained improper records. Cosman and his firm are subject to fines totalling $260,000.

Pix Issues Zoom Last 12 Months

Just how violently the film company stocks have been churned upwards in the past 12 months is revealed by the fact that the seven major company shares appreciated $550,435,111 in value in that time. Advance has been so sweeping during the past year that only one film issue, Columbia Pictures, showed less than a $12 advance over this time a year ago.

Paramount, which has taken over the role of bellwether of amusement stock group, was the outstanding performer, the common shares rising $171,499,579 in value, with stock climbing $48.37½ over April 28 last year. Shares climbed from $30.62½ to $79, the price this week. Talk continues in Wall Street of a pending stock split-up with latest reports hinting even higher prices for the shares.

Next biggest showing was made by Warner Bros. Although the points gained in a year was slightly lower than 20th-Fox, the common shares appreciated $148,727,584 in value since this time in 1945. Stocks rose $39.12½, going from $14.37½ to $53.50.

20th-Fox common, which advanced $39.75, showed appreciation of $87,605,090, climbing from $20.87 to $60.62½.

Loew's, which was amusement group bellwether until the 3-for-1 splitup last year, climbed $12.87½, after giving effect to such split. This meant an appreciation of $65,087,329.

RKO's climb from $8.25 to $27, price this week, was one of the eye-openers among the picture shares in the last 12 months. Fact that the common now is on a regular dividend basis, aside from the greatly improved financial status of the company, tips that the rise was justified. That plus the improved product apparently justified buying of these shares. Stock appreciated $53,849,743.

Universal, which went on the big board in May last year, shows appreciation of $18,221,732, although the common rose $22.37½. This peculiar situation stems from the fact that there are only about 815,000 shares currently outstanding. Columbia Pictures climbed $9.12½, shares showing $5,133,454 appreciation.

U's Carpenters Work Out on 72 New Sets

Hollywood, April 30.

Heaviest construction surge in the history of Universal is under way this week with the building department working on 30 sets for "The Plainsman and the Lady," 25 for "That Brennan Girl" and 15 for "The Angel and the Outlaw."

In addition, the studio is putting up two buildings on its western street for the use of saddle pictures and serials.

RKO's 'Bad Man's' Sequel

Hollywood, April 30.

RKO liked its "Bad Man's Territory" so well that it will make a sequel, "Trail Street," with the James and Dalton boys riding again.

Nat Holt, producer, is currently scouting locations for the wild western tale.

RATE FILM STOCKS AS 100% STABLE

By HERB GOLDEN

Continued upbeat of film stocks for at least another year is forecast by Wall street sources specializing in amusement securities. They regard the film industry as being on as stable a base and as economically sound as any class of business in America.

One Wall streeter explains it: "Film shares are in no sense currently overvalued and can be expected to continue climbing. They are on a 100% solid foundation, since motion pictures are no longer a luxury to the American public. Low-priced entertainment must now be recognized as a basic necessity of life in this country."

Financial circles are particularly bullish on the new 16m phase of the film industry and are only slightly less inclined to view television optimistically, although they see it much farther in the future than the upped income from distribution of narrow-gauge film. Take from 16m users abroad is expected to be reflected in earnings statements just as soon as equipment is available and initial kinks are ironed out of the distribution setup.

"Each 16m account, we realize, is going to amount to very little in income," it was explained, "but there are going to be thousands of such accounts and the aggregate rental will be considerable. We recognize, too, that virtually all of the 16m accounts are going to be off the bottom of the barrel. In other words, flat rentals. Yet the 35m business has long since proved that the flat rental account of today is the percentage account of tomorrow.. We fully expect the same to hold true of the 16m business."

Video shares are viewed by the Wall streeters as definitely a good buy, but for a long pull. They foresee television as a big business of the future, although with prospects too vague at the moment to expect any important spurt in values for some time, unless caused by a condition peculiar to an individual company.

Foreign market conditions for films, although considerably upset, are no concern of the Wall streeters as long as the British $3,750,000,000 loan rides safely through Congress. Present business in the United States, plus income from England, is held more than sufficient to support current market prices of stocks. Any rentals obtained from the rest of the world they consider as just that much gravy. Should the British loan fail to pass or British-made product succeed in seriously cutting into Hollywood income, Wall streeters foresee the necessity of slicing as much as one-third from production costs to maintain present profit levels.

COMMERCIAL FILM CO. BUYS PATHE BLDG., N.Y.

Purchase of the Pathe building, 12-story New York indie production center, was made this week by Transfilm, Inc., eastern producer of educational and commercial films. Deal for an undisclosed figure brings Transfilm a structure equipped with film storage vaults, cutting rooms and built-in projection facilities. The building, erected in 1915, currently houses the State Dep't film section and a number of commercial and documentary film producers.

Transfilm, organized in 1941, plans expansion of motion picture, slidefilm, commercial still photography, three-dimensional photography, animation and editorial departments. During hostilities, the company produced shorts for the armed forces and civilian agencies.

Transfilm staff is well stocked with ex-GIs. Included in roster are Walter Lowendahl, veepee in charge of production; Maury Glaubman, writer-producer; Jerry Gottler, writer; and Bob Olds, editor-cameraman. Larry Madison, OWI producer-director of the "American Scene" series, has also joined up.

WB's Loan Prepayment Points Up Fine Financial Status of Pix Shares

Excellent financial shape in which all film companies find themselves as result of peak wartime earnings is pointed up by the Warner Bros. decision last week to make a prepayment of almost $5,000,000 on its outstanding term bank loan. Industry has never before been so free of debt as at present, with most companies reaching new lows for recent years on longterm loans.

As happened at WB, several other firms are likewise planning to accelerate the payoff of principal on their indebtedness. In addition, of course, there has been a concerted move recently to take advantage of present low interest rates available for refinancing. All this, in addition to the extreme liquidity created by the fact that payoffs of obligations have been pushed well into the future, is responsible for the generally fine financial situation.

Paramount, with a particularly excellent first-quarter earning statement in prospect, by the end of July will owe only the $2,000,000 it borrowed on a personal loan from prexy Barney Balaban in 1944. It has cut down sharply on its outstanding obligations, and even after refinancing of its Paramount Building Corp. bonds owes only $2,500,000 now, in addition to the indebtedness to Balaban. Plans are to pay off the $2,500,000 before July.

Balaban loan, made at 2¾% for a five-year term, may also be repaid well before it is due. In any case, it won't affect the stock option Balaban received in return for the loan. This gives him the right to purchase about 75,000 shares of common stock at the then current market price of about 26. It's now worth around 78.

Metro about a year ago borrowed $40,000,000 in a deal with the First Boston Corp. It runs 20 years, with payments due semi-annually. Company has the right to accelerate the payoff, but has given no official indication yet that it will do so.

Aside from the $20,000,000 in new financing entered into the National Theatres last week, 20th-Fox has no outstanding long term obligations. The NT deal was partially a refinancing at better rates of $7,800,000 in underlying mortgage debt (old rate, 4.4%; new rate, about 2.8%). Balance of fund will be used for general corporate purposes.

Advantageous terms on which the industry can now get coin is demonstrated by the fact that the combined average annual charges for interest and debt retirement on the entire $20,000,000 obtained by NT is about the same as on the $7,800,000 of underlying mortgage debts being refinanced.

RKO recently entered into refinancing, obtaining about $22,000,000. Universal has about $6,700,000 in debentures outstanding, while Columbia has no bonds at all out.

Kelly Okays Back-to-Work Pronto, M-G-ites Go West

Gregory LaCava, Harry Kurnitz and Charles Lederer left New York for the Coast yesterday (Tuesday) after a week in the east to sell Gene Kelly on appearing in their "Lights for the Living" at Metro. Kelly, on terminal leave from the Navy, after first declaring himself for an indefinite holiday, finally agreed to go back to work pronto. Kurnitz will return east May 21 to wrap up the deal.

LaCava will direct "Lights," for which he and Lederer did the original and Kurnitz the screenplay.

WB's Stock Split, Sets Pension Plan

Warner Bros. will cut its bank loan, amounting to $37,000,000 in August, 1945, to $23,865,000 by May 1 under a plan adopted Wednesday (24) by the WB board of directors. Reduction of $13,135,000 includes a prepayment of $4,773,000 and a regular installment outlay of $8,362,000 due on the May 1 date.

The board also voted a 2-1 split for the 3,801,000 of outstanding common stock after retiring 100,254 shares currently in the company's treasury. The WB action calls for matching a new share for each one held by stockholders of record on Aug. 1, 1945. Additionally, the board approved a move to amend the Warners certificate of incorporation to permit a boost in the authorized capital stock from 7,500,000 to 10,000,000 shares, valued at a $5 par.

Under the stock-split proposal, the bookkeeping will be handled by charging the capital surplus with $18,505,450 and crediting capital stock with the same amount. Figure is reached by fixing a $5 par on the 3,701,090 shares to be issued.

The board declared it would, in all likelihood, fix a quarterly dividend of 37½c per share on outstanding stock after the split payable in October. Meanwhile, it ordered a 50c per share quarterly dividend on current outstanding common stock payable on July 3 to stockholders of record on June 7.

A pension plan, currently being mulled by a director-appointed committee, will be submitted to stockholders at the Aug. 1 board meet. Action is in line with that of several other film companies that have already launched pension systems.

Heavy Support for Studio Plan

Hollywood, April 30.

Unofficial checkup indicated heavy support of the company's projected insurance plan for Warners studio employes. Proposition has been under consideration for several months by Jack, Harry and Albert Warner and Samuel Schneider, veepee of the company.

Project will be offered for approval of the company stockholders at the meeting Aug. 1.

Rep Carries Full Load

Hollywood, April 30.

Republic's stage space is crowded to capacity with three starters this week, making a total of six in production. Newies are "That Brennan Girl," "Shine On, Texas Moon" and "Vigilantes of Boomtown."

Continuing from last week are "The Plainsman and the Lady," "G.I. War Brides" and the Magnacolor western, "Out California Way."

N. Y. LOCATION SHOTS

Hollywood, April 30.

Director Stuart Heisler leaves for New York today (Tues.) to be followed by Susan Hayward on Friday for filming of scenes in Central Park and Gotham niteries for Walter Wanger's "The Smashup."

Stanley Cortez, lensman, and Alex Golitzen, art director, left with Heisler.

CHAPLIN RENTS MORE SPACE AT M&S STUDIO

Hollywood, April 30.

Charlie Chaplin, who has owned a studio in the heart of Hollywood ever since Hollywood was invented, signed a deal for added shooting space on the Morey & Sutherland lot for his forthcoming picture, "Comedy of Murders."

Picture starts June 4, and the space contract covers June and July. The old Chaplin studio is not big enough for modern production.

New M&S Stages Set

Construction on a new sound stage is scheduled to be started at the M&S lot within 90 days, to be followed by a second in nine months. That will give the lot a total of three stages with latest equipment.

New structures will be used for live action films to augment the present cartoon slate but no attempt will be made to lure other indie producers, unless sufficient time is found, between films to allow for rentals.

New stage will be 120 by 100 feet and will cost $150,000. Height will be 60 feet, 10 feet over the average stage size, in order to accomodate musicals.

First week..Sa

"The Kid Fro

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(IN TECHNICOLOR)

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RELEASED
THROUGH
RKO
RADIO
PICTURES

2 Femmes Pace L. A., 'Gilda' at Smash 70G, 'Kitty' Torrid 59G, Both 2 Spots; 'Outlaw' Still Huge at 50G in 4th Wk.

Los Angeles, April 30.

Majority of firstruns are catering to the femme trade this week and the draw is forte, even in the holdovers. The big femme combo is "Gilda" and "Kitty." Former looks great $70,000 in two spots after terrific getaway. "Kitty" also is torrid at $59,000 in the two Parmount theatres. Feminine draw of Jane Russell is credited with the huge biz still being done by "The Outlaw," which looks giant $50,000 on fourth frame in four small-seaters.

Third frame of "Ziegfeld Follies" is sturdy $45,000 in three spots. "Dragonwyck" shapes smooth $46,000 in three spots, second stanza. "Tangier" and "Man in Grey" is rated above average $35,500 in three situations. "Devotion" is okay $41,000 on its second week in three houses.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (624; 85-$1)—"Outlaw" (UA) (4th wk). Sturdy $7,500. Last week, powerful $8,500.

Carthay Circle (FWC) (1,516; 50-$1)—"Seventh Veil" (U) (7th wk). Fine $3,500. Last week, $6,500.

Chinese (Grauman-WC) (2,046; 50-$1)—"Dragonwyck" (20th) (2d wk). Smooth $14,000. Last week, socko $20,100.

Downtown (WB) (1,600; 50-$1)—"Devotion" (WB) (2d wk). Neat $17,000. Last week, good $23,000.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (4th wk). Giant $24,500. Last week, great $27,500 and well above estimate.

Egyptian (FWC) (1,538; 50-$1)—"Ziegfeld Follies" (M-G) (3d wk). Good $12,000. Last week, smooth $17,500.

Four Star (UA-WC) (900; 50-$1)—"Sentimental Journey" (20th) (2d wk) and "Enchanted Forest" (PRC). Handsome $3,500. Last week, with "Went to Races" (M-G), good $4,100.

Guild (FWC) (968; 50-$1)—"Tangier" (U) and "Man in Grey" (U). Above average $6,000. Last week, "Enchanted Forest" (PRC) and "Johnny Comes Home" (20th) (2d wk-3 days), closed at $2,500.

Hawaii (G&S-Blumenfeld) (958; 65-$1)—"Outlaw" (UA) (4th wk). Sock $11,000. Last week, hefty $12,400.

Hollywood (WB) (2,756; 50-$1)—"Devotion" (WB) (2d wk). Okay $12,000. Last week, average $18,000.

Hollywood Music Hall (Blumenfeld) (475; 65)—"Outlaw" (UA) (4th wk). Robust $7,000. Last week, held firm at $7,800.

Loew's State (Loew-WC) (2,404; 50-$1)—"Dragonwyck" (20th) (2d wk). Good $22,000. Last week, husky $32,500.

Los Angeles (D'town-WC) (2,097; 50-$1)"Ziegfeld Follies" (M-G) (3d wk). Strong $21,500. Last week, $32,000.

Orpheum (D'town) (2,000; 65-85)—"Live Wires" (Mono) with Earl Hines orch, Harry "Hipster" Gibson on stage. Lusty $28,500. Last week, "Don't Fence In" (Rep) and "Junior Prom" (Mono) with Jack Gwynne magic show on stage, oke $20,300.

Pantages (Pan) (2,612; 50-$1)—"Gilda" (Col) and "Night Editor" (Col). Big $33,000. Last week, "Tomorrow Is Forever" (RKO) (3d wk) and "Idea Girl" (U) (1st wk), nice $12,400.

Paramount (F&M) (3,398; 50-$1)—"Kitty" (Par). Rousing $38,000. Last week, "Utopia" (Par) (5th wk) and "Made Me Killer" (Par) (1st wk), solid $17,600.

Paramount Hollywood (F&M (1,451; 50-$1)—"Kitty" (Par). Solid $21,000. Last week "Utopia" (Par) (5th wk), neat $12,900.

RKO Hillstreet (RKO) (2,690; 50-80)—"Gilda" (Col) and "Night Editor" (Col). Socko $37,000 or close. Last week, "Tomorrow Is Forever" (RKO) (3d wk) and "Idea Girl" (U) (1 wk), smart $16,600.

Ritz (FWC) (1,370; 50-$1)—"Ziegfeld Follies" (M-G) (3d wk). Steady $11,500. Last week, brisk $15,100.

United Artists (UA-WC) (2,100; 50-$1)—"Tangier" (U) and "Man in Grey" (U). Sturdy $15,500. Last week, "Enchanted Forest" (PRC) and "Johnny Comes Home" (20th) (2d wk-3 days), oke $5,700.

Uptown (FWC) (1,790; 50-$1)—"Dragonwyck" (20th) (2d wk). Strong $10,000. Last week, big $15,000.

Wilshire (FWC) (2,290; 50-$1)—"Tangier" (U) and "Man in Grey" (U). Handsome $12,000. Last week "Enchanted Forest" (PRC) and "Johnny Comes Home" (20th) (2d wk-3 days), trim $2,300.

Wiltern (WB) (2,300; 50-$1)—"Devotion" (WB) (2d wk). Good $12,000. Last week, $17,000.

Million Dollar (D'town) (2,300; 40-65)—"House Horrors" (U) and "Spider Woman" (U). Oke $6,000. Last week, "Black Market Babies" (Mono) and "Fear" (Mono), nice $8,000.

Broadway Grosses

Estimated Total Gross
This Week $774,500
(Based on 16 theatres)
Total Gross Same Week
Last Year $587,500
(Based on 15 theatres)

'Virginian' Fancy $29,000 in Philly

Philadelphia, April 30.

Lionel Hampton's band teamed with "They Made Me a Killer" at the Earle, is setting pace for downtown deluxers this week. Most picture spots generally are stout. Earle goes back to a straight film policy next Friday under the new Warner Bros. plan to give stage shows only when vaude attraction is top-flight.

Estimates for This Week

Aldine (WB) (1,300; 40-65)—"Tomorrow Is Forever" (RKO) (2d wk). Big $16,500. Opener was fancy $22,500.

Arcadia (Sablosky) (700; 40-85)—"Sailor Takes Wife" (M-G). Looks like fine $7,500. Last week, "Effingham's Raid" (20th), yanked after pallid $2,000 in 3 days of second run.

Boyd (WB) (2,350; 40-65)—"Gilda" (Col) (4th wk). Sturdy $17,000. Last week, $25,000.

Earle (WB) (2,760; 50-95)—"Made Me a Killer" (Par) with Lionel Hampton orch. Band is packing them at great $40,000. Last week, "Swing Parade '46" (Mono) with Benny Goodman orch, big $34,500.

Fox (20th) (2,250; 40-65)—"Dragonwyck" (20th) (2d wk). Swell $25,000. Initialer was sock $35,000.

Karlton (Goldman) (1,000; 40-65)—"Spellbound" (UA) (2d run) (2d wk). Trim $8,000. Last week, husky $10,000.

Keith's (Goldman) (2,200; 40-85)—"Walk in Sun" (20th) (2d run). Only $5,000. Last week, "Scarlet Street" (U), $6,500 second run.

Mastbaum (WB) (4,367; 40-65)—"Saratoga Trunk" (WB) (2d wk). Robust $35,500. Opener was sock $45,500 plus fine $5,500 for Sunday stand at Earle.

Stanley (WB) (2,950; 40-65)—"Virginian" (Par). Nice $25,000 in addition to good $4,000 for Earle Sabbath showing. Last week, "Ziegfeld Follies" (M-G) (3d wk), neat $16,500.

Stanton (WB) (1,470; 40-65)—"Tars and Spars" (Col). Modest $9,500. Last week, "Cornered" (RKO), oke $10,000 for second week.

'Follies' Grabs Top Coin In Prov., Great $27,000; 'This Day' Strong 17½G

Providence, April 30.

Loew's State's "Ziegfeld Follies" is the town's topper this week with almost a sure bet for holdover biz. Nearly as strong is "From This Day Forward" at the smaller Albee. Majestic's "Sentimental Journey" and Strand's "Virginian" are hefty holdovers.

Estimates for This Week

Albee (RKO) (2,200; 45-65)—"This Day Forward" (RKO) and "Dick Tracy" (RKO). Strong $17,500. Last week, "Tarzan Leopard Woman" (RKO) and "Idea Girl" (U), $14,500.

Carlton (Fay-Loew) (1,400; 44-65)—"No Time for Comedy" (WB) and "City for Conquest" (WB) (reissues). Good $4,500. Last week, "Saratoga Trunk" (WB) (4th downtown wk), $5,000.

Fay's (Fay) (1,400; 44-65)—"Salty O'Rourke" (Par) (reissue), vaude on stage. Fairly steady $6,500. Last week, "Double Indemnity" (Par) and vaude on stage $6,800.

Majestic (Fay) (2,200; 44-65)—"Sentimental Journey" (20th) and "Johnny Flying Home" (20th) (2d wk). Solid $13,000. First sesh was swell $16,000.

Metropolitan (Snider) (3,100; 44-65)—"Desert Song" (WB) and "Made Me Criminal" (WB) (reissues). Switch from stage show policy to double feature for this week hurt. Only $1,800 for three-day stand. Last week, "Gay Blades" (Rep) and Ina Ray Hutton orch, so-so $6,000 in three days.

State (Loew) (3,200; 44-65)—"Ziegfeld Follies" (M-G). Great $27,000. Last week, "Bad Bascomb" (M-G) and "Mysterious Intruder" (Col) very nice $17,500.

Strand (Silverman) (2,260; 44-65)—"Virginian" (Par) and "Night Editor" (Col) (2d wk). Big $10,000 after snappy $15,000 first week.

'DAHLIA' SWEET 13G, OMAHA; 'REBECCA' 12G

Omaha, April 30.

"Blue Dahlia," only major first-run in town, looks smash at the Paramount. But "Rebecca" at the Orpheum is amazing the town with long lines.

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Blue Dahlia" (Par). Smash $13,000. Last week, "Ziegfeld Follies" (M-G), big $11,800.

Orpheum (Tristates) (3,000; 16-65)—"Rebecca" (UA) (reissue). Something unusual for Orpheum, but doing great $12,000. Last week, "Abilene Town" (UA) and "Murder in Music Hall" (Rep), $10,300.

Brandeis (RKO) (1,500; 16-65)—"Tomorrow Is Forever" (RKO) and "Sing Way Home" (RKO) (2d wk.). Fine $6,000. Last week, big $7,600.

Omaha (Tristates) (665; 16-65)—"Ziegfeld Follies" (M-G) (m.o.) and "Detour" (PRC) (1st wk.). Nice $9,500. Last week, "Virginian" (Par) (m.o.) and "Call Boston Blackie" (Col), $6,800.

K.C. Rousing; 'Follies' Smash at 20G, 'Spiral' Big 16G, 'Road' 15G, 2d

Kansas City, April 30.

Film row is solid this week. "Ziegfeld Follies," solo at the Midland, is the strong topper, ably followed by "Spiral Staircase" at the Orpheum. Newman holds "Road to Utopia," which shows definite strength.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 40-60)—"Dragonwyck" (20th) (2d wk). Okay $9,000. Last week, strong $16,000.

Midland (Loew's) (3,500; 45-65)—"Ziegfeld Follies" (M-G). Terrific $20,000, and cinch holdover. Last week, "Sailor Takes a Wife" (M-G) and "Portrait of Maria" (M-G), moderate $12,500.

Newman (Paramount) (1,900; 46-65)—"Road to Utopia" (Par) (2d wk). Solid $15,000. Smash $22,000 last week.

Orpheum (RKO) (1,900; 46-65)—"Spiral Staircase" (RKO) and "Riverboat Rhythm" (RKO). Sturdy $16,000, and holdover. Last week, "Pinocchio" (RKO) (reissue) and "Tarzan Leopard Woman" (RKO), $10,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Strangler of Swamp" (PRC) and "Murder in Music Hall" (Rep) with stage show. Mild $9,000. Last week, "Song of Arizona" (Rep) and "Roaring Rangers" (Col) with vaude, $9,500.

'Follies' Talk of Mpls., Big 18G; 'This Day' 12G

Minneapolis, April 30.

"Ziegfeld Follies" is the current pace setter with "From This Day Forward" nearly as great at the Orpheum on comparative basis. There was a highly effective campaign for "Follies" and it is helping. Best of holdovers is "Gilda" at the reopened RKO-Pan.

Estimates for This Week

Aster (Par) (900; 25-35)—"Pursuit to Algiers" (U) and "Blondie's Lucky Day" (Col). On 5 days, okay $2,000. "Hotel Reserve" (RKO) and "Gay Cavalier" (Mono) opened today (30). Last week, "Smooth As Silk" (U) and "Just Before Dawn" (Col), fair $1,800 in 5 days.

Century (Par) (1,600; 44-60)—"Three Strangers" (WB). Only moderate $7,000. Last week, "Road to Utopia" (Par), light $3,000 in 5 days, but huge $50,000 for downtown run.

Gopher (Par) (1,000; 44)—"Murder in Music Hall" (Rep). Slender $2,200 for five days. Last week, "Night With You" (U), light $2,000 in 6 days.

Lyric (Par) (1,100; 44-60)—"Doll Face" (20th) (m.o.). Moderate $4,000. Last week, "Sailor Takes Wife" (M-G) (3d wk), good $4,500.

Orpheum (RKO) (2,600; 44-60)—"This Day Forward" (RKO). Has crix approval. Heading for fancy $12,000. Last week, "Little Giant" (U), mild $7,000.

Radio City (Par) (4,000; 44-60)—"Ziegfeld Follies" (M-G). Big selling campaign helping this to big $18,000. Last week, "Doll Face" (20th) and Woody Herman band, etc., on stage (44-70), strong $29,500.

RKO-Pan (RKO) (1,600; 44-60)—"Gilda" (Col) (2d wk). Has given reopened house a fine start. Still strong at $11,000 after sock $14,000 first week.

State (Par) (2,300; 44-60)—"Virginian" (Par) (2d wk). Reaching for suitable $6,000 after terrific $15,000 first week.

Uptown (Par) (1,100; 44-50)—"Sentimental Journey" (20th). First nabe showing. Fair $3,500. Last week, "Harvey Girls" (M-G), neat $4,500.

World (Par-Steffes) (350; 44-80)—"Tomorrow Is Forever" (RKO) (4th wk). Profitable $2,000 after big $3,000 last week.

Key City Grosses

Estimated Total Gross
This Week $3,338,756
(Based on 23 cities, 180 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,703,100
(Based on 23 cities, 182 theatres)

'Vanities' Boosts 'Game' 30G, Frisco

San Francisco, April 30.

Pace is slower this week, the number of holdovers being blamed. "Earl Carroll Vanities" is boosting "A Game of Death" to a bright figure at the Golden Gate. Otherwise, city's full of holdovers and moveovers.

After cracking the opening day mark at the United Artists, "The Outlaw" was yanked by the cops. "Seventh Veil" was brought over from the Esquire to do well for third week downtown.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Road to Utopia" (Par) (3d wk). Strong $20,000. Last week, nice $26,000.

Golden Gate (RKO) (2,448; 60-95)—"Game of Death" (RKO) plus "Earl Carroll Vanities" on stage. "Vanities" boosting picture to nice $30,000 or over. Last week, "Tarzan Leopard Woman" (RKO) with vaude headed by Peggy Ryan, husky $36,000.

Orpheum (Blum) (2,448; 55-65)—"Gilda" (Col) (2d wk). Lusty $24,000. Last week, torrid $30,000.

Paramount (FWC) (2,646; 55-65)—"Dragonwyck" (20th) (2d wk). Slipped to $19,000. Last week, solid $27,000.

State (FWC) (2,133; 55-65)—"Adventure" (M-G) (5th wk) (m.o.). Holding up to nice $6,000. Last week, good $10,500.

St. Francis (FWC) (1,400; 55-65)—"Virginian" (Par) (4th wk) (m.o.). Just $5,500 in 4 days. Last week, mediocre $9,500.

United Artists (Blum) (1,207; 55-85)—"Seventh Veil" (U) (m.o.). Fine $12,000 in 6 days on third week downtown. "The Outlaw" (UA), which broke opening day record here at big $4,500, was pulled by the police after the first day. "Veil" brought back then from Esquire. Last week, "Whistle Stop" (UA) (4th wk), okay $10,000.

Warfield (FWC) (2,656; 55-85)—"Devotion" (WB) (2d wk). Fairish $18,000 or close. Last week, brisk $25,000.

'Trunk' Sockeroo 24G, Seattle; 'Forever' 14G

Seattle, April 30.

Currently "Saratoga Trunk" is the smash winner at the Orpheum, with "Tomorrow Is Forever" also having a smash session at the Paramount. Music Hall, holding "Whistle Stop" for four days, also is strong.

Estimates for This Week

Blue Mouse (H-E) (600; 45-80)—"Road to Utopia" (Par) (m.o.). From Paramount. Big $7,500. Last week, "Dark Corner" (20th) (2d wk), mild $4,100 in 5 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Dragonwyck" (20th) (2d wk). Okay $8,000 in 5 days. Last week, nifty $17,000.

Liberty (J-vH) (1,650; 45-80)—"Bandit of Sherwood Forest" (Col) (3d wk). Rousing $10,000. Last week, great $15,100.

Music Box (H-E) (850; 45-80)—"Sailor Takes Wife" (M-G) (4th wk). Fair $3,500 in 5 days. Last week, good $5,600.

Music Hall (H-E) (2,200; 45-80)—"Whistle Stop" (UA) and "Made Me a Killer" (Par) (2d wk). Big $7,000 in 4 days. Last week, big $11,600.

Orpheum (H-E) (2,600; 45-80)—"Saratoga Trunk" (WB). Colossal $24,000 or near. Last week, "Little Giant" (U) and "Blonde Alibi" (U), $12,000.

Palomar (Sterling) (1,350; 45-60)—Dark this week for remodeling. Last week, "Song of Mexico" (Rep) and "Fear" (Mono) plus stage, strong $11,500.

Paramount (H-E) (3,039; 45-80)—"Tomorrow Is Forever" (RKO). Strong $14,000. Last week, "Road to Utopia" (Par) (3d wk), hefty $19,600.

Roosevelt (Sterling) (800; 45-80)—"Little Giant" (U) (2d wk). From Orpheum. Big $6,000. Last week, "Vivacious Lady" (RKO) and "Buffalo Bill" (20th) (reissues), nice $5,100.

Winter Garden (Sterling) (600; 25-50)—"Spanish Main" (RKO) and "Snafu" (Col) (3d run). Great $5,000. Last week, "Expendable" (M-G) and "Hold Blonde" (Par) (3d run), $4,500.

Det. Socko; 'Bandit' Wow 45G, 'Diary' Great 25G, 'Gentleman'-Cavallaro 31G

Detroit, April 30.

Top new entries this week are "Bandit of Sherwood Forest" and "Diary of Chambermaid." "Adventure" still is strong even on fifth week.

Estimates for This Week

Fox (Fox-Michigan) (5,049; 60-85)—"Bandit of Sherwood Forest" (Col). Wow $45,000. Last week, "Sentimental Journey," (20th), big $34,000.

Michigan (United Detroit) (4,034; 60-85)—"Blue Dahlia" (Par) and "Allotment Wives" (Mono). Strong $25,000 second week. Last week, loud $30,000.

United Artists (United Detroit) (1,841; 60-85)—"Adventure" (M-G) (5th wk). Still going big at $15,000. Last week, big $18,000.

Palms - State (United Detroit) (2,976; 60-65)—"Diary of a Chambermaid" (UA) and "Dark Alibi" (Mono). Sock $25,000. Last week, "Dakota" (Rep) and "Junior Prom" (Mono) (2d wk), strong $16,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Pinocchio" (RKO) (reissue) and "Tarzan Leopard Woman" (RKO) (2d wk). Fine $13,000. Last week, $16,000.

Madison (United Detroit) (1,858; 40-55)—"Pride of Marines" (WB) and "Love of Ours" (U). Okay $4,000 in 5 days. Last week, "Capt. Kidd" (UA) and "Yolanda and Thief" (M-G), $8,000 for same run.

Adams (Balaban) (2,663; 60-65)—"Sentimental Journey" (20th) and "Talk About Lady" (Col). Stout $22,000 on m.o. Last week, "Little Giant" (U) (m.o.) and "Romance of West" (PRC), fine $20,000.

Downtown (Balaban) (2,083; 70-90)—"Gentleman Misbehaves" (Col) with Carmen Cavallaro orch, Jack Carter, the Colstons on stage. Robust $31,000. Last week, "I Ring Doorbells" (PRC) with Fred Lowrey, others, on stage, good $20,000.

'Follies' Torrid $30,000 In St. Louis; 'Kitty' Big 32G, 'Slagle's' Neat 11G

St. Louis, April 30.

"Kitty" and "Ziegfeld Follies," both running solo, are fighting it out for first place here, with "Follies" doing comparatively better. Both are big. Biz is on slight upgrade all over town.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"Ziegfeld Follies" (M-G). Big $30,000. Last week, "Bad Bascomb" (M-G) and "Meet On Broadway" (Col), $16,000, not bad for pre-Easter.

Orpheum (Loew) (2,000; 44-65)—"Bad Bascomb" (M-G) and "Meet Me On Broadway" (Col). Stout $6,500. Last week, "Hoodlum Saint" (M-G) and "Up Goes Maisie" (M-G), $5,700.

Ambassador (F&M) (3,000; 44-65)—"Dragonwyck" (20th) (2d wk). Fine $13,000 after sock $16,000 first stanza.

Fox (F&M) (5,000; 44-65)—"Kitty" (Par). Big $32,000. Last week, "Road to Utopia" (Par) and "Tokyo Rose" (Par) (2d wk), great $24,000.

Missouri (F&M) (3,500; 44-65)—"Susie Slage's" (Par) and "Woman Who Came Back" (Rep). Neat $11,000. Last week, "This Day Forward" (RKO), $11,200.

St. Louis (F&M) (4,000; 50-60)—"Isle Dead" (RKO) and "Strange Impersonation" (Rep). Fine $6,000. Last week, "Cornered" (20th) and "Sentimental Journey" (20th), $5,500.

'This Day' Solid at 16G, Denver; 'Dragonwyck' 29G

Denver, April 30.

"Dragonwyck" with "Gay Blades" looks great at three spots this stanza, getting top coin easily. "From This Day Forward" is strongest single entry at the Orpheum and would have been held except for the big backlog at this spot.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Seventh Veil" (U) and "God's Country" (FC), after week at Denver, Esquire, Webber. Big $4,500. Last week, "Saratoga Trunk" (WB) (m.o.), fine $4,000.

Denham (Cockrill) (1,750; 35-74)—"Virginian" (Par) (2d wk). Great $15,000, and holds again. Last week, smash $16,000.

Denver (Fox) (2,525; 35-74)—"Dragonwyck" (20th) and "Gay Blades" (Rep), day-date with Esquire, Webber. Socko $20,000. Last week, "Seventh Veil" (U) and "God's Country" (FC), also Esquire, Webber, fine $17,000.

Esquire (Fox) (742; 35-74)—"Dragonwyck" (20th) and "Gay Blades" (Rep), also Denver, Webber. Big $5,000. Last week, "Seventh Veil" (U) and "God's Country" (FC), also Denver, Webber, good $4,000.

Orpheum (RKO) (2,600; 35-74)—"This Day Forward" (RKO) and

(Continued on page 27)

Chi Still Big Despite H.O.s; 'Forever' $30,000, 'Follies' 25G, 'Dragonwyck' 21G, 'Bandit' 20G in 2d; 'Journey' 22G

Chicago, April 30.

Easter momentum is carrying Chi's Loop houses to fine returns this week. Comparatively the strongest showing is being made by "Bandit of Sherwood Forest" at the Garrick. It equalled house record last week and continues sock at $20.000 this week. "Tomorrow Is Forever" climbed to $30,000 at the Woods, which is smash.

Oriental, where "Outlaw" with Jane Russell on stage, is in seventh week, will be off a bit at $42,000 but not surprising for such a long run. "Ziegfeld Follies" looks rich $25,000 at the United Artists and "Saratoga Trunk." is grand $28,000 on third frame at the State-Lake. "Blue Dahlia" and vaude looks fat $50,000 at the Chicago for second stanza. "Dragonwyck" is big $21,000 on second frame at the Apollo. Despite crix pans, "Sentimental Journey" shapes as trim $22,000 at the Roosevelt.

Estimates for This Week

Apollo (B&K) (1,200; 55-65-95)—"Dragonwyck" (20th) (2d wk.). Big $21.000 after last week's sock $22.000.

Chicago (B&K) (3,900; 55-65-95)—"Blue Dahlia" (Par) with Digitanos and Peter Lind Hayes heading vaude (2d wk). Fat $50,000. Last week, $52,000.

Garrick (B&K) (900; 55-65-95)—"Bandit of Sherwood Forest" (Col) (2d wk.). Terrific $20.000. Last week, record $22,000.

Grand (RKO) (1,150; 55-95)—"Wife of Monte Cristo" (PRC) and "Murder My Business" (PRC) (2d wk.). Midnite show pushing this to solid $9.000. Last week, big $11.000.

Oriental (Essaness) (3,240; 95)—"Outlaw" (UA) with Jane Russell, Beatrice Kay on stage (7th wk). Kay opened last week. Okay $42,000. Last week, healthy $48,000.

Palace (RKO) (2,500; 55-95)—"This Day Forward" (RKO) and "Blonde Alibi" (U) (3d wk.). Stout $24.000, with late shows helping. Last week, big $26.000.

Roosevelt (B&K) (1,500; 55-65-95)—"Sentimental Journey" (20th). Good $22,000. Last week, "My Reputation" (WB) (4th wk), good $17,000.

State-Lake (B&K) (2.700; 55-65-95)—"Saratoga Trunk" (WB) (3d wk.) Thumping $28.000. Last week, grand $30,000.

United Artists (B&K) (1.700; 55-65-95)—"Ziegfeld Follies" (M-G) (2d wk.) Still rich at $25.000. Last week, nice $24,000.

Woods (Essaness) (1,200; 55-95)—"Tomorrow Is Forever" (RKO) (2d wk.) Up to great $30.000. Last week, strong $25,000.

'Trunk' Lofty 32G, Tops in Mild Pitt

Pittsburgh, April 30.

"Saratoga Trunk," at the Penn, is the big noise this week, but biz generally is a bit off. "Breakfast in Hollywood" is pulling strong in the daytime and will wind up okay at Warner, while best of the holdovers is "Dragonwyck," at Fulton, where it'll hold over again.

Estimates for This Week

Fulton (Shea) (1.700; 40-70)—"Dragonwyck" (20th) (2d wk). Holding up well at $11,000, on top of socko $17.000 last week.

Harris (Harris) (2,200; 40-70)—"Sentimental Journey" (20th) (2d wk). Sticking only 4 days on abbreviated session for $6,000 or near. Last week, stout $14.500.

Penn (Loew's-UA) (3,300; 40-70)—"Saratoga Trunk" (WB). Looks great $32.000 or over. Naturally stays. Last week, "Whistle Stop" (UA), $17.000.

Ritz (WB) (800; 40-70)—"Road to Utopia" (Par) (m.o.). Fourth week downtown, very good $4,000. Last week, "Susie Slagle's" (Par) (m.o.), sad $1.700.

Senator (Harris) (1,750; 40-70)—"Seventh Veil" (U) (3d wk). Stays only 4 days this session. Fine $3,000 or near. Last week, big $5,200.

Stanley (WB) (3.800; 40-70)—"Virginian" (Par). Doing well, but not as big as expected at near $21,000. Likely won't hold. Last week, "Up Goes Maisie" (M-G), sad $11,000 on holiday session.

Warner (WB) (2,000; 40-70)—"Breakfast in Hollywood" (UA). Getting big daytime play from radio show's following, and will come up with swell $12,000, big dough here for single first-run feature. Last week, "Road to Utopia" (Par) (m.o.), ditto.

'Dakota' $5,300, Lincoln

Lincoln, April 30.

As usual after Holy Week, theatre biz picked up a little here. On top will be "Road to Utopia," in second week at the Lincoln. Varsity's "Dakota" and Stuart's "Hoodlum Saint" both look okay.

Estimates for This Week

Lincoln (LTC) (1,500; 44-55)—"Road to Utopia" (Par) (2d wk). Looks to hit neat $3,500. Last week, big $5,700.

Varsity (NTC) (1,100; 35-50)—"Dakota" (Rep). Stout $5,300. Last week, "Breakfast in Hollywood" (UA), less than expected at $5,100.

Stuart (LTC) (1,800; 9-55)—"Hoodlum Saint" (M-G). Only $5,000. Last week, "Bad Bascomb" (M-G), about same.

Nebraska (LTC) (1,226; 9-43)—"Effingham's Raid" (20th) and "Yank in London" (20th). First-runs look to hit $3,000 or near. Last week, "Arsenic Old Lace" (WB) and "Practically Yours" (Par) (repeats), $2,000.

L'ville Lusty; 'Forever' Fancy $18,000, 'Follies' Tall 19G, 'Tarzan' 8G

Louisville, April 30.

Town's boxoffice is torrid this week. Getting hefty attention are "Ziegfeld Follies," at Loew's State and "Tomorrow Is Forever," at Rialto, both socko. H.o.'s are strong. Opening of 19-day Spring meet at Churchill Downs, Saturday (27), with the Kentucky Derby on May 4, should perk biz.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Bad Bascomb" (M-G) and "Just Before Dawn" (Col) (m.o.). Keeping steady pace at $4.000. Last week, "Susie Slagle's" (Par) and "Divorce" (Mono) (m.o.), ditto.

Kentucky (Switow) (1,200; 30-40)—"Dakota" (Rep) and "Masquerade Mexico" (Par). Okay $1.700. Last week, "Sailor Takes Wife" (M-G) and "Snafu" (Col), $1,600.

Loew's State (Loew's) (3,300; 40-60)—"Ziegfeld Follies" (M-G). Fancy $19,000 or over. Last week, "Bad Bascomb" (M-G) and "Just Before Dawn" (Col), sturdy $17,000.

Mary Anderson (People's) (1,000; 40-60)—"Saratoga Trunk" (WB) (5th wk). Winding up nice run at satisfactory $3.500. Last week (4th), fine $4,500.

Rialto (Fourth Avenue) (3,400; 40-80)—"Tomorrow Is Forever" (RKO). Likely big $18,000 or close. Last week, "Little Giant" (U) and "Terror by Night" (U), $16.000.

Strand (Fourth Avenue) (1,400; 40-60) — "Tarzan Leopard Woman" (RKO) and "River Boat Rhythm" (RKO) (10 days). Strong $8.000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), lofty $9.000 in 10 days.

'Follies' 25G, 'This Day' 17G, 'Bascomb' 18G, Buff.

Buffalo, April 30.

"Ziegfeld Follies" is smash winner this week. "Bad Bascomb" and "This Day Forward" are also strong, as is "Gilda" on second frame, "Whistle Stop" looks unusually big at the small Teck.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Bad Bascomb" (M-G) and "Johnny Flying Home" (20th). Dandy $18,000. Last week, "Cinderella Jones" (WB) and "Breakfast in Hollywood" (UA), $17.000.

Great Lakes (Shea) (3,000; 40-70)—"Ziegfeld Follies" (M-G). Terrific $25.000. Last week, "Susie Slagle's" (Par) and "Made Me Killer" (Par), rugged $15.000.

Hipp (Shea) (2.100; 40-70)—"Cinderella Jones" (WB) and "Breakfast in Hollywood" (UA) (m.o.). Fair $7.500. Last week, "Walk in Sun" (20th) and "Shock" (20th) (m.o.), $8.000.

Teck (Shea) (1,400; 40-70)—"Whistle Stop" (UA) and "Strange Impersonation" (Rep). Great $10,000, and surprisingly good for house. Last week, "Saratoga Trunk" (m.o.) (4th wk), staunch $6.500.

Lafayette (Basil) (3,300; 40-70)—"Gilda" (Col) (2d wk) and "Just Before Dawn" (Col). Mighty $20,000. Last week, "Gilda" (Col) and "Close Call Boston Blackie" (Col), torrid $23.000.

20th Century (20th Cent) (3,000; 40-70)—"This Day Forward" (RKO) and "Ding Dong Williams" (RKO). Bullish $17,000. Last week, "Tarzan Leopard Woman" (RKO) and "Dick Tracy" (RKO), $13.000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Gilda' Brightens Cincy, Wham 23G

Cincinnati, April 30.

All major stands are velvety, the Albee fronting by a mile with terrific draw of "Gilda." "Dragonwyck," "Ziegfeld Follies," on third frame, and "Wife of Monte Cristo" are leading holdovers.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Gilda" (Col). Terrific $23,000. Last week, "Little Giant" (U), modest $12,000.

Capitol (RKO) (2,000; 44-70)—"Ziegfeld Follies" (M-G) (3d wk). Hot $8,500 after big $14,000 second round.

Grand (RKO) (1,430; 44-70)—"Wife of Monte Cristo" (PRC) (2d wk). Swell $5,000 in wake of hefty $9.000 opener.

Lyric (RKO) (1,400; 44-70)—"Little Giant" (U) (m.o.), 4 days, plus "Journey Together" (Indie) and "Game of Death" (RKO). Okay $4.500. Last week, "Joe Palooka, Champ" (Mono) and "Blondie's Lucky Day" (Col), $3,800.

Keith's (United) (1,500; 44-70)—"Effingham's Raid" (20th) and "People Are Funny" (Par). All right $6.000. Last week, "Road to Utopia" (Par), fifth downtown sesh, swell $5,500.

Palace (RKO) (2,600; 44-70)—"Dragonwyck" (20th) (2d wk). Stout $12,000 after great $19,000 opener.

Shubert (RKO) (2,100; 44-70)—"Waltz Time" (Indie). Good $5.000. Last week, "Bad Bascomb" (M-G) (2d run), dandy $6,000.

'Bells' Loud 21G, Mont'l

Montreal, April 30.

It's neck and neck between "Bells of St. Mary's" and "Scarlet Street." Biz picking up at most spots.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Scarlet Street" (U). Socko $16.000. Last week, "Masquerade in Mexico" (Par), okay $11.000.

Capitol (CT) (2,700; 35-62)—"San Antonio" (WB) (2d wk). Solid $10,000 after nice $13,500 opener.

Loew's (CT) (2,300; 35-67)—"Bells of St. Mary's" (RKO). Terrific $21,000. Last week, "Kitty" (Par), solid $12,200 for third week.

Princess (CT) (2,300; 35-53)—"Three Strangers" (WB) and "Life With Blondie" (Col). Okay $7.000. Last week, "Cornered" (RKO) and "Riverboat Rhythm" (RKO), fine $7.600.

Imperial (CT) (1,850; 25-45)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues). Hot $6,500. Last week, "Tars and Spars" (Col) and "Notorious Lone Wolf" (Col), $4.400.

N. Y. Still Solid; 'Gilda'-Bordoni Big 45G, 'Sacramento' Fine 18G; 'Kid' 63G, 'Music' 45G, Sock H.O.s

The Broadway total is down this week due mainly to the fact that only two new shows entered upon the scene since Easter. But the tone of trade which sharpened with arrival of that holiday remains very resonant. Street was particularly strong over the past weekend, with the Sunday (28) take in some cases exceeding that of Saturday (27) when chilly, drizzly weather interfered.

State and Gotham were the only houses to change bills during past week. Former, on second run with "Gilda" and with Irene Bordoni plus Block and Sully in person, is setting a terrific pace and should hit $45,000 or over. Though rare here, show holds over. Little Gotham, playing "In Old Sacramento," is pulling very heavily, indications pointing to $18,000 or near.

In second weeks are two sock draws in straight-film houses, "Kid From Brooklyn" at the Astor and "Make Mine Music" at the Globe. Former, much stronger of the two, is on the way to $63.000, exceptionally big, while "Music" is holding up less potently albeit extremely fine at $45.000 or better.

Music Hall, which has had lines stretching to Fifth avenue, a long block away, is now in its fourth round with "Green Years." Show is off the Easter pace of $146.000 so little that it's amazing, current week pointing to as much as $143.000. G. S. Eyssell, managing director of the Hall, did not know yesterday (Tues.) how much longer "Years" would remain.

Also only slightly off the Easter stride is Roxy's "Dragonwyck" and stagebill of Jackie Miles and Connee Boswell. On third semester ended last night (Tues.) house hit a smash $102.000, near previous frame's $113.000. Goes a fourth and possibly a fifth week.

Paramount remains in high gear with "Virginian" and, on stage, Eddie Bracken, Johnny Long band and Bob Eberly. Second rubber ended last night (Tues.) at a big $83.000. Various other holdovers also are romping along gingerly.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$1.40)—"Kid From Brooklyn" (RKO) (2d wk). Having slugged its way like an indomitable Dodger to $68.200 last week to establish a record high for house, on initial holdover session looks to bat out a terrific $63.000. Long run presaged.

Capitol (Loew's) (4,820; 60-$1.10)—"Ziegfeld Follies" (M-G), Xavier Cugat orch, Harvey Stone (6th-final wk). On concluding 6 days will be strong $67,000, while last week ended at $77.700. "Postman Always Rings Twice" (M-G) and Guy Lombardo orch open tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"Bandit Sherwood Forest" (Col) (6th wk). Holding up stoutly, this week looking $28,000, right behind fifth's $32,000. Remains another.

Globe (Brandt) (1,416; $1-$1.50—"Make Mine Music" (RKO) (2d wk). Off considerably from sock opening pace but still big at $45.000 or better. Initial seven days rounded to $65.000, alltime high for this operation.

Gotham (Brandt) (900; 60-$1.20)—"In Old Sacramento" (Rep). Got away strongly, initial week looking $18.000, and holds. Last week, "Murder in Music Hall" (Rep) (2d wk), fairish at $7.500.

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) moves in here today (Wed.) after highly profitable 23-week run with "Saratoga Trunk" (WB), windup being $15,000, 22d week $17,400.

Palace (RKO) (1,700; 60-$1.20)—"This Day Forward" (RKO) (2d wk). Doing satisfactorily at probable $30,000 and holds again. Teeoff was good $38,000.

Paramount (Par) (3,664; 70-$1.20)—"Virginian" (Par), with Eddie Bracken, Johnny Long orch, Bob Eberly on stage (3d-final wk). Wound up second week last night (Tues.) at big $83,000. Goes one more. Initial seven days over Easter went to $96.000, sockful.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20)—"Green Years" (M-G) and stageshow (4th wk). It's exceptionally steady and smashy, this week being on way to $143,000, near third's $146.000. Effective Monday (29) house went back to four stageshows daily.

Rialto (Mayer) (594; 35-85)—"Bedlam" (RKO) (2d wk). Pulling sweetly for this small-seater, currently being headed for $9,000, and holds. Last week was very big $13,900.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Kitty" (Par) (5th wk). Retains great strength, this week appearing probable $50,000. Last week, over Easter, biz jumped to $58,000. Run indefinite.

Roxy (20th) (5,886; 90-$1.20)—"Dragonwyck" (20th), with Jackie Miles and Connee Boswell on stage (4th wk). Very consistent with immense $102,000 registered on third week ended last night (Tues.), which compares very favorably with huge $113.000 for prior frame.

State (Loew's) (3,450; 43-$1.10)—"Gilda" (Col) (2d run), with Irene Bordoni, Block and Sully, others, on stage. This show has terrific draught, with sock $45,000 or over sighted. Holds. Last week, "Susie Slagle's" (Par) (2d run), with Herbie Fields orch in person, mild $23,000.

Strand (WB) (2,756; 75-$1.20)—"Devotion" (WB) and Louis Prima orch (4th-final wk). Will exit with nice $51,000, while last week was virile $82,000. "Her Kind of Man" (WB) and Carmen Cavallaro orch open Friday (3).

Victoria (Maurer) (720; 70-$1.20)—"Yank in London" (20th) (2d wk). On lighter side at only $9,000 but holds. Inaugural week was $14,000. "Well Groomed Bride" (Par) opens Friday (10).

Winter Garden (UA) (1,312; 60-$1.50)—"So Goes My Love" (U) opens here today (Wed.). Concluding six days' holdover of "Tomorrow is Forever" (RKO) was okay $16,000, ninth week $21,000, good.

'Trunk' Lifts Hub Lid at 40G; 'Follies' Loud 45G, 2 Spots; 'Diary' Hot 38G, 2d

Boston, April 30.

Business is holding up stoutly all over town this week. "Saratoga Trunk" is catching terrif biz at the Metropolitan and should be set to go three weeks. "Ziegfeld Follies" shapes as strong at the State and Orpheum, with holdovers, notably "Diary of Chambermaid" and "This Day Forward" looming large.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Deadline at Dawn" (RKO) plus Charlie Barnet orch, others on stage. Socko $38.000, with "County Fair" radio show helping. Last week, "Spiral Staircase" (RKO) with Cab Calloway orch, others (3d wk), huge $36.000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (4th wk). Remains staunch at $16.000 after fine $18.000 last week.

Fenway (M-P) (1,373; 40-74)—"Virginian" (Par) and "Partners in Time" (RKO) (2d wk). Excellent $7.000, after smash $9,000, first.

Majestic (Brand-Mage) (1,500; 40-85)—"Diary of Chambermaid" (UA) and "Song Old Wyoming" (PRC) (2d wk). Powerful $20.000 after big $24,000 last week.

Memorial (RKO) (2,900; 40-74)—"This Day Forward" (RKO) and "Blonde Alibi" (U) (2d wk). Huge $26.000 after wow $31.000, first.

Metropolitan (M-P) (4,367; 40-74)—"Saratoga Trunk" (WB). Anticipate enormous $40.000, with holdover sure. Last week, "Sentimental Journey" (20th) and "Johnny Flying Home" (20th) (2d wk), $22.000.

Orpheum (Loew) (2,900; 35-74)—"Ziegfeld Follies" (M-G). Excellent $28.500. Last week, "Sailor Takes Wife" (M-G) and "Notorious Lone Wolf" (Col), $25.000.

Paramount (M-P) (1,700; 40-74)—"Virginian" (Par) and "Partners in Time" (RKO). Holdover unusual here but doing well at $16.000 after big $18.500, first.

State (Loew) (3,200; 35-74)—"Ziegfeld Follies" (M-G). Good $16.500 or over. Last week, "Sailor Takes Wife" (M-G) and "Notorious Lone Wolf" (Col), $15.000.

Translux (Translux) (900; 30-74)—"House of Horrors" (U) and "Murder My Business" (PRC). Nice $6,000. Last week, "Devil Bat's Daughter" (PRC) and "Clancy Street Boys" (Mono) (reissue), $4.500.

Tremont (Brand-Mage) (1,500; 40-85)—"Diary of Chambermaid" (UA) and "Old Wyoming" (PRC) (2d wk). Staunch $18,000 after big $23.000, first.

'Follies' Terrif $30,000 in Cleve.

Cleveland, April 30.

Key houses are almost being swamped by boom crowds this week mainly because of standout attractions. Leader is "Ziegfeld Follies," which set a new weekend high for the State, and set for terrific session. "Dragonwyck" bringing out the rare sight of ticket-buyers waiting in long lines even before Hipp opened boxoffice. Palace is disappointing with "Devotion," way off from recent biz.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"This Day Forward" (RKO) (m.o.). Lively $9.000. Last week, "Tomorrow Is Forever" (RKO) (m.o.), great $11,500.

Hipp (Warners) (3,700; 44-65)—"Dragonwyck" (20th). Smash $26,000. Last week, "This Day Forward" (RKO), sturdy $19.500.

Lake (Warners), (800; 44-65)—"Saratoga Trunk" (WB) (m.o.). Grand $5.000 on fifth week downtown with $6.000 to credit last stanza.

Ohio (Loew's) (1,200; 44-65)—"Road to Utopia" (Par) (m.o.). Excellent $8.000 on fifth round downtown. Last week, "Hoodlum Saint" (M-G) (m.o.), fine $6.000.

Palace (RKO) (3,700; 44-65)—"Devotion" (WB). Opened very slowly, and looks disappointing $12.000. Last week, "Little Giant" (U), much better at $16,000.

State (Loew's) (3,450; 44-65)—"Ziegfeld Follies" (M-G). Nothing like its pulling power seen here this season. Set for sizzling $30.000, and likely long run. Last week, "Bad Bascomb" (M-G), strong at $21,000.

Stillman (Loew's) (2,700; 44-65)—"Bad Bascomb" (M-G). Moreover still speedy at $10.000. Last week, "Road to Utopia" (Par) (2d wk), great $13.000

BRILLIANT

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Roxy, New York City!
1st day of 3rd week
beat opening day!
Beat 1st day of
2nd week! Beat
opening day of
"LEAVE HER TO HEAVEN"!
Everywhere, it's

OUTSHINING

• •

the biggest from
20th Century-Fox

• •

Darryl F. Zanuck presents GENE TIERNEY in "DRAGONWYCK" · From
and Anne Revere · Spring Byington · Connie Marshall · Hen

Novel by Anya Seton with WALTER HUSTON · VINCENT PRICE · GLENN LANGAN
Morgan · Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

Foreign Market Hits Top Stride, Registers New Highs for Pictures

Despite quotas, disputes about product deals and other restrictions, [illegible] on business being done by [illegible] product in the foreign [illegible] currently read like ticker [illegible] on a bull stock market.

Reopened markets in the Orient, including the Philippines, Indo-China, and smaller countries, are piling up such record biz that any slight dip elsewhere is being more than overcome, according to reports received in N. Y. The bullish business is reflected in reports from all over the globe, with virtually every distributor admitting new records racked up in many markets.

Fact that there are many strong features now going into the foreign field, including reissues in some instances, naturally has bolstered the situation. The lone sour note to this promising foreign picture is the continued upbeat of Soviet influence, and tendency of governments in Soviet-dominated countries to give Russian product a break to the exclusion or hindrance of American fare.

Typical of the way foreign trade is soaring is the experience of "Love Letters," which is beating "Going My Way" business in Sydney. In the same city, "Road to Utopia" also is setting a new high. "Saratoga Trunk" is understood to be duplicating its big domestic biz in the foreign field.

Even the reissue of "Sign of the Cross," which played many spots in the U. S. last season, is smash. In India it hit new highs at the Regent in Bombay and Regent in Calcutta.

Full realization that there is a tough fight still ahead in the foreign market is pointed up by the number of countries where American pictures feel the Soviet influence. These include Czechoslovakia, Yugoslavakia, Romania, Bulgaria, Austria, Hungary and Russia. In all lands where the industry's Export Assn. operates, too, U. S. distribs admittedly face an uphill fight to obtain a free market.

New Greek Laws On Pix Imports

Washington, April 30.

Greek Government has set up a new regulation on film imports to help figure its capacity to pay for foreign motion pictures, according to George Canty, film specialist for the State dept.

All imports of motion pictures into Greece will be divided into two categories.

First will include all pix distributed by subsidiaries of the producers. At present, because of space shortage, all majors except 20th-Fox are represented by one distribution agency in Greece, although each company will eventually establish its own exchanges.

20th distributes through one of the Skourases who is a Greek exhibitor. Number of imports in this category is limited to 180 annually for all countries. Beyond this quota, special import licenses will be needed. Canty says presumption is that foreign exchange will be made available for the 180 pix and for those which get in on special license.

Second category includes those pictures imported on a royalty basis, which are limited to 60 for all countries. These films are sold against a minimum guarantee. New regulation will chiefly affect this classification and provides that, when the film is actually released, the buyer must deposit the amount of the minimum guarantee with the Bank of Greece. Purpose appears to be to enable the government to ascertain that there is sufficient foreign exchange to release the films.

State dept. officials do not attach much importance to the ruling. They consider it largely a bookkeeping arrangement to learn how much drain on the country's foreign exchange the film imports will be.

To date U. S. firms have had no difficulty in getting money out of Greece. System is to accept drachmas for the product, sell the drachmas to our embassy which spends them there, with the embassy authorizing State dept. to remit dollars in this country.

British Comedian For Tivoli Circuit

Melbourne, April 23.

Dave Martin, director of Tivoli vaude-revue circuit, signatured British comedian, Sandy Powell, for a season to start around next September.

Comic is familiar to Aussie audiences via the disk route.

Mexico Producers Seek Less Pix, But Stronger; See Only 100 in 1946

Mexico City, April 30.

Picture production this year, aimed at 200, definitely will not reach that total. It may not even match the 64 of last year. That is the belief in production circles.

Reason is because of trend toward quality, instead of quantity.

Yen for quality stems from fact that only six were rated big features last year. Banks did not like this obviously. The Argentine, now getting raw stock, is seen as a major competitor, both in Mexico and countries where Mexican product has done well.

Word among Mexican producers is that there are to be better Argentinian films pronto. Pampas pictures are well liked in Mexico. Normal transportation also is cited as another factor in favor of the Argentinians.

Picture Producers and Distributors Assn. is urging its members to bear down hard to get quality in product to meet Argentinian competish.

Plays Abroad

High Tide

London, April 20.

Val Parnell presentation of new musical show produced by Robert Nesbitt in two parts (14 scenes); stars Tessie O'Shea, Nat Jackley, Jewel and Warriss; features Bob Bromley, Gil Johnson, Halama and Konarski; Marianne Lincoln, The Wallabies (4), Sammy Curtis, Bernard Dudley, Henry Lytton, Harry Moreny, Bobbie Tranter, Billy Castle, Tony Hulley, Desmond Yonde, Skyrockets Orchestra; music by Len Berinker, Dick Hurran, Buck Ram, Gonzalo Curiel, Harry Parr Davies, Gaby Rogers, Whitley and Kremer; lyrics by Lew Brown, Ray Henderson, Dick Hurran. At Palladium.

This is the first effort of Val Parnell who replaced the late George Black as head of this theatre. Show scored on opening night and looks assured of a long run.

It is lavishly produced and spectacular, and is understood to have cost $140,000 to produce, and looks it. There are many expensive scenes, and elaborate wardrobe that savors of pre-war days. There are also several American numbers which smack of real coin outlay.

Opening scene, "Rain and Shine," brings out show's bevy of beautiful femmes, with Jewel and Warriss clowning. Brown and Henderson's warbling "Turn on the Rainbow." Boys do not make enough of the number, but register nicely. "Boy Meets Girl" scene brings on Nat Jackley, rubber-necked comic. Any question on advisibility of having two comics following so closely is shattered because he keeps house in an uproar. Comedian is ably aided by Marianne Lincoln and Sammy Curtis.

Tessie O'Shea's "Rajah's Crazy on Swing," with hefty comedienne as Ranee of Swing, was only so-so, while "Second Round," with Jewel and Warriss as fighter and manager respectively, was cinch for guffaws. "Eventually Comes Love" (Brown and Ram) serves nicely as finish.

"Havana for a Night" (Hammerstein and Curiel), an elaborate Mexican setting, helps to introduce Halama and Konarski, Russian dancers who have appeared in two previous George Black shows. Femme is of exotic type with male handling her in a well-done tango number. Bob Bromley, who was in Black's Hippodrome revue "Black and Blue," in 1939 for eight months, returns from U. S. with new puppet creations, best of trio being "Madame La Zongo," which proved a clickeroo.

Closing the first half is "Yukon Nights," noisy frolic with lumberjacks, golddiggers and plenty of shooting. Using practically entire cast, scene runs much too long and could be curtailed to advantage. Redeeming features are Gil Johnson, discovered by producer Robert Nesbitt in Chicago recently, whose dancing was pleasingly refreshing, and "Money is the Root of all Evil" (Whitley and Kramer), which looks to hit the jackpot.

Second half is studded with belly laughs, outstanders being "Shore Leave," with Jewel and Warriss as English and American sailors, making play for O'Shea and Lincoln in boisterous flirtation bit, and "On the Square," ludicrous drilling scene, with Jackley and his stooges as raw recruits.

"Concerto For Two," (used in Black's Opera House, Blackpool, revue, of couple seasons ago), with Jewel and Warriss as two longhair pianists (obvious take off of two noted continental pianists, Rawicz and Landauer), failed to impress, and could be deleted to advantage. But "Light Fantastic," preceding is tops. It has Halama and Koranski plus Gil Johnson, former two as classic dancers and latter as purveyor of modern hoofology, with house falling for both numbers.

Closing scene is eye-filling spectacle. Show was tumultuously received, with acknowledged bows from Val Parnell, Robert Nesbitt, Joan Davis, Charles Henry (assistant to Nesbitt), and Paul Fenoulhet and his "Skyrockets." Fast-named aggregation 6 comprises recently discharged men from Royal Air Force, being effective in putting over the many musical numbers.

Show has bookings for next four months and already very heavy.

Rege.

Georges et Margaret

Paris, April 16.

Leon Benoit Deutsch production of three-act comedy. Translated by Marc Gilbert Sauvajon and Jean Wall from Gerald Savery's English play. Stars Denise Grey and Tramel; features Michel Andre, Christian Bertola, Jean Fleury, Jacqueline Cadet, Simone Barillier, Yvette Lucas. Directed by Jean Wall. At Nouveautes theatre.

Malcolm Smith	Tramel
Dudley Smith	Michel Andre
Roger Trampton	Christian Bertola
Claude Smith	Jean Fleury
Alice Smith	Denise Grey
Frankie Smith	Jacqueline Cadet
Gladys	Simone Barillier
Ophelie	Yvette Lucas

Fine production marks this literal translation of the English play. Compact cast puts it over at a fast tempo. Long run seems assured.

Denise Grey steals the show as the foolish mother horrified by her daughter's sexy talk and her architect son's plan to marry the maid. She keeps the audience in an uproar, and is well supported by Tramel as her mild husband. Jacqueline Cadet, as the daughter, is a newcomer to the stage but has personality and pulchritude. She gives a nice account of herself, as does Simone Barillier in the maids's role. Christian Bertola is okay as the sentimental young pianist falling in love with his guest's daughter.

The favorable reception here tips the fact that audiences are eager for escapist plays.

Maxi.

Current London Shows

London, April 30.

"Arsenic & Old Lace," Strand.
"Astonished Ostrich," St. James.
"Better Late," Garrick.
"Crying Out Loud," Stoll.
Ballet Elysees, Adelphia.
"Duet for Two," Lyric.
"Arsenic, Old Lace," Cambridge.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Man About House," Piccadilly.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run"—"Sacred Flame." Comedy.
"Shop Sly Corner," St. Martins.
"Sleeping Beauty," Covent.
"Song of Norway," Palace.
"Murder on Nile," Ambassador.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Windermere's Fan," Haymarket.
"Worm's View," Whitehall.
"Years Between," Wyndhams.

Sears, Pickford, Gould, Seidelman in Paris

Paris, April 23.

Grad Sears and Walter Gould, of United Artists, who arrived here with Mary Pickford, are still in Europe but likely will stop off in Paris again before returning to the U. S. Joseph Seidelman, Universal's International prexy, is due in this week from London.

David Lewis, of Metro, has left for N. Y. on a visit of two weeks at the homeoffice.

Many Argent. Film Stars Forsake Native Land for Mexico, S. Am. Dates

Montevideo, April 23.

Survey of Argentina's film personalities shows a majority of them working in Mexico or filling playdates abroad. Armanda Ledesma seems to have settled permanently in Mexico. Hugo del Carril also is there, although he may take flying trips to Argentina this year for brief film chores.

Libertad Lamarque is on a singing tour in Mexico and Cuba, and will probably wind up in Spain. In any case, she does not plan returning here until 1947. Comedian Luis Sandrini and Tito Merello, after making films in Chile, have gone on to Mexico although both have legit and radio deals to bring them back here before the close of the Argentine winter.

Alicia Barrie also has returned to Mexico, after a short musical comedy engagement in Buenos Aires. Understood that after her marriage to author Sixto Pondal Rios, she plans to stay on in Mexico. Incidentally, Pondal Rios is none too popular with the Peron set-up and if Mexico offers are tempting enough the scenarist may stay on in Mexico, too.

Pablo Palitos is raking in coin at Rio de Janeiro's hotel Quitandinha and his confabs with Metro reps hint a Hollywood pact in the offing.

Juan Carlos Thorry and Gloria Guzman are still touring Central America with their musical comedy company, having reached Colombia and Ecuador. They are now getting set for a Hollywood look-see. They have been away since early in 1945.

Meanwhile, Mexico's warblers and cinemacters are starting southward treks to fill the gaps in Argentine show biz on reciprocal junkets. Jorge Negrete arrives this month for radio and pix chores. Maria Felix, Arturo de Cordova and Delores del Rio are slated to follow. Cantinflas is expected late in the year, but says he'll not come as a tourist.

Nini Marshall, Argentina's top-ranking radio and film comedienne, has nixed various Mexican and Cuban offers, but because the raw stock shortage slowed up production of the two films a year she is slated to make, she only recently completed the second on the 1944 schedule. Now that the Peron regime is due to continue for six years, the star may be more agreeable to a foreign jaunt. The authorities have nixed her on radio since 1943 for no apparent reason.

Nat'l Electric Strike Averted in Mexico

Mexico City, April 30.

Show business is breathing easier because the strike that the National Electricians Union threatened in sympathy with its local's deadlocked strike in Parras, Coahuila state, was headed off. General strike would have suspended all electric services here and in 22 states.

Parras' strike was settled with the workers winning a 60% pay hike. They were asking a 150% raise.

J. Arthur Rank Readies Drive to Place Films In Latin-Am. Theatres

Buenos Aires, April 23.

The drive to put British films back on the South American map is now being readied. So says Robert H. Weait, supervisor of J. Arthur Rank film interests in Latin-America who planed here on April 10 on an inspection trip. Films will be distributed by United World Pictures once distribution machinery is set up, but just now several other distribs will handle.

Before Weait's arrival, the Argentine scene had been surveyed by Charles Deane, British actor-director who has been handling publicity here for Rank productions. During the war, Deane was with units which filmed the German concentration camps and had helped on the production of "Ceasar and Cleopatra."

Rank's "Henry V" has been in RKO's hands for some time, and won't be released until next August. "The Seventh Veil" will be the first Rank film to be released through Universal. United Artists will distribute "Ceasar and Cleopatra," "Blithe Spirit," "Col. Blimp," "Fanny By Gaslight," and others.

Some Argentine exhibitors say they will welcome the influx of British pictures with some hoping they will succeed well enough to discourage Hollywood from sending Spanish dubbed pix to the Buenos Aires market.

Release of Warner Bros. "Confidential Agent" at the Gran Cine Opera had to be postponed in spite of considerable advance publicity due to faulty condition of film on arrival. WB's "My Reputation," substituted for it, has been doing strong biz. Paramount's "Kitty," at the Gran Rex, also has been grossing sock takes.

Lush Production Era In France Hits Coin Snag

Paris, April 23.

Picture production as compared to a few months back is becoming more difficult to finance. Immediately after the liberation of France, operators seeking camouflage for big fortunes made in the black market favored bankrolling producers instead of buying real estate. Increased inquisitiveness of the administration in attempting to trace where the money came from is now frightening many of them away from pictures.

The fact that for a time backers looked for immediate shelter of their holdings rather than for heavy returns also may explain partly why some of present releases are so poor.

Austrian Resort City To Stage Come-Back

Vienna, April 23.

Bad Ischl, summer resort popular for many European and American composers, authors and actors, suffered heavy damage during the war which will take years of rebuilding before it returns to normalcy. Although some buildings remained intact, many hotels including the beautiful Kur Park were almost completely demolished.

While there are no theatrical people in Bad Ischl this season, Major Karl Schroepfer hopes that by next year many noted operetta writers again will be back. One of the first things done by the new city administration was to restore original street names which had been changed by the Nazis. Now it's Kalman street, Oscar Straus street, and Richard Tauber Quai again.

U.S. FILMERS SET PACT WITH GOV'T OF GREECE

Athens, April 30.

Negotiations between the Greek government and the American film distributors on the currency problem have wound up successfully. Deal has been put through which permits Yank distribs to take out from Greece the proceeds of 180 pix on a percentage basis. Additionally, the film companies are free to sell outright to Greek distribs another 60 films.

Arrangements nix any possibility of a quota system. Proceeds on pix sold over and above the 240 figure covered, cannot be taken out of the country.

British Blade Team Booked for Ice Follies

London, April 23.

C. Bosley and Jean Bosley, who recently abandoned their amateur status and won the pairs championship at Surrey, have been booked by Eddie Shipstad, owner of "Ice Follies" and Walter Brown, of Boston Garden, for their "Ice-Capades." Pair goes to U. S. on May 13.

Team was booked for America by Shipstad and Brown after seeing them practice and before winning the ice title.

Caracas Wants Snow Pix

Caracas, April 23.

With tropical heat on upbeat here, film exhibitors have been clamoring for more pictures with ice and snow backgrounds. RKO's "It's a Pleasure" is playing capacity at the Boyaca theatre, and UA's "Call of the Wild" also is drawing them, both being examples of this trend.

Snow, a novelty to natives here, always registers with local audiences.

France Still Stalemating U. S. Films; Leon Blum's Loan Used As a Club?

Paris, April 30.

Position of American film companies in France, which has grown progressively worse since the end of the war, is now so precarious that unless the French government throws open its gates to new pictures within the next two or three months, American distribs will be forced to close up shop. Prospects for such a deal look very improbable at present because of the French industry's fear that an influx of American pix now, when it's still struggling to regain its feet, will offer too much competition.

Until now most American companies had some pictures with which to operate. Mostly salvaged prewar prints of old reissues, these also included some of the product that the French government had accepted upon request of the Psychological Warfare Branch of the U. S. Army. Following V-E Day, the PWB had requested the French to show Pacific war films, such as Metro's "30 Seconds Over Tokyo" and Warners' "Objective Burma" for psychological reasons. Most American distribs have by now exhausted the supply of such pix and have recently been scraping the bottom of the barrel.

Only hope of relief, according to reps of some American distribs here, is for Leon Blum to be successful on his current trip to the U. S. to negotiate a loan for the French government. Americans look on the present ban of their product as part of an over-all design of the French government to get the best deal possible for the proposed loan. French are trying to hold the film restrictions as a club over the heads of the U. S. State Dept., they think.

Because of the tieup in dollar exchange, the American companies probably wouldn't be able to get their revenue out of the country for some time. Despite that, however, the general impression among distribs here is that their companies would go more than halfway to get things rolling again. They figure that restrictions of some sort will probably be imposed if the ban is lifted but the question is how severe these restrictions will be.

Populace Wants U. S. Pix

Whatever American pix are left in France are currently at the peak of their popularity, with even the old reissues doing fantastic business. French exhibs are thirsting for American product but can't do anything to get it because of their complete lack of organization. Only the outstanding French films, however, are drawing top grosses. Reason for this, it's believed, is that the French are presently turning out more serious films than they did pre-war, with the producers trying to convince the French people that the French really won the war. Public, however, doesn't go for a steady diet of this kind.

Despite the fears of the French producers, American distribs here feel that their viewpoint is shortsighted. With at least 3,500 theatres currently operating throughout the country, the Americans believe that the French industry, tied up as it is, cannot possibly furnish enough product, and the trickle of British and Russian films won't fill the void. American companies, if allowed in, could help keep the exhibs in operation and at the same time would be building up a steady demand among French audiences for pix of all kinds. This demand, according to the Americans, would aid the French, rather than hinder them, when their own industry swings into full production.

Moderate Run Seen For New Bea Lillie Revue

London, April 30.

"Better Late," new revue, which opened at the Garrick, April 24, just misses being a hit but a personal triumph was scored by Beatrice Lillie. She stopped the show. Walter Crisham and Prudence Hyman also scored.

Moderate run seems likely.

SCHLESS TO PARIS CONFAB

Robert Schless, Paramount's European manager, now in N. Y., is due to return to Paris, May 4. There he will be joined by George Weltner, Par international prexy.

Both Schless and Weltner will visit key European countries and confer on the general European setup. Weltner is due back in the U. S., May 20.

Herc McIntyre in N.Y. For Homeoffice Huddle

Herc McIntyre, Universal's managing director in Australia, stopped in N. Y. for homeoffice huddles on his way back home from J. Arthur Rank's international convention in London. Arriving over the weekend, McIntyre planes to the Coast today (Wed.), preparatory to sailing for Sydney.

Joseph Seidelman, Universal International prexy, is due in N. Y. on the Queen Mary, May 9. He's now in Europe after having attended the London meeting. Al Daff, U International veepee and executive assistant to Seidelman, has gone on a trek through the Scandinavian countries from the Rank convention. He likely will not return to the U. S. until June 17.

Fascist Filmers Still In Power?

Rome, April 30.

Any efforts on the part of American film distributors to close deal for the release of U. S. pix probably will be stymied, at least until the scheduled June 2 elections. With the interim coalition government now in power, no one wishes to assume the responsibility of opening the doors to foreign enterprise.

Opposition of Scalera brothers and other former fascists to importation of American film darkens the gloomy picture. Certain fascists whom the Allied Commission failed to purge are feeling their oats and throwing their weight around. The Scaleras, for instance, were top-ranking collaborationists who kept low for a year or so. Now they hope to produce their own pix, and they don't want competition from American product.

FRENCH GOVT. DELAYS CAUSES OPERA STRIKE

Paris, April 23.

Strike action by personnel in both the Opera and Opera Comique, shuttering the government-controlled musical shows, was the result of long delay by the Finance Ministry in granting wage increases. A tentative agreement had been made with managements okaying increases, but it still has to be okayed by the Finance Ministry.

Personnel, refusing to condone further delays, called the strike, resulting in cancellation of performances for April 17.

Rudy Brent, Former OWI, Off on Scandia Survey

Rudolph Brent, foreign language specialist in pictures who was attached to the Office of War Information on a part-time basis during the war, is slated to leave Friday (10) for Scandinavia. He will spend several months in Sweden, Norway and Denmark making surveys on production in those countries, particularly with respect to facilities for shooting of material for use by U. S. producers.

Before the war, Brent worked in Scandinavia in the newsreel and documentary field and also made travelogs as well as educational pictures in South America. For OWI during the war he specialized on foreign language broadcasts. Also has done some foreign-language dubbing for American film companies. More recently Brent joined the staff of the Lafayette Television & Motion Picture studio in Brooklyn, recently organized.

'Our Town' London Hit

London, April 30.

"Our Town" opened at the New theatre last night (Monday) to good notices and is assured of a long run. Press praised it as an artistic success.

Several English film companies are already dickering with the principals for contracts.

A French Ripley

French film critics have organized themselves into a new professional group, Assocation Francaise de la Critique de Cinema, with membership qualifications that specifically bar anyone who "directly or indirectly is connected with any publicity deals."

This is an attempt to shake off the reputation of corruptness which was stuck on the pre-war French press.

French Plan To Nationalize Pix

Paris, April 30.

Information Minister Gaston Deferre has announced that he is about to introduce a bill to create the first nationalized cinema organization under the scheduled Commissariat General. In this connection he has called a meeting of the heads of producer, distributor and exhibitor associations as well as technical and industrial workers of the business.

Under the proposed setup, the Commissariat General would jointly represent the information, labor and education ministries. Organization would include the Billancourt Continental studios, the former Tobis, and UFA distribution facilities as well as the current Actualites Francaises newsreel.

Setup also would include Paris theatres seating 11,500, and fifteen additional houses seating 15,500 in seven cities. Alignment possibly would add the Tirage Maurice Laboratory, and also monopolize documentaries.

The current local nationalization trend makes the intended organization appear to be the first step in the plan to free the film business from capitalistic domination as sought by the Technicians Union secretary, Louis Daquin, following his attendance at the Czechoslovak Film Festival.

D. C. Watching French Move

Washington, April 30.

Industry furore over the proposed nationalization of some of the French film industry has the State Department watching the situation carefully, although felt that the development will not be as revolutionary as it would seem. Under-Secretary of State Dean Acheson recently completed a survey of the nationalized film industry of Czechoslovakia, for guidance in the French matter.

France is not expected to go nearly as far as the Czechs did, even if the proposed nationalization bill becomes law there. Involved in France are one modern studio, the Continental Distributing Co. and 28 modern theatres which are now operated by the Societe de Gestion et d'Exploitation des Cinemas, a group supported by the employees' and technicians' unions.

French nationalization would apply, as now planned, only to that portion of the industry already sequestered because of collaboration with the Nazis.

See Austria's Distrib Setup Nearer Solution; Production Finally Starting With U.S., Soviets Helping 'Long Road'

By JOSEF ISRAELS II

Vienna, April 16.

Approximately $200,000 (Austrian schillings) is waiting in Vienna bank accounts of the U. S. Army's ISB Films distribution setup for eventual claiming by American distributors. Metro has a top balance of $30,000. Next is RKO with $28,000, Universal, $22,000; Fox, $19,000; Paramount, $1,200 (there's only one Par print in Austria); Warners, $13,000; UA, $14,000, and Columbia, $10,000. Hollywood product still leads all other films, including German and Austrian pictures at the boxoffice. Top grosser in Austria is Deanna Durbin's "It Started With Eve," now in the eleventh week at Gartenbau which usually plays pix only two weeks. It will be followed by "Hundred Men and a Girl."

Eugene Sharin, ISB Films officer, has worked out a booking agreement with the Russians who recently withdrew from the four-power distribution setup at ISB to form their own Sovexportfilm. ISB is still acting for British and French as well as U.S. product, and now meets with the Soviets weekly and exchanges booking schedules for Russian and other zones. Result is that U.S. product continues to be widely shown even within the Russian "Iron Curtain." Actually the Russians haven't enough pix, either Russian or captured German ones, to keep their theatres going otherwise. This also resulted in 125 theatres in the Russian zone resuming regular showing of the Allied Newsreel in addition to the less often issued Russian news. Total of 600 houses in Austria now are available for U. S. and Allied bookings through ISB Films.

This week Rosenhugl Studios (formerly Nazi Wien Film) goes into work with Soviets putting up raw stock and Americans studio equipment for Donaufilm (new) company's "Long Road," war prisoner drama featuring Paul Pflueger. Paula Wessely, top Austrian femme star, was listed for this one. Although cleared in Austria and playing currently at Josefstadter theatre, she's still verboten by Allies in Germany for her part in the Nazi's "Homecoming," an anti-Allied propaganda film. "Long Road" has a shooting schedule of 26 days and a $40,000 budget. These figures hint the possibility of production here for the European market.

Willy Forst's long delayed "Wiener Madeln" will go into synchronization work shortly, probably at Slevering Studio in the U. S. zone. Color printing at Baradov Studio in Prague has been arranged for this feature.

ISB's pool, financed by profits from showing of captured German product, will put up money to finish this picture and Forst will own no interest in completed film, having been paid off by the Nazis before the "liberation" of Austria. Ilonka Windisch, whose looks and work in "Wiener Madeln," attracted attention in the film's rushes, opens this week in the Abbott-Dunning "Broadway," modernized at Neues Schauspielhous.

Delay 'Turtle' Opening In Vienna; 'Jacobowsky' Clicks with Austrians

Vienna, April 16.

Although "Voice of the Turtle" was promised to Josefstadter theatre for opening in September, the translation has not been received here. Lt. Henry Alter, ISB theatre officer who is spotting American plays on the Vienna stage, says the delay is caused by John van Druten insistence on approving U. S. made translation instead of allowing the work to be done here as is usual.

"Jacobowsky and the Colonel" has opened at Kammerspiele with considerable success. Translation of "Eve of St. Marks" has arrived and will be placed in production soon. A Berlin translation of Saroyan's "Time of Your Life" is also available.

French Juve's U.S. Dates

Roger Dann, Parisian musicomedy and nitery lead, arrived in N. Y. last week for first time for radio and nitery dates being lined up by National Concert and Artists Corp. He's set for La Martinique, N. Y., May 9, for four weeks, with options. Also suggested changing his name to Dannes.

Leading man in the Folies Bergere for two years prior to the war, 28-year-old singer-dancer's last two Paris appearances were in the musicals, "A Girl a Day" and "Pantoufle," in last-named with Marguerite Duval.

Pix Export Assn. Vexed by Holland

Industry's Export Assn., which met last Friday (26), and foreign managers generally are worried about the slow adjustment of the distribution situation for U. S. films in the Netherlands. The Export Assn. is operating in that country but the government-sponsored film monopoly, apparently geared to having things its own way under the Nazis, so far has refused to cooperate in any way. Major film companies refuse to ship any new product into the Netherlands excepting via the Export setup.

F. W. Allport, Motion Picture Assn. of America rep in Great Britain, who arrived in N. Y. last week, is understood to have come over in hopes of ironing out the present stalemate. He will be in the U. S. about two weeks more.

Fear in industry circles is that Holland film officials actually still feel the Nazi influence, which they were forced to tolerate during the war, and want to continue the film monopoly strictly on their own terms.

It's understood that the visit of Carl Milliken, MPAA foreign chief, to Washington this week was to lay latest developments before the State Dept. there.

Max Linder's Paris Film House Robbed of $2,200

Paris, April 23.

Three masked men robbed the Max Linder film theatre of about 250,000 frs. ($2,200). They entered the manager's office while he was counting the day's receipts, gagged and bound him after covering with a gun, and took all the coin.

Robbery occurred while the picture inside the house was showing gendarmes battling a bandit.

Belgium Doing Biggest Show Biz Comeback on Postwar Continent

Brussels, April 30.

Show business in Belgium is presently enjoying a tremendous postwar boom. With the country rebuilding faster than any war-devastated land, there's enough money in circulation to keep all facets of show biz rolling at a brisk pace, in the rural communities as well as the key cities.

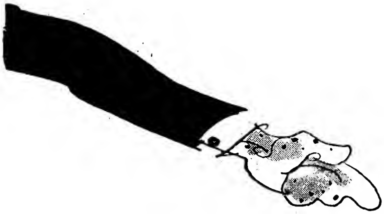
With Belgian film production limited to a few shorts annually, the government has not set up any restrictions on the importation of American pix, with the result that film business for foreign companies in particular is outstanding here. Belgian public, starved for good entertainment during the occupation, goes for almost any type of American film now. American distribs, with a large backlog of product stored up through the war years, are reaping comparatively larger profits here than in any other country on the Continent.

Because of the absence of any form of governmental film monopoly, distribution in Belgium is not being handled by the Export Assn. of the Motion Picture Assn. of America. American distribs, however, are following the general pattern established by the Export Assn. in other European countries by limiting release of their product to 25 pix from each of the majors annually, despite the fact that some of the majors had from 200-300 films jammed up.

French industry, which formerly looked upon Belgium as its best export customer, is doing very little business here now, with American product getting most of the preferred playing time. American film execs here predict that Belgium will be a fertile field for American vaude and nitery talent when living conditions improve enough to lure them over.

"Correction, please"

"THE GREEN YEARS IS A



WONDERFUL MOTION PICTURE!"

record breaking

(1st week breaks M-G-M record at Music Hall. 2nd week tops 1st week. 3rd week sets NEW all-time M-G-M record. And merrily we roll along. Tell the folks it's coming!)

Medico Urges Feature-Length Pix On Cancer as Means to Fight Disease

Albany, April 30.

"A first class feature-length motion picture on cancer, produced for general release in theatres, would be the most effective educational medium for saving lives that has ever been devised." So Dr. Morton M. Levin, head of the cancer control division in the N. Y. State Health Dept., declared. He was commenting on a statement made by Tex McCrary, on the "Hi, Jinx" program over WEAF, that "if David O. Selznick were to devote the same time as he did for 'Duel In the Sun' to making a motion picture teaching people how to fight cancer, he probably could save 100,000 lives."

Dr. Levin said that he did not know whether 100,000 lives could thus be saved. He was, however, sure that a topflight picture, with star value, good story, careful production and other essentials, would be a boon to the campaign against cancer. Most of the available films on the disease are shorts, of the educational-propaganda type, with non-professional actors. One of the best, "For Your Health," was made six or seven years ago with a professional though not a "name" cast.

The Health Department's cancer authority believes that an expert film on cancer could be so written, produced and acted as to teach the public early symptoms of the disease and thus have potential sufferers go to physicians or clinics for checkup, diagnosis and treatment. Possibly, the story could dramatize the unfolding, through a doctor and a doctor's education, of cancer diagnosis. "It would not be easy to produce such a picture, but it could be done, and the beneficial results flowing therefrom would be tremendous," he said. Naturally, consultation with and advice from cancer experts on the technical side would be necessary, but this could be arranged, he pointed out.

Theatres' $3,500,000 In Cancer Campaign

Film industry's cancer drive, which wound up in most houses Sunday (28), is considered one of the most successful drives yet undertaken by the trade, despite the fact that it had probably more pre-campaign opposition from exhibs than any similar venture.

Drive will probably net the American Cancer Society between $3,000,000 and $3,500,000, according to initial reports received. Sum is nearly 30% of total $12,000,000 goal set by the Society. Since the industry's share in all previous drives was set at about 5%, the campaign collections were considered outstandingly successful.

Individual collections in each theatre were running from 37-40% ahead of those in the most recent Red Cross and March of Dimes campaigns. Reason for this, according to industry execs, is the fact that there's probably not a family in the country that's been untouched by cancer and the audiences reportedly welcomed the chance to contribute something to combat the disease.

FILM CHECKING HEAD ALSO WITH UN BODY

Isador Lubin, recently named head of Confidential Reports, Inc., has been tapped for a post with the United Nations Economic & Employment Commission. Lubin, who accepted the non-paying part-time job at the behest of the State Dep't, will continue directing CRI's activities. Latter company handles checking of theatre grosses for most of the majors.

UN commission's huddles started Monday (29) with Lubin sitting in as an expert in the field. He formerly was Commissioner of Labor Statistics for the Dep't of Labor.

Bateman Going Indie

Hollywood, April 30.

Francis A. Bateman, Republic's Pacific Coast district sales manager for the past five years, cut loose from the company on June 1 to tie up with an undisclosed indie production unit.

He formerly was connected with Metro's L. A. office and then switched to Rep in 1935 as branch manager there.

Those H'wood Clowns

Couple of writers and a director, in New York from the Coast, were sitting in "21" last week figuring how to rib their studio. Louis Sobol happened along and one of the trio had an idea. They were forming an indie production company, they explained to the Journal columnist, who printed the item.

Rib had every effect the trio expected—but in spades. Phone calls and wires poured in on them from the studio, which even now isn't sure whether to believe the truth, that it was all just a gag.

Allied Midwest Exhibs Rebuff ATA Overtures; Await CIEA Chi Huddles

Minneapolis, April 30.

North Central Allied has refused to put the stamp of approval on the American Theatres Ass'n at this time. The local independent exhibitors' organization directors, after hearing John J. Friedl and others urge cooperation in lining up the territory's independent exhibitors behind ATA, decided to wait until the Conference of Independent Exhibitors Associations passes on the body at the Chicago meeting May 23 and to be governed in its attitude toward ATA by the CIEA decision.

Others in addition to Friedl who pleaded for North Central Allied cooperation were Gilbert Nathanson, ATA regional chairman, Harold Field and Harold Kaplan. Nathanson, Field and Kaplan are independent exhibitors and, with Friedl, represented this territory at the St. Louis meeting. Claiming that ATA would be a producer-distributor controlled organization, North Central Allied refused to send any representative to St. Louis.

W. A. Steffes, former independent exhibitor leader here and a North Central Allied director and "adviser," counseled against having anything to do with ATA which, he said, was "a good thing," but only for distributor owned and controlled theaters. He called ATA a distributors' theatre circuit organization.

In trade circles this week there were reports that ATA will disregard North Central Allied and go ahead immediately and attempt to organize the territory's independent exhibitors. Friedl told North Central Allied directors there would be no conflict between ATA and North Central Allied, that ATA would benefit the industry in the territory and that it would be advantageous for independents to affiliate with it. The North Central Allied directors, however, refused to see eye-to-eye with him.

SIDNEY ALEXANDER SET FOR N.Y. SELZNICK SPOT

Sidney Alexander, advertising manager for Columbia Pictures, is understood set for the eastern pub-ad spot with David O. Selznick. Announcement is slated to be made next Monday (6) after he huddles Columbia veepee Nate Spingold, due back from Hollywood on Friday. Alexander will succeed to the job made vacant by the recent resignation of Bob Levitt.

There will be another addition to the Selznick eastern promotion department at the same time. New appointee, Jim Eastman, is from outside the film industry. With completion of the task of lining up the two execs, Paul MacNamara, Selznick's top flack, will return to the Coast from New York this week.

Selznick, who has been vacationing in Miami Beach, will also return to the Coast this week, with flying schedules determining whether he will go directly from Florida or via New York.

Alexander has been with Columbia since 1942. Prior to that he was an account exec on the N. Y. Journal, advertising media and radio director of the Buchanan ad agency, v.p. of H. M. Kiesewetter ad agency, and v.p. of the Weiss & Geller agency, handling the Col account.

Flack Gets Prod. Post

Hollywood, April 30.

Ingrid Bergman's press agent, Joseph H. Steele, got himself an associate producer chore with Enterprise.

Steele will work with David Lewis on production of "Arch of Triumph" in which Miss Bergman stars.

NLRB Rules Par Must Reinstate Engineers Trying to Unionize

Washington, April 30.

An NLRB examiner has found Paramount Pictures guilty of discharging George A. Heap and George A. Gary for union activities and has recommended to the Board that:

1. The two men be rehired by Paramount "without prejudice to their seniority and other rights and privileges"; and

2. The men be reimbursed for any losses of income suffered during the period of their discharge.

The findings, released Friday (26) by NLRB, involves organizing activities on behalf of the Technical Engineers, Architects & Draftsmen's Union, AFL.

Both men were employed in the Par engineering department. Heap was hired as a structural engineer on Dec. 27, 1944, and discharged April 20, 1945. Gary was hired Jan. 20, 1945, and discharged on March 31, 1945.

William E. Spencer, the NLRB examiner, claimed in his report that there was no merit in Paramount's contention that Gary was discharged for incompetence and that Heap quit by mutual agreement.

UA MAKING PIC ABOUT ST. L. NEWSBOYS HOME

St. Louis, April 30.

William M. Rankin, former native and now a screen script writer, is back in his old surroundings gathering material of Father Dunne's Newsboys' Home which will be made into a UA screen opus starting next September. Rankin who scripted "Boys' Town," said that UA has budgeted $1,500,000 for the pic and will put Pat O'Brien and Philip P. Ryan in the lead roles.

World preem of the new picture will be in St. Louis "with all the trimmings." John S. Leahy, local attorney and director of the Newsboys' Home board, is lending a helping hand.

National Screen's 1st Int'l Sales Convention

National Screen Service, Herman Robbins president, will hold an international convention, first of its kind, in New York at the Waldorf Astoria May 2-3-4. Delegates will include members of National Screen Service, Ltd., of London. Conclave will also be the first since the war at which all domestic branches of NSS will be represented.

Trailer company is bringing in branch managers, salesmen and key personnel from all of its 31 exchanges in this country. Joint managing directors from London who will attend are John R. McPherson and Aruold Williams.

Variety Clubs' Top Honor To Gen. Evangeline Booth

Gen. Evangeline Corry Booth, former international leader of the Salvation Army, has been selected as the 1946 recipient of the Variety Clubs' Humanitarian award, in recognition of her "unusual service rendered to and in behalf of worldwide humanity." Gen. Booth will be presented with a silver plaque and a check for $1,000 at the Humanitarian Award banquet in the Hotel Astor, N. Y., on May 18, which will climax the Variety Clubs' four-day national convention.

Gen. Booth was selected by a committee composed of 70 newspaper and magazine editors and publishers, radio commentators and others, none of whom is a Variety Club member. She reportedly won hands down in the final balloting. Former recipients of the award were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth M. Kenoy, Cordell Hull and Dr. Alexander Fleming.

Gen. Booth, now 80, is the daughter of the late Gen. William Booth, founder of the Salvation Army.

Sky's the Limit for Metro Promotion; New Dirigible Stunt for East Coast

Most spectacular advertising stunt yet employed by a film concern will be inaugurated around July 4, when Metro sends a giant ex-Navy dirigible into the air with advertising copy on its sides visible for more than five miles along the Atlantic seaboard. New ad venture was unveiled last week by Howard Dietz, Metro veepee, who worked out the deal with Douglas Leigh, prexy of the Leigh Sky Advertising Corp., which has developed most of the so-called "spectacular" Broadway signs.

Dirigible, four times the size of any ever used before in sky advertising, will carry a huge electrical running sign, 200x25 feet, similar to that on the Times Bldg, N. Y., which will plug Metro pictures. Minimum of 5,000 lamps per side will make the sign visible for five miles in all directions. Blimp will ply the skies from 4 p.m. to midnight daily, with permanent Metro copy for the daylight hours.

Dirigible will cover a territory of 40,000 square miles. Area, which includes everything between Washington, Scranton and Hartford, including the metropolitan centers of N. Y., Philadelphia and Baltimore, has a total population of 22,000,000.

Ship, with a top speed of 75 mph., is able to stand still in the air. Taking advantage of this fact, Metro ad-pub execs plan to install 800,000,000 candlepower searchlights on the roofs of the Capitol and Loew's State, N. Y., and catch the ship in its powerful crossbeams. "It may cause a few stiff necks," Dietz said, "but it will make a might pretty picture."

Metro's Entire Tab

Metro is paying the entire tariff on the stunt, but Dietz refused to disclose the cost. Present deal with Leigh has been set for three years, with periodic options. Dietz said that he hoped eventually to be able to put three such dirigibles in the air at the same time to assure maximum coverage.

Ships will be able to fly at heights established by the Civil Aeronautics Authority, which calls for a minimum 2,500-foot height over midtown Manhattan, but only 1,000 feet elsewhere. Dirigibles will be handled entirely by ex-Navy personnel, under the direction of Karl L. Lenge, former Navy captain, who was chief of staff to Admiral Charles Rosendahl.

First Metro picture to be advertised in the skies will be "The Green Years." Ad copy will be changed about once weekly, Dietz said, and the electric sign at night will also carry the names of the stars. Ships will also be equipped to carry special messages, such as one plugging a Red Cross campaign, and will be used to flash outstanding news events to the public, if the occasion ever warrants it. Special ship-to-ground phones will allow the crew to maintain constant contact with its station.

Dietz is already lining up other uses for the huge blimp, as further advertising stunts. One such stunt he invisages is the holding of special invitational screening aboard ship for new Metro pictures, which will be done through the use of 16m projectors.

Leigh has bought three such dirigibles from the Navy, but the other two will be reserved for advertisers outside the film industry.

Kinda Forgetful

William Morris agency execs are still trying to complete a deal for Martha Raye for the forthcoming Charlie Chaplin pic. Morris men say the deal isn't concluded yet and illustrate why.

La[illegible] week they called Nick Condos, Miss Raye's husband and business manager, at noon to talk the matter over. Condos, seemingly just out of bed, promised to write a letter of acceptance. Later he was called again and reference was made to the previous call.

"I never got the message," Condos swore.

ATA's Philly Chances Seen Cued to Allied Chi Convention Stand

Philadelphia, April 30.

How far the American Theatres Association will get in the Philly territory will depend to a great degree on what stand Allied will take at its national convention in Chicago on May 23rd. That's the consensus of opinion among exhibs following a meeting Thursday (25) at the Ritz Carlton Hotel called by the ATA for this area—first regional meeting held. Approximately 75 exhibs, representing 300 theatres attended the session.

Reaction was about evenly divided. There was no open opposition on the floor of the meeting, but members of Allied of Eastern Pennsylvania, comprising the biggest organized group of indies, said they could not commit themselves on ATA until their organization formulates a policy.

A meeting of the board of directors of Allied is expected to meet next week upon the return from Florida of Sidney E. Samuelson, business manager of the local organization. He had gone South on doctor's orders.

A resolution was offered by former Postmaster General Frank C. Walker and passed by the meeting that a committee be appointed by Jay Emanuel representing all groups of exhibitors to "look further into the ATA question." Emanuel said he would postpone appointment of this committee until after the Allied convention. The picture here is expected to be clearer at that time, Emanuel said.

Lewen Pizor, president of the United Motion Picture Owners (UMPTO) said that he favored ATA but stressed that he was speaking as an "individual" only and not in his official position. Representatives of the Warner Bros. circuit attended but made no commitments.

B&K AND CHI PIX CRIX MAKE PREVIEW PEACE

Chicago, April 30.

Everything is sweetness and light here this week as far as Chicago's film reviewers and Balaban & Katz are concerned. The circuit had banned the crix from previews a few weeks ago with the oft-reprised plaint that reviews are often unfavorable because the scribes don't get audience reaction when they catch private showings. Coincidentally, a number of distributors made an agreement with B & K not to screen anything for the press either.

Shortly thereafter it became noticeable that the dailies were suffering from "crowded conditions" where reviews of pix opening in B & K houses were concerned—not to mention downright antipathy to a number of the post-Easter offerings—with the crix privately opening the early mornings in Loop first-runs were much more painful than private ones because of the peculiar kind of audiences that turn out that early.

Circuit's first peace feeler was an invite to attend a party for some of Chi's "original Ziegfeld girls" and the subsequent screening of "Ziegfeld Follies."

So ends another vendetta—till the next time.

Meredith Stays for 'Doll'

Hollywood, April 30.

Burgess Meredith has called off his trip to England to become a president of the U. S. A., in proxy, as James Madison in "The Magnificent Doll," a tale of early days in the White House.

Pictures goes into production May 15, with Skirball-Manning producing for Universal release.

Hacketts' Legit Musical

Hollywood, April 30.

Albert Hackett and his wife, Frances Goodrich, Paramount scripters, will write an original stage musical, as yet untitled, to be scored by Kurt Weill.

Weill will start work on the music after first completing the musical version of Elmer Rice's "Street Scene" for Dwight Wiman.

While Altruistically Intended, N. Y. Theatre Men Fear License Commr.'s Plan on 'Honest' Pix Advertising

The controversial five-point program, proposed by N. Y. License Commissioner Fielding to regulate theatre ads, which bids fair to be the storm-point of the new theatre code, will come up for public hearings, along with the code itself, within the month. Promulgation of licensing regulations, currently being drafted by Fielding, is an administrative procedure requiring no action higher-up than the commissioner himself. Hearings will be held, however, Fielding explained, to afford all elements of the exhibition field a forum to air their beefs and suggest changes.

In a further proffering of the olive-branch, Fielding promised to call in reps of both the Motion Picture Ass'n and the American Theatres Ass'n for huddles preliminary to presentation of the ad code in final form. His stand was apparently spurred by the declaration of an MPA spokesman that it would oppose any move towards political infiltration into the theatre advertising field. The MPA, however, would support the code if it confined itself to furthering honest pix exploitation along the lines of the association's own self-adopted ad regulations, it was said.

That the principles governing the film ads as outlined by Fielding Thursday (25) at a meet of the Independent Theatre Owners Assn. were heading for a tempestuous reception became apparent during the week. The proposals which many theatremen regarded as all too sweeping would brand as undesirable and unsound: 1. false statements, exaggerations or misleading titles; 2. indirect misrepresentations through distortions of details, editorially or pictorially; 3. statements or suggestions offensive to public decency; 4. unfair representations of life, habits, history and customs of all nations; 5. glorification of illegal activities.

Too Wide Latitude

While Fielding disavowed all intentions of imposing censorship, the cry, nevertheless, was raised in a number of quarters, a survey indicated. Reaction of many exhibs was that though the provisions, themselves, set forth desirable aims, their enforcement would give too wide latitude to one man's opinion. The commissioner, alone, would have the power to say that an ad was lurid or misleading, it was pointed out. Creation of such a power even though reasonably exercised by the incumbent would be a dangerous precedent, most exhibs argued.

Exhibs pointed to the growing tendency throughout the country, to broaden censorship powers of municipalities. Left alone, the theatres would regulate themselves on ads since they must know that a consistent policy of deceiving the public would prove more damaging than otherwise, it was argued. Consequently many exhibs maintain that the Fielding move is in the wrong direction.

Other exhibs were inclined to hold their fire until the ad restrictions were embodied in the code in their final form. Among those who said they would wait until the provisions were formally drafted to determine whether they would oppose them were Harry Brandt, ITOA prez, and Oscar Doob, Loew's theatre exec. Meanwhile, the potent metropolitan branch of the American Theatres Assn. indicated approval of the Fielding measures and offered to act as liaison between the commissioner and exhibs.

Recognizing the possible furore, Fielding declared that he had no intention of setting up a film censorship agency. "The motion picture industry is its own best censor," he said. "In recent years the industry has made determined efforts to establish responsibility and decency as cardinal principles of production. These efforts are admired and appreciated." The move was sparked, the commish said, because his department had received a number of complaints from disappointed film patrons.

Swedish Star in 'River'

Hollywood, April 30.

Viveca Lindfors, Scandinavian star recently imported by Warners, draws "Ships in the River" as her first American picture.

Charles Hoffman will produce, starting early in July.

Too Elastic

License Commissioner Fielding's proposed imprimatur against ad "misrepresentations" has the average exhib in a stew on the meaning of the word. Term "misrepresentation" could be interpreted in so many ways, exhibs claim, that the theatreman would never know where he stood. Pointed out that every picture is a fraud to the extent that it is never exactly the same as the original novel or play, simply because films are not made that way.

It is recalled that some objected to "Valley of Decision," despite its two-hour running time, because it only covered half the book.

'Scarlet Street' Rushes Into Atlanta As Judge Overrules Censors' Ban

Atlanta, April 30.

Paramount theatre here lost no time in taking advantage of the publicity given Universal's "Scarlet Street" via the battle over the censor board's ban of the film. Theatre, owned by the erstwhile Lucas & Jenkins chain, booked "Scarlet" as soon as the film was cleared, and it's skedded to open tomorrow (Wednesday).

Picture was cleared for booking after the city failed to post a $10,000 bond that Judge Bond Almand had set to protect the plaintiffs against loss. Judge set the bond for the defendants if they wished to appeal his decision.

"Street" was given a complete bill of health Wednesday (24) when Judge Almand, of Fulton County Superior Court, ruled that the action of the Atlanta Censor in prohibiting the exhibition of the picture on the grounds of obscenity was "unreasonable, arbitrary and an abuse of discretion."

In delivering his opinion on a bill in equity for injunction, brought by Universal, distributor, and Diana Productions, Inc. (Walter Wanger) producer, Judge Almand declared:

"In view of the overwhelming evidence that the picture is not obscene or licentious or likely to affect the peace, morals, health or good order of the city, and, after having viewed the picture, the court finds as a matter of fact that the action of the censor was not justified . . ."

Defendants in the action were named as the City of Atlanta, Miss Christine Smith, the city's censor, and the Board of Censors.

City sought to appeal the previous ruling by Judge Almand that Miss Smith lacked authority to ban any picture in its entirety, but could only delete objectionable scenes or dialogue. Failure to post the bond resulted in this part of the appeal being ignored, thus ringing down the curtain on the court action involving "Scarlet Street."

Spector U's New Talent Scout Under Ad Schimel

Mike Spector, former legit and film talent man of N. Y., was named head of Universal's talent department under Adolph Schimel yesterday (Tues.). Spector, who is just out of overseas service, goes to the Coast soon to confer with Robert McIntyre, company's casting director. Schimel is executive coordinator of talent and story for U with the studio.

Larney Goodkind, eastern story editor, who also had been helping on talent, now will devote all his time to obtaining stories.

Ann Hunter' 'Television'

Hollywood, April 30.

"Miss Television," the first role of that title in motion pictures, goes to Ann Hunter, who has been signed by Comet for the film, starting May 10 with Reginald LeBorg as director.

Romantic leads in the film will be played by Cleatus Caldwell and David Bruce.

Justice Dept. Gives Brushoff to Hughes

Washington, April 30.

Howard Hughes will get nowhere if he goes through with a threat to have the Anti-Trust Division of the Justice Department check into the MPAA action against him and his "Outlaw," it is indicated here.

The division will listen to the complaint, of course, but spokesmen claim no action will be taken. Justice Department rates MPAA as a trade association, one of whose purposes is to provide clean and fair censorship from within the industry itself.

Both the Justice Department and the FBI are now fighting juvenile delinquency. At least one official has expressed his personal opinion that "The Outlaw" is the type of film to stimulate delinquency.

Hughes-MPA Tiff May Bring Test Of PCA Legality

The dust raised over the more sensational features of the Howard Hughes-Motion Picture Assn. fracas has hidden the significance of the first legal test of the Production Code Administration, film legalites said last week. Should the suit be pushed to final decision, lawyers say, not only the PCA but the entire right of the industry to regulate itself may be vitally affected by the court's final word. Pointed out is the fact that the validity of the PCA heretofore has never been tested under the Sherman anti-trust laws.

The gist of Hughes complaint that withdrawal of the seal from "The Outlaw" would bar it from 98% of domestic houses is generally conceded by industry attorneys. Pivotal two points which Hughes must prove to uphold his argument is that this denial of theatre outlets is both a material and unreasonable restraint of trade. Film legalites are inclined to the belief that Hughes will come a cropper in attempting to hurdle the argument that self-censorship is necessary and reasonable.

On this score, lawyers point out that the Dep't of Justice has expressed the opinion that the MPA acted within its power in creating the PCA. On the other hand, general trade belief that the D of J stand eliminated the anti-trust facet of the fight was discounted by the lawyers. Any private litigant may put business practices to the monopoly test regardless of the Government stand, it was said. Decision of the court is the only determining factor, lawyers say.

'Unreasonable'?

Hughes complaint shows an awareness of the need for overcoming the "reasonable" argument. The CPA is unreasonable, his complaint maintains, because it is a means of avoiding "controversial film treatment of subjects of social, political, economic, educational and public importance." Moreover, the complaint asserts, the system imposes "a private censorship upon the entire industry by which the defendant has assumed quasi-Governmental functions, and has asserted police powers which may properly be exercised only by authorized Governmental agencies."

The industry's self-regulatory provisions were successfully challenged on anti-trust grounds in two previous instances, lawyers say. Neither were in any way connected with the censorship code but both showed the judicial approach to the question, according to legalites.

Decided by the Supreme Court in both instances, the first case, Paramount Famous Lasky Corp. vs. U. S. tested the legality of an agreement among distributors to adhere to a standard contract form providing for compulsory arbitration. Referring to the fact that these distributors controlled 60% of the film business, the court ruled the purpose of the agreement unreasonable in its restraint of trade. In the second case, U. S. vs. First National Pictures, an understanding among distributors controlling 98% of the films, which set up a standard credit form in exhibitor dealings was tossed out as conflicting with the anti-trust laws.

'Outlaw' Star's 'Outsize Anatomy' Main Basis of MPA's Spotlight on Hughes Picture; Meantime Some Cancellations

San Francisco police action in closing "The Outlaw" and producer Howard Hughes' battle with the Motion Picture Association over the film has resulted in a flock of cancelled bookings. Churches and other organizations have been putting pressure on exhibs in local situations to keep them from playing "The Outlaw."

A number of other dates, mostly in Loew houses, have been pulled because they are in states with censorship boards, and the picture hasn't yet been submitted to the local o.o.-ers for review, United Artists, the distributors, reported. Bookings were tentatively made on the understanding that approval would be gained from the censor before the dates of the engagements. Harry Gold, Hughes' rep, who has been handling the arrangements with the state boards, has been in Hollywood and hasn't had opportunity to present the picture to the scissor-wielders.

Among bookings pulled were those of the Friedl circuit, in Minneapolis, St. Paul and Duluth. Holdups of dates on the censorship angle apply in Ohio, Pennsylvania and Massachusetts. Bookings hold in Nashville, Houston and a number of other towns.

Postpone Friday Hearing

Meantime, it appeared possible that there would be a postponement of the hearing set for May 3 (Friday) on Hughes' request for a temporary injunction against the MPA to keep it from withdrawing the Production Code Administration seal from "The Outlaw." MPA is now under a restraining order from U. S. District Court Judge Vincent L. Leibell not to take any action against Hughes until Friday's hearing.

Delay probably will be requested by the MPA, inasmuch as Judge Samuel Rosenman, who will represent the Association in the court tilt with Hughes, returned to New York only Monday (29) to start studying the case. He was in San Francisco when the MPA asked him to take it last week.

While trade sympathy remains overwhelmingly with the Johnston office in the dispute, the MPA's nix of "Outlaw" ads, which sparked the fracas, has turned the spotlight on film advertising in general. As a result, there has been some eyebrow-raising at recent art on "Gilda" (Col), "Kitty" (Par) and "Scarlet Street" (U). Hughes' attorney, former New York governor, Col. Charles Poletti, is expected to produce some of these ads in court in an effort to show discrimination.

Johnston office spokesman admitted that the line of demarcation was very fine and open to interpretation. Office, he said, did not attempt to act as a censor, but its aim, rather, was to forestall advertising that would react unfavorably on the industry as a whole. Anything that was allowed to pass, therefore, was felt not to fall in that category, he said.

"'The Outlaw,' campaign differs from the others," MPAites asserted, "because it is the only one based entirely on nothing but the star's outsize anatomy."

S. F. Trial May 15

San Francisco, April 30.

Jury trial, demanded by Howard Hughes following police confiscation of a print of "The Outlaw" here last week and closing of the United Artists theatre, where the film was showing, has been set for May 15 in municipal court. Judge Twain Michelsen will preside.

Writ to prevent police from halting the showing of the film before trial, for which Hughes had petitioned, was denied.

J. W. "Jake" Erlich, legal aide in S. F. of Jerry Giesler, w.k. Hollywood attorney, will represent Hughes and Al Dunn, theatre manager, in the trial, which is to decide whether "The Outlaw" is "indecent," as charged by the police.

'Outlaw' Has Seal

Difference between the industry's Production Code Administration and Advertising Code Administration, both of which are involved in the current dispute over "The Outlaw," has created some confusion. Picture has a PCA seal granted in 1943, but the advertising does not have ACA approval.

Both agencies operate as subsidiaries of the Motion Picture Association (the former "Hays office). PCA, headed by Joe Breen, is industry's self-regulating organization controlling contents of scripts and pictures. ACA, headed by Gordon White, in New York, previews all advertising art and copy, stills and exploitation material. Members of the MPA, by mutual agreement, are supposed to use no advertising that does not have White's okay.

Under the rules, an appeal can be made from decisions of Breen and White to Eric Johnston, MPA prexy.

Hughes-UA May Lease N.Y. Victoria for 'Outlaw' On Self-Operating Basis

Question where Howard Hughes' "Outlaw," which figures in litigation and other troubles, will land in New York may be settled shortly through a deal by UA to take over the Victoria. This is a City Investing Co. property, seating 720 which is operated by Maurice Maurer with film supply from the open market.

Reported UA and the Hughes organization is interested in leasing the Victoria for a specified period, with options, and operate the house itself rather than sell the picture on percentage to the theatre.

At present playing "A Yank in London" (20th), the Victoria follows this up on May 10 with Paramount's "Well Groomed Bride" for an indefinite run.

For a time the little Victoria had tough sledding on product but over the past year or so has established itself very firmly as a desirable first-run under Maurer's operation. While Maurer used to sweat for pictures on taking over the Victoria, formerly the Gaiety, a couple years ago, now his house is much sought-after by distribs with extra product they wish to roll.

Cops Nix It in Bridgeport

Bridgeport, Conn., April 30.

"The Outlaw," skedded to open a week's run tomorrow (1) at Loew's Poli, was pulled on order of Police Censor Joseph T. Coughlin. Latter issued the edict to Matt Saunders, house manager after screening for church representatives. Jane Russell pic was to have first Connecticut showing here. Withdrawal meant some fast moving for theatre which extended run of current "Ziegfeld Follies" three days with "Dragonwyck" coming in Saturday (4).

Schine Daughter Elopes

J. Meyer Schine, chain theatre and hotel owner, and his wife flew on a sudden trip to New York from Miami last week on learning of recent elopement of their daughter Doris with Dr. Morton Maxwell, a N. Y. interne.

Couple, married in Southold, L. I., April 19, had been scheduled for an elaborate wedding in August, which was to take place in Schine's Boca Raton Club (hotel) near Miami.

SOPH'S FILM BIOG OPTION

Philadelphia, April 30.

Sophie Tucker, working at a nitery here, disclosed this week that she has given a 60-day option on her autobiography, "Some of These Days," to John H. Auer, indie producer. Option period is up around mid-June.

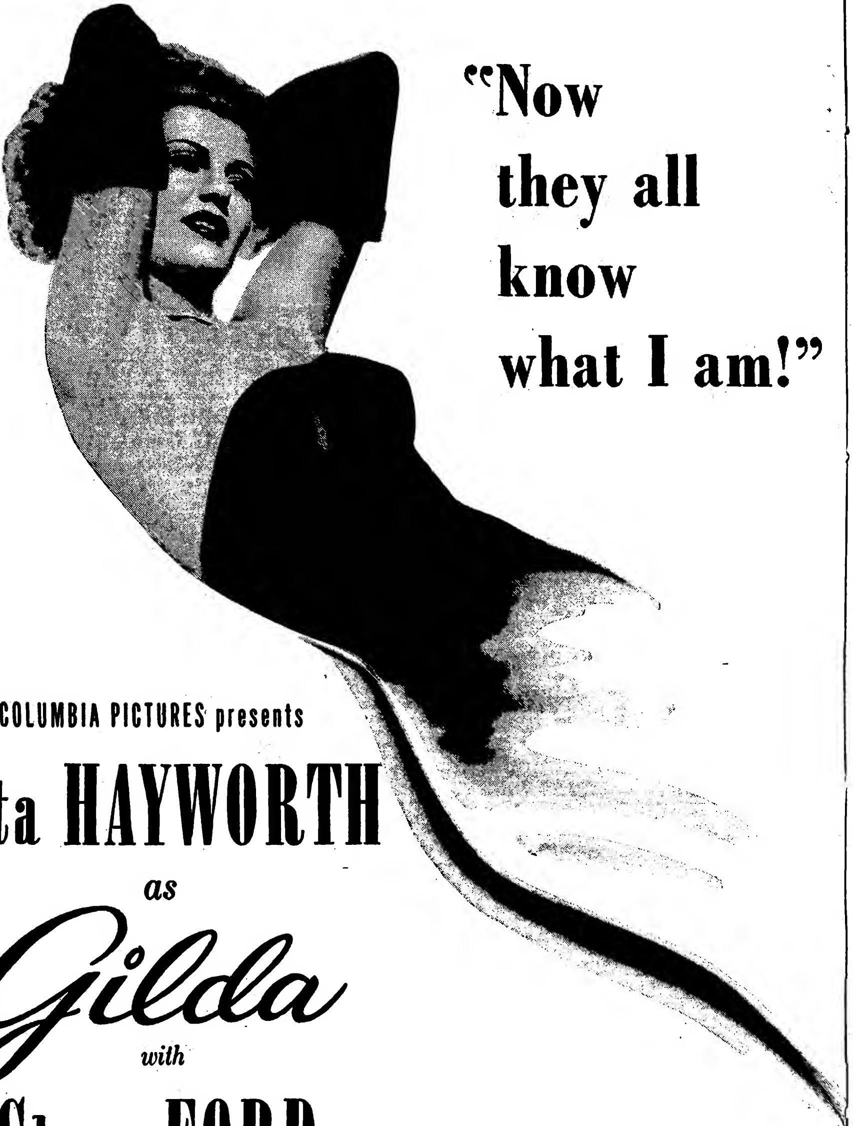
Deal calls for $50,000 and 10% of the profits. All proceeds of the book, including $58,000 already earned, are donated to charity. Most of the sales have been made by Miss Tucker's own plugging in clubs where she works.

'Sage' Film Announced

Hollywood, April 30.

"Song of the Sage" is the third of a series of four musical westerns. Colbert Clark will produce for Columbia.

Ken Curtis and the Hoosier Hotshots have been signed for the four tuneful oaters.



"Now they all know what I am!"

COLUMBIA PICTURES presents

Rita HAYWORTH

as

Gilda

with

Glenn FORD

GEORGE MACREADY · JOSEPH CALLEIA

Screenplay by Marion Parsonnet

Produced by VIRGINIA VAN UPP · *Directed by* CHARLES VIDOR

COLUMBIA'S SILVER ANNIVERSARY 1946

SAN FRANCISCO—*Orpheum*—Opening breaks all-time house record! And held over!

BUFFALO—*Lafayette*—First week sets new house record! And held over!

PHILADELPHIA—*Boyd*—Held over 4th week, after record-breaking 2nd and 3rd weeks!

BROOKLYN—*Fox*—GILDA breaks all-time house record! And held over!

OAKLAND—*T & D*—Opening breaks all-time house record! And held over!

SACRAMENTO—*Esquire and Tower* (DAY and DATE) Biggest openings in Columbia history! And held over!

STAMFORD—*Palace*—Tops all Columbia pictures! And held over!

In every engagement in which the picture has opened, only one word can be used:

SENSATIONAL!

3 Mont'l Downtown Houses Now Use French Product; Other Xchange News

Montreal.

Return of French pictures to the Victory theatre, which was the pre-war policy there, gives downtown Montreal three film houses devoted exclusively to showing French-made pix. Victory, on St. Catherine street, not only reverted back to its old policy of French product but also went back to its original title of Cinema de Paris.

Other cinemas now showing French films are the St. Denis and Orpheum. Latter, which is operated by Consolidated Theatres, also uses some U. S.-made films with French sound track. There are several nabe houses also running French films.

The Cinema de Paris (Victory theatre) was taken over during the war by Consolidated when French product was cut off, and was used mainly for reissues. With French films now back in circulation, France Filme, which also runs the St. Denis, took over the house again.

Ted Gamble Day in Memphis

Memphis.

Next Monday (6) will be "Ted Gamble Day" in Memphis, with the trade in this area turning out to honor the new chairman of the American Theatre Assn.

Gamble is coming here on invitation of Herb Kohn, chief barker of the local Variety Club, to tell exhibitors what ATA is all about.

He will be feted twice, at Hotel Gayoso, and at a meeting in the Variety Club's quarters.

WB Montreal Manager Quits

Toronto.

Irvin Coval, Montreal branch manager for Warners, made Toronto manager. Change follows resignation of Sam Pearlman from Toronto management, with Pearlman not set on future plans. Grattan Kiely steps up to Coval's old spot.

Roy Peirce Getting Around

Milwaukee.

L. Roy Peirce, manager of the downtown Riverside, able to navigate about town after recovering from a severe leg injury caused by slipping on a stairway. Despite the wrench and pain, Peirce stuck to the job throughout.

Gives 3 Penna. Houses to Sons

Pittsburgh.

Mike Serventi, vet district exhib, is turning over management of his Rimersburg, Petrolia and Chicora theatres to his two ex-GI sons, Lewis and Mark Serventi.

Anthony Latella, Natrona exhib, has bought the New Atlas theatre on the Northside from Milt Samuels.

WB Eastern Confab

District and branch managers of Warner Bros. in the eastern and mid-Atlantic zones will be held in New York Saturday (4) by Jules Lapidus, eastern division head, for discussion of general sales plans. In addition to Norman Ayers and Robert Smeltzer, district managers for the two zones, managers of New York, Albany, Boston, Buffalo, New Haven, Philadelphia and Washington exchanges will attend.

Bateman Leaving Republic

Francis A. Bateman, for the last five years Republic's Pacific Coast district sales manager, has resigned to go into a new biz venture. Resignation becomes effective on June 1.

Bateman joined Republic in 1935 as Los Angeles branch manager, moving over from Metro. He was named district sales manager in 1941.

Leff Quits U to Be Exhib

Utica, N. Y.

Sylvan Leff, Albany sales rep for Universal, has left the company to take over operation of the Highland theatre here, purchased for $37,000 by the Robwin Theatre Corporation, of which Mr. Leff is president. Corporation also operates the Avon in Syracuse.

Last N-N Circuit House Sold

Philadelphia.

The Locust, last of the old Nixon-Nirdlinger circuit, has been sold to Charles J. Conway.

House in West Philly brought $115,000 to the Freihofer estate and executors of the Nixon Nirdlinger estate which jointly owned the property.

Many Ill. Theatre Changes

St. Louis.

Frisina Amusement Co., which operates two houses in Lawrenceville, Ill., has purchased a site for another theatre there.

Ross Barricklow sold his Isis, In Toluca, Ill., to Russell Hurt, who formerly operated houses in Princenton and LaSalle, Ill.

C. H. Wells, manager of Sparta Theatres, Inc., bought a site in Sparta, Ill., for a new house to replace the Grand, 420-seater, now operating.

Clyde and Dale Miner, Ridgeway, Ill., purchased the Strand in Ridgeway from James W. Karber. They also plan a new house there.

Harris Dudelson, former manager UA exchange in Cincinnati, succeeded Barney McCarthy as head of St. Louis branch. McCarthy went to the Coast.

Homer Hilsey, formerly on UA Denver sales staff, now is covering the Southeastern Missouri district for the company.

In Memphis Too

Memphis, April 30.

Barney Woolmer, owner of the Drive-In-Theatre, is running a trailer on his screen offering a season pass for any information leading to rental of an apartment, a duplex or a house. Bearer of such information is requested to see the manager at the boxoffice.

Woolner wants it for himself.

Astor, Chi, Changes Hands

Chicago.

Abe Teitel, owner of the World Playhouse here, acquired the Astor theatre, Loop third-runner, from the Triangle Restaurant Co. in a deal completed Thursday (11). With the small-seater, Teitel also bought theatre building, four-story structure.

Playhouse, situated on Michigan boulevard, has been major distribs' outlet for foreign product, with contractual clause calling for specified number of Russian films to be shown each year. This policy will not apply to the newly-acquired Astor, according to Teitel. New owner will take possession early next fall.

IBEW Cross-Pickets IA, Also AFL, in L'ville

Louisville, April 30.

Three houses, Rialto, Strand and Mary Anderson, are being picketed by the IBEW. Point in dispute is that electricians are seeking to establish their right to employment in the downtown houses, to all maintenance work in front of the proscenium arch. Officials of the IBEW admit that all work behind the arch belongs to the IATSE, also an AFL affiliate, but they are demanding that work in front of the arch be done by their men. J. C. Williamson, assistant business agent for the IBEW, said no maintenance electricians are employed in the theatres from his union, and said "someone else is doing it. We asked the theatre operators to meet with us about hiring electricians to do the work in front of the proscenium arch and on the marquees. They refused."

Maintenance work on marquees and inside the house has for years been done by the stage electricians, members of IATSE. Fred Dolle, president of Fourth Avenue Amus. Co., reported that his theatres never had employed IBEW workers and that the IATSE always had supplied men for all work in the theatres, and that the IA members were not affected by the picketing.

IA Threatens Walkout

Ottawa, April 30.

IATSE walkout is scheduled in all Canadian Odeon theatres May 13 unless six Montreal filmers reach agreement terms mulled the past three months.

New UA Policy

Continued from page 3

milling each producer to deliver a certain number of films a year. How many doesn't particularly matter to UA, whether one or two or four, as long as it knows to what quantity it must gear its distributing machinery. However, it is understood that company execs would prefer pictures from fewer established producers rather than the dealing necessitated by a great number of assorted occasional filmmakers. This would have the effect of lending added stability to the company.

There are now more than 20 producers with UA releasing contracts or vestiges of contracts. Terms on renewal will not only be stiffer on commitments, but on percentage. Most pacts will call for a 27½% distribution fee, which was put into effect for newcomers a few years ago. Some of the old line UA units may be able to continue 25% deals, but there will be no more "most favored nation" clauses, giving them terms equal to the best any other producer gets from the company.

To Fight St. L. 5% Tax

St. Louis, April 30.

Adoption of the proposed city tax of 5% on all picture and legit admissions will make St. Louis the only city in the U. S. with a triple tax according to owners who are marshaling to combat the move.

Currently the customers pay 20% Federal tax and the theatres are absorbing the state's sales tax of 2%. Theatre owners assert they cannot absorb the proposed 5% city tax and are against passing it on to the customers. They also declare that the solons who are sponsoring the new tax are overlooking the fact that film theatres, etc., are a necessity in every community and not a luxury in the sense the proponents see it.

Majors Sue Pitt Exhibs on % Pix

Pittsburgh, April 30.

Civil actions have been filed in U. S. district court here against Mike Manos and William Lipsie, indie circuit exhibs, by seven distributors alleging misrepresentations and irregularities in reporting gross receipts on percentage pix. Seventeen theatres are involved in the charges.

Plaintiffs are RKO, 20th, UA, WB, U, Col and Par. Suit is similar to the one filed here in Federal court two years ago against William Finkel and Carson Amus. Co. There's been no action on that one yet, since Finkel filed an immediate answer demanding a jury trial.

Would Audit So. Cal.

Los Angeles, April 30.

Southern California distributors are launching a campaign to audit books of theatres in this area using Hollywood product on a percentage basis, following the pattern laid down some time ago in eastern territories.

Distribs here feel that in many instances they are not getting accurate returns on percentage deals. Exhibs in this terrain, while not fearing the audit asked by distribs, may take exception to opening their books to a single auditing firm representing all the distributors.

N.Y. BACKROOMERS GET NEW DEAL WITH MAJORS

A deal, modeled after those closed with distributors in various branch spots throughout the country, has been closed with Local 51-B, Film Exchange Employees, covering shipping rooms in New York.

Contract goes back to Dec. 1, 1943, when the old agreement expired. From that date to Dec. 1, 1945, retroactive pay granted is 10%, while from the latter date up to Dec. 1, 1947, an additional 5% increase applies. Instead of a five-and-a-half-day work week of 40 hours, the new deal calls for 40 hours spread over five days, with overtime on Sundays and holidays to be time-and-a-half.

Under the old agreement the minimum was $30.60 and the maximum $60.50. These are now raised to $35.45 and $69.50 respectively.

Lou Johnson, head of the Metro shipping room in N. Y. and president of the local union, headed the committee in working out negotiations. He is a probable delegate to the convention of the International Alliance of Theatrical Stage Employees, to be held in Chicago in July.

Pitt Filmrowers' 15%

Pittsburgh, April 30.

Filmrow Employees Union B-11 has just completed negotiations with the eight major distributors whereby a 15% wage increase was approved. Prior to the settlement with the majors, Mono, PRC and Acme Distributing had signed the new contract. Negotiations with Republic are continuing in New York.

Deal expires Nov. 30, 1947, and is retroactive to Dec. 1, 1945. A 5% increase is retroactive to 1943, a 10% increase to 1944 and 1945, and the 15% lift to last December.

Denny Returns to Pix

Hollywood, April 30.

Reginald Denny, absent from the screen since early in the war, has two film chores on his hands, in "What Nancy Wanted" at RKO and "Forever Amber," where he plays King Charles II at 20th-Fox.

Actor gave up thesping during the war to manufacture airplane equipment for the Army.

Indie Firms Infiltrating S. A. With 16m, Set Challenge for U. S. Distribs

Market for educational and theatrical 16m films in Latin America has already been penetrated deeply by the Victor Animatograph Corp. and Encyclopedia Britannica Films, Inc., offering a mark for the major American distribs to shoot at. Dr. Robert Kulka, who returned recently from an 11-month tour of L. A. as rep of both companies, revealed last week that he had organized visual education departments in all L. A. school systems from Mexico to the Argentine, and had set up complete circuits of 16m houses for entertainment pix.

Kulka, who learned the 16m ropes through seven years of operating his own narrow-gauge circuit in L. A. disclosed that Victor holds exclusive distribution rights for all EBFI films south of the border. Cooperating with the local governments in each country, he taught the school systems how to use classroom films and lined up local companies, working on an exclusive franchise basis but backed by their own capital, to handle distribution of the films, projectors and other equipment.

Educational program, because of its immense value to the Latin governments, will not be run to bring in large returns. Local distribs, rather, will garner their top profits from the theatrical trade in each country, and will operate the educational program only to break even, Kulka said. He pointed out that visual education would compensate for the lack of teachers in many of the back countries, and predicted that the illiterate populations could be taught in five years via pix what it would take them 50 years to learn without films.

Agents of several of the Latin-American governments declared they had been awaiting just such a program to be inaugurated in their countries, Kulka said, and quoted them as having added that visual education was the most important step in teaching since the invention of the printing press.

Not Just Documentaries

Educational program will consist of specially-selected EBFI pix, with dubbed Spanish or Portuguese soundtracks. Kulka stressed that the films to be used were not documentaries, but regular classroom pix to be integrated with the teaching program in all schools and universities. He established tieups with the ministries of education, agriculture and public health in several of the countries to further their programs through educational pix.

Kulka, accompanied by his wife who is handling the women's end of the program, even reached the primitive tribes along the back waters of the Amazon, where the literacy rate is practically nil, calling for the use of films teaching the alphabet. He declared that his two companies would eventually encourage the Latin governments to produce their own education films.

Parents Asked For Them

In some countries, he said, special kids' theatres were established at the request of parents. These theatres will run only on Saturdays and Sundays and will be financed by yearly subscriptions from the parents. Each house will have a governess to look after the moppets. Such theatres are needed in many countries, Kulka said, where the kids are restrained from seeing many films because of local censorship laws. Eight such theatres are already lined up in Ecuador, to run both educational and amusement films.

Kulka said that leading financial agencies in each country, recognizing the value of visual education, were behind the program. He expressed the hope that the major companies entering the visual education field abroad would not prostitute it by trying to reap huge profits from their ventures. Such a step, he said, would kill the good will already established and would ruin the prospects of 16m operations all along the line.

Pix for the theatrical trade will be drawn from those turned out by indie 16m producers in the U. S. More than 1,000 entertainment film houses are already in operation in villages, factories and prisons, Kulka said, and the two companies hope to have at least 5,000 lined up within the next two years. Prefabricated theatres will eventually be used. Kulka emphasized that his program would not compete with those being planned by the American majors. "We are anxious to cooperate with the majors," he said. "We feel we've taken an immense step forward in 16m operations in Latin America and the potential market is so huge that the majors' product will be necessary to keep things running."

Real Wilderness Circuit

Many of the 16m houses set up by Kulka were in the farthest hinterlands of the countries, reachable only by muleback, where the population had never seen a picture of any kind before. Exhibition offered many obstacles that had to be overcome. In most places, lack of electricity forced them to run their projectors via gasoline motors. Mental attitude of the population also had to be taken into consideration, Kulka said, pointing out that his audiences wanted only straight action films, such as westerns.

Established 35m exhibs offered no opposition to the program, he declared, because the isolated spots in which he screened his product precluded any form of competition. In many places the pix were screened in the village plaza, with a town crier hired to advertise the program. Future plans call for local exhibs in each country to own their own theatres or circuits, with Victor selling them product on either a percentage deal or a flat rental basis.

Kalmine Calls In All WB Theatre Men For 2-3 Day Confab in N.Y.

Calling in all zone managers and film buyers, Harry M. Kalmine, general manager of the Warner circuit, opens a meeting today (Wednesday) in the homeoffice for general discussion of theatre operating problems and plans. It will be the first such session to be held in home time and probably will run two or three days. Among other things, session will discuss exhibit on participation in WB's 20th anniversary of sound celebration, spearheaded by Warner's own theatres.

In addition to Kalmine, top WB theatre execs will sit in, including Martin F. Bennett, Clayton E. Bond, Frank E. Cahill, Jr., Herb Copelan, Nat Fellman, Harry Goldberg, Louis J. Kaufman, Herman Maier, W. F. Marshall, W. Stewart McDonald, Harry Rosenquest, Frank N. Phelps, D. B. Triester, Leonard S. Schlesinger, Abel Vigard and Rudolph Weiss. This group in the WB theatre branch embraces general theatre operation, buying-booking, advertising-publicity, financial end on theatres, labor matters, legal side of theatre operations, real estate and construction.

Zone managers due in today (Wednesday) are James E. Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; Moe A. Silver, Pittsburgh, and John J. Payette, Washington. Film buyers from all points are also in N. Y. for the sessions.

UA Sales Meet in Chi

Chicago, April 30.

Meeting of UA's district managers has been called by J. J. Unger, g. s. m., for May 3-4 in Chicago, to discuss the sale of current and forthcoming pictures.

Among the contingent of h. o. executives, headed by Unger, leaving New York by plane on Thursday (2) are Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Ed Schnitzer, southern and Canadian sales manager; Paul N. Lazarus, Sr., contract manager; and Sam Lefkowitz, eastern district manager.

Neilson Heads AMPA

Annual election of the Associated Motion Picture Advertisers on Tuesday (30) installed Rutgers Neilson, publicity-advertising manager of RKO, as president. Other officers elected: Phil Williams, March of Time, as vice-president; Arnold Stolz, PRC, treasurer; and Max Stein, 20th-Fox, secretary.

The new board of directors consists of Dave Bader, retiring president; Charles Alicoate, Claude Lee, Blanche Livingston, and Marguerite Wayburn. Ray Gallagher was named trustee for period of three years succeeding Neilson in that post.

Indie Chain Theatre Owners Have New Anti-Depression Pitch in Wall Street

Wall street financial houses have been approached repeatedly within the past few months by independent circuit operators with a scheme—new to the film industry—to hedge their holdings against a future depression. Plan involves flotation of a stock issue to dispose of a minority interest in their houses.

With plenty of business to keep them busy on other fronts, none of the Wall streeters has evinced any interest as yet in carrying through on the scheme, although it is perfectly legal and has been widely used for many years in other industries. It is expected that a number of stock issues of this nature will be forthcoming within the next year or so.

The idea is simple enough. The circuit owner arranges to sell publicly anywhere up to 49% of the stock in his corporation. Shares naturally do not get listed on the New York Exchange, but an across-the-counter price is set on them. Inasmuch as theatre business is at a peak now in most situations, the price per share is naturally very high. The circuit owner therefore gets a goodly chunk of his original investment—in some cases, in fact, lots more than that—back.

He puts the money in Government bonds or some other such safe security—and waits. In three years, or five years, should a depression hit, the theatre properties naturally become considerably less valuable and the per share price of the stock goes down. The circuit owner then begins to buy it back. In other industries, the original owner has frequently been able to recoup his entire holdings during a depression at as little as 25% of what he sold them for in lusher days, according to Wall street sources.

In the event there is no business decline—that's never happened yet, of course—the guy is even more pleased, because his 51% of the stock is earning him a tidy income. So either way he can't lose.

Goldman's Lease On Fried's House Causes A Philly Causus Belli

Philadelphia, April 30.

William Goldman's move in taking the Seville theatre, Bryn Mawr, Pa., out from under Harry Fried, who had leased it for the past 10 years, may precipitate a bitter fight among indies here. Both Goldman and Fried belong to Allied, which has a gentlemen's agreement among members not to raid each other's holdings.

Fried, who is also on the Allied board, is understood to be highly incensed at the Philly indie circuit operator's action in obtaining the lease on the 800-seat house. Fried apparently had intentions of renewing it and was endeavoring to negotiate terms. Property is owned by the Philip Harrison estate.

Harry Ball, attorney for the estate, is a close personal friend of Ted Schlanger, Warner Bros. theatre head in Philly, but WB was loath to take any house out of indie operation, just as it laid off 10 years ago when it had similar opportunity. Goldman's deal for the Seville calls for $20,000 a year rent, against a percentage of the profits.

UA Chi Meet This Week

Chicago, April 30.

Sales policies and distribution of coming productions will be topics for discussion at the United Artist district managers meeting at the Blackstone hotel next Friday and Saturday (3-4).

J. J. Unger, general sales manager, will preside at the confab, aided by Jack Goldhaar, eastern sales manager and Morry Orr, western sales manager.

'Perils' Hiatus for Terping

Hollywood, April 30.

Paramount halted filming on "The Perils of Pauline" for a week while Betty Hutton is learning a new dance sequence.

Script calls for intricate hoofing in the Casino de Paris production number. George Marshall, director, has been working the company so steadily that the star has not had an opportunity to rehearse the dance routine.

Jamey Likes 'Variety'

Kansas City, April 30.

Howard Jameyson, of Wichita, Kans., district manager for Fox Midwest Theatres, is taking a tip from VARIETY to tea off the new Charles Skouras' biz drive of National Theatres. Called from his Wichita stamping grounds to L. A. to head this annual drive, Jameyson is issuing "Action Showmanship," the house organ plugging the campaign, strictly in VARIETY lingo.

Drive opened Easter week and runs 12 weeks.

Strikes Cut Technicolor Net Profits to $667,441, But Sales Hit New Peak

Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corp. hit a new sales peak of $11,614,779 for 1945 with deliveries of 160,471,837 feet of 35m film, slightly under the 1944 figure, annual report of the companies disclosed. Hamstrung by the recent film strike, output failed to meet hiked delivery requirements for the year of 190,000,000 feet, the report said. With strike conditions boosting costs, Technicolor netted $667,441, as compared with $859,156 for '44 after all deductions.

Gross profits of $1,592,692 reported falls far below company take of $2,488,731 in '44. Dividends per share, the report showed, remained steady at 50c, amounting to $452,894 against the previous year's figure of $451,714. Company showed net earnings per share of 74c, compared with 95c in '44.

Technicolor will double its productive capacity when practicable because of soaring demands for footage, the report declared. Planning, engineering work, location of sites and other preparatory steps are currently under way with the entire program depending on economic conditions and availability of materials. Report points out that present facilities permit output of between 15% and 20% of all U. S. release prints and that doubling production would only result in a boost to 30-40% of releases.

First full year's use of the imbibition process for 16m prints in '45 resulted in an output of 6,000,000-7,000,000 feet, report disclosed. It predicted a growing demand in the narrow-gauge field because of major companies' expansion of 16m films in domestic and foreign markets.

Turning to 1946, the company said that 42 features are in production or preparation for photography during the year. The London plant has six such features. In '45, it said, 26 features were processed in color, two by the Monopack process.

Experimental quantities of the German AGFA process film will be available during the year for test purposes, the report stated, and moderate quantities will be obtained in 1947. Quality of the AGFA prints already inspected show considerable promise. However, neither AGFA nor any other multilayer color film will be available to the industry in the near future since erection of new raw stock plants are required to obtain important quantities.

Obviously eyeing the threatened Government anti-trust action against it, the report quotes Dr. Herbert T. Kalmus, prexy for the company, as welcoming any "sound, efficient competition" that may arise. Competition was evidenced in 1945, Kalmus said, by the activities of numerous companies manufacturing in natural color.

Maryland Food Matinees

Washington, April 30.

Sidney Lust, D.C., and Maryland indie exhibitor, has announced a series of "food matinees" in his nabe houses to aid the UNRRA drive for the famine sufferers of Europe. Tinned foods will be the admissions price for houses at Bethesda, Hyattsville, Marlboro, Mt. Ranier and Rockville for special matinees.

In order to plug special shows, Lust plans special attractions. He was one of the originators of the "clothing matinee" widely used by exhibs during the United Nations clothing drive.

Studio Contracts

Hollywood, April 30.

Virginia Patton, actress, Liberty.
Jean Wallace, renewed, 20th-Fox.
Kurt Kreuger, renewed, 20th-Fox.
Bertram Millhouser, writer, U.
B. Epstein, comptroller, Comet.
Jo Kirsch, actress, H. Hughes.
Edward Stevenson, designer, RKO.
Wanda Tuchock, writer, 20th.
Charles Russell, actor, 20th.
William Carter, actor, Republic.
Arthur Kennedy, actor, Liberty.

Colorful Exhib Figure, Tony Sudekum, Dies at 66

One of the most colorful characters in the exhibition field, Tony Sudekum, died suddenly of a heart attack Saturday night (27) in Nashville, headquarters of his Crescent circuit of approximately 150 theatres. His age was placed at 66 and his right name was Tony, not Anthony. Reported he had suffered from a heart condition for some time.

Crescent Amus. Corp., of which Sudekum was founder and president, one of three large independently-owned chains, sued by the Government under the anti-trust laws, was ordered broken up a couple years ago. Majority of the theatres are located in Tennessee, others being in Alabama, Kentucky and North Carolina. Fifteen of the houses are located in Nashville where Sudekum, originally in the bakery and ice-cream business with his father, started with the Dixie. Branching out he later took over Nashville's only vaude house, the Princess, among others. These include the Orpheum, which has specialized in legit roadshows.

Sudekum, who was reputed to be one of Tennessee's wealthiest men, also owned a lot of real estate and was well known for his benefactions, though he is said to have preferred to keep his charity donations a secret. A distribution executive in New York, who was among the few to know Sudekum intimately, was once at his home when he wrote out a check for $1,500 to cover a new roof for a Negro church. He was a great civic figure in Nashville as well as in the state of Tennessee and seldom left it. His very infrequent trips to N. Y. were only those which were absolutely necessary for business reasons. In his dealings with distributors the Tennessea circuit tycoon was a sharp trader.

Sudekum's two sons-in-law are both in the exhibition field. One, R. E. Baulch, is treasurer of Crescent Amus., while the other, Kermit Stengel, operates the Rockwood chain in Tennessee and North Carolina. Total of four daughters and a widow survives, plus three sisters and a brother.

INT'L GETS BLDG. OK FOR ITS NEW COAST HQ

Hollywood, April 30.

Official sanction for International Pictures to go ahead with its building program at Universal was given yesterday (29) by Louis Dreves, Civilian Production Administration official, after blueprints complying with present regulations and curbs were given the once-over. Building started before the curb of March 26.

Excavation of a site for a three story office building was cleared with actual construction slated for greenlighting Monday. Main structure will house all International personnel and will be equipped with Latest technical equipment.

SPG Autonomous Again; Was Under Painters' O.O.

Hollywood, April 30.

Screen Publicists Guild was handed back its self-government by L. P. Lindelof, president of the Painters Brotherhood, after a trusteeship dating from last August. Under the new autonomy, the annual election of officers will be held in June.

Meanwhile the Motión Picture Publicists, a rival organization, has hired an attorney to handle its affairs before the National Labor Relations Board. Both groups demand an election to determine which will be the official bargaining agency for studio flacks.

Pressuring War Dept. to Release Publicly Film on Narcosynthesis

Strong pressure is being put on the War Dept. to release for commercial showing its answer to the wave of Hollywood films on psychiatric themes said to be engendering public doubt on the Army's method of treating mentally-ill GIs. Antidote which the War Dept. is now considering releasing is "Let There Be Light," a 58-minute documentary, produced by Hollywood writer-director John Huston.

Army is very touchy and hush-hush about the film and, aside from Medical Corps officers and the technicians who made it, only a very small and select group of people has been allowed to see it. All have given it tremendous praise. One film exec who saw it and is urging the War Dept. to let it be publicly shown told VARIETY: "It's by far the best picture the Army has ever made and there are lots of moments in it that surpass any picture anybody's ever made."

Film is made up of actual scenes of treatment being given by Army psychiatrists to GIs, filmed with camouflaged cameras in Army hospitals. Most of the soldiers were under narcosynthesis, a recent psychiatric technique which, by the introduction of drugs, releases tensions and allows the patient to recall things in his subconscious. Twentieth-Fox's treatment of narcosynthesis in its recent picture, "Shock," is one of the reasons for the demand the Army release an authoritative film on the technique, showing its effectiveness.

Aside from the usual brasshat reticence about letting the taxpayer in on what the Army's doing, major War Dept. reason for withholding the film is the difficulty of getting waivers from the GIs shown in the picture. The boys would be easily recognizable by neighbors and relatives and their presence in a psychiatric hospital, even though they are now completely cured, might cause unfortunate reactions. Thus permission from each of the boys or his family would be necessary before the film could be publicly shown.

There are 26 such waivers required. One indie distributing outfit which is anxious to release the film claims the waivers could be obtained for an expenditure of $50,000 and has offered to advance the sum.

Prez Has No Privacy

Hollywood, April 30.

Message from the White House to the Metro lot expressed official approval of the script on the atomic bomb story, "The Beginning or the End." Within a few hours the studio was flooded with letters from various Government toppers, offering their help in filming the picture.

Indicating a leak in the White House.

Par's Trio to Gotham, One to Music Hall, To Break B'way Bottleneck

With a view to freeing some of its product from shelfdom in the New York territory, Paramount has sold one of its top-budgeters to the Music Hall and also concluded a deal with Harry Brandt for lease of the Gotham on Broadway for an indeterminate period.

Taking possession of the Gotham on May 25, Par's deal with Brandt calls for retention of the theatre for as long as Par desires to hold it in the playing of three pictures. They are, in the order in which they will play the Gotham, "Our Hearts Were Grown Up," "O. S. S." and "Swamp Fire." Par will have complete operating control of the Gotham as long as it has the house, a 900-seater.

Par's deal with the Music Hall covers "To Each His Own," which is slated to open following run of current "Green Years," but no tentative date as yet set. This will be first Par picture to have played the Hall since "So Proudly We Hail" in September, 1943. Still another Par film has been sold to the Victoria, "Well Groomed Bride," which follows incumbent "Yank in London."

Par's own Broadway showcase, the Paramount, is not absorbing more than around 10 Par's a year. House on Wednesday (8) brings in "Blue Dahlia."

METRO'S 1ST POSTWAR SALES CONV. MAY 24

First general Metro sales meet since the war's end has been scheduled to tee off on May 24 at the Hotel Stevens, Chicago, to run for four days. Approximately 70 Metro execs from the h.o. and the field, including sales, district and branch managers, will be briefed by William F. Rodgers, M-G veepee and general sales manager, on marketing the new Metro product.

Meet is a switch from Rodgers' usual policy, which called for small regional conclaves at periodic intervals. With the ease in transportation and hotel facilities, however, the Metro veepee has called all sales chiefs to this meet.

Besides Rodgers, the h.o. exec group attending the meet will include Edward M. Saunders, Eddie Aaron, Howard Dietz, Si Seadler, William R. Ferguson, Herb Crooker, H. M. Richey, Alan F. Cummings and Tyree Dillard, Jr. Five sales managers and their assistants from the h.o. include E. K. O'Shea and Paul J. Richrath, John E. Flynn and Joel Bezahler, John J. Maloney and Charles F. Dreesen, Rudy Berger and Leonard Hirsch, and George A. Hickey and Irving Helfont. Eleven district managers and 32 branch managers will also participate.

Screen Guild's Conv.

Chicago, April 30.

The first annual sales meeting, together with directors and stockholders, of the Screen Guild Productions, Inc., is skedded for the Blackstone hotel, May 9-12. Issuing of franchises, election of a new board, sales policies and coming productions will also be discussed. John J. Jones (Linick & Schaefer), Guild prexy, will preside.

'Egg' as Indie Pic

Hollywood, April 30.

Chester Erskine and Fred Finklehoffe will produce "The Egg and I" for International under a new setup whereby they will bring out four films for United World release.

Screen rights to the bestseller were bought for $100,000.

WHO'S LOONY NOW?

Neurologist Asks Hollywood Co-op On Psycho Pix

Hollywood was asked last week to agree to the creation of an advisory board of psychiatrists who would act as consultants on all future film productions treating, partially or wholly, with psychiatric subjects. Request came in the form of a resolution of the film section, Independent Citizens' Committee of the Arts, Sciences & Professions which urged the American Psychiatric Assn. to take action. The ICC action was sparked by a warning sounded by Dr. Lawrence Kubie of the Neurological Institute of the College of Physicians & Surgeons, Columbia University, at an ICC meet of the "grave risks" attending film "distortion of processes of psychiatry."

Proposal calls for the organization of the board by the Motion Picture Assn. with the two then working in cooperation. The board, under the resolution, would have the power to give or withhold sanction on psychiatrical films. Any surplus of funds allotted by MPA would go into research work.

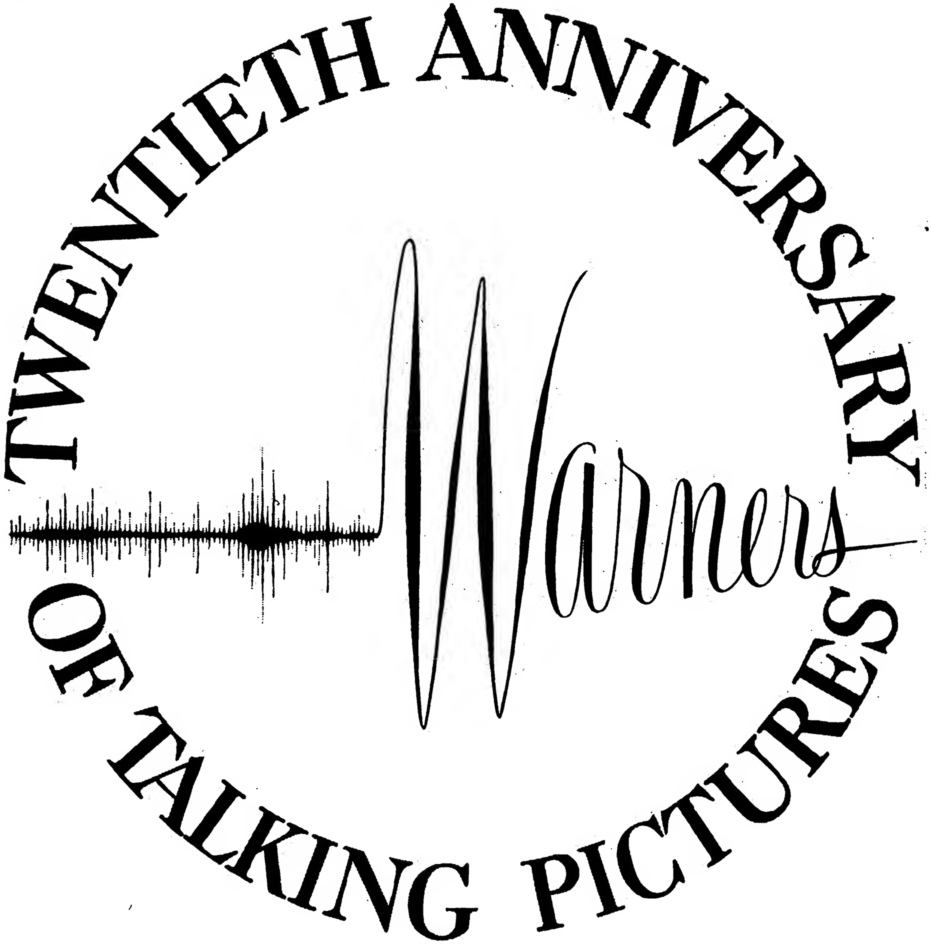
Dr. Kubie attacked the current Hollywood habit of hiring one psychiatrist as expert consultant on a particular film. "Nobody with an axe to grind can do that for any one company," he declared. Directing his fire at recent films such as "Shock" and "Spellbound," he disclosed that the American Medical Assn. had made representations to Hollywood on the subject and had received in turn "an unsatisfactory answer."

M&S QUIT PUPPETING

Hollywood, April 30.

Morey and Sutherland combo, formerly with Walt Disney, turned in five three-dimensional puppet shorts for United Artists distribution and announced that their future product would be confined to flat animation.

Shortage of material and additional costs of puppets caused the shift back to straight-drawing cartoons. United Artists will continue as their release outlet.



From now through August 6th there will be important commemorative happenings reflecting on all in this industry. This is the emblem that will trademark these activities—an accomplishment in showmanship which may well be remembered for twenty years to come.

Inside Stuff—Pictures

Tex McCrary, in an ad lib discussion with his wife, Jinx Falkenburg, via WEAF (25) on the current "western" cycle in Hollywood production, commented on "Duel In the Sun" and said that if David O. Selznick devoted the same amount of time in making a film "showing people how to fight cancer, he probably could save 100,000 lives." When Miss Falkenburg, a former film player, asked whether the reason for the heavy output of western features was not due to the belief of producers that "people want to be entertained in the postwar era," McCrary confessed that "the box-office is against me."

McCrary, a former Army colonel and now executive editor of American Mercury magazine, listed a number of top actors and producers who served with the armed forces and commented that it was their idea pictures could and should be produced after the war "which will not only entertain but will have something to say." He indicated that the large number of hoss operas in the works, about a half dozen showed the idea was not at present receiving much attention.

Among the principal factors enabling the film industry to maintain its high level of earnings is the foresight of producers in building up inventories during the past several years, according to an article in the financial weekly Barron's by Don Carle Gillette, of Warners' N. Y. publicity staff. Current inventory of completed films totals around 150 and costing about $250,000,000. Cost of production of these same films now would amount to over $400,000,000.

Producers have found out that the best way of protecting themselves in an era of rising costs and variable labor conditions is through the medium of comfortable backlogs. Ready supply of product would tide over studios in cases of long strike stoppages. And in event of a sharp downward trend in the economic cycle, studios could step up releases of the most expensive pictures and beat the depression influences which are usually not felt at the theatre b.o. until six months or a year after a crisis.

When Spyros Skouras returned to his desk Friday (26) after being hosted at a special party by industry leaders on his 53d birthday, his intimates noticed how deeply touched he was by the proceedings. Skouras reportedly spent more than an hour looking over the long list of persons who had contributed $53,000 for him to turn over to the Greek War Relief Society. It's a particularly surprising total because of the general secrecy and no publicity.

20th-Fox prexy was reported especially touched by the gesture of Barney Balaban, who made up the difference between the $51,300 collected and the $53,000 aimed for. Idea of honoring Skouras in this novel fashion stemmed from Jake Wilk, WB eastern studio rep. who felt that a man who'd given so much to charity should be so honored. Wilk went to Murray Silverstone with his idea and the two worked out plans for raising the money and for the surprise luncheon.

Library of Congress has under consideration a project for research on audience reactions to motion pictures and kindred subjects, the plan depending upon how kindly Congress treats its appropriation request. If the surveys are undertaken, they would be the first of their kind by the Federal government and would be similar to the surveys made by FCC on audience reaction to radio broadcasts.

Capt. John Bradley, head of the expanded film unit of the Library, testified last week at a closed session of the House Appropriations Committee on funds needed for the Library's program.

Flagstaff, Ariz., is developing into a suburb of Hollywood, as far as film locations are concerned. John Ford will lead a troupe of 200 there next month for the 20th-Fox production, "My Darling Clementine," and Raoul Walsh is convoying 150 to that town for Warners' "Cheyenne." Meanwhile the Republic company, filming "The Angel and the Outlaw," is locationing just outside the city limits. Scouts for Cecil B. DeMille are looking over near Flagstaff for "Unconquered," although most of that picture will be filmed in Pennsylvania. In recent months the same area was used by 20th-Fox for "Leave Her to Heaven" and by Paramount for "California."

When Charlie Schlaifer leaves for the Coast the end of the month he'll take his entire exploitation staff with him to brief them on the marketing aspects of top new 20th-Fox product, such as "Razor's Edge," "Forever Amber" and "Centennial Summer." Expected announcement of Schlaifer's new contract with 20th will probably be made at that time.

A special publicist is expected to be named by 20th execs to handle the chores on "Amber." Company execs are reportedly wary of running into any Jane Russell-"Outlaw" type of tangles with censor boards and the Production Code Administration.

RKO Pathe's "This Is America" two-reeler series is under scrutiny of producing execs for revision of title and format. Revision will be made in direction of internationalizing the series for world consumption. Frederic Ullman, Jr., RKO Pathe prez, is now overseas arranging wider distribution for the series in France, England and Germany.

Wartime film footage which played a heavy part in the activities of the O.S.S. during the hostilities will be used for scenes in "13 Rue Madeleine," which Louis de Rochemont will produce for 20th-Fox. Films were made in secret by the French underground, showing traitors doing their stuff in collaboration with the Nazis.

Paramount's "Perils of Pauline" has revived the good old cliff, where the heroine used to hang in serials from Saturday to Saturday. Now Seymour Nebenzal is utilizing cliffs in "The Chase" and Comet is doing same in "The Adventures of Don Coyote."

Rank Wrangle

Continued from page 3

through Rank facilities. Another possibility, and one considered just as likely, is that he'll return to his native Italy to head up the entire film industry there. Del Guidice was forced to flee from Italy to England because of his anti-Fascist beliefs more than 10 years ago.

Two-Cities chief is considered the most idealistic producer under the Rank banner. He's repeatedly stressed his conviction that a producer's job does not include the bending of an actor's or director's "natural talent" to fit the "usual fictional method, as many American producers do."

Delayed release of four highly budgeted pictures, long in production by Two Cities Films, has been attributed by del Guidice, recently back from the U. S., to outdated equipment, delays through lack of single control, difficulty in getting through Denham's one recording studio, labor troubles and shortage of material, etc. Films concerned are "Men of Two Worlds," "Carnival," "Beware of Pit," and "The Way We Live," representing some $4,000,000 production costs.

Del Guidice maintains that "Men of Two Worlds" will be an eye-opener, justifying the delay and expense estimated at $2,000,000. This has been in work over 18 months. All four pictures, he claims, will be ready within the next few weeks.

Meanwhile, he has a line-up of seven or eight new pictures scheduled for production at an estimated budget of $7,500,000. First, "Top Secret," is currently in work at Denham.

Bloom Back at Col

Hollywood, April 30.

William Bloom inked a producer contract with Columbia and drew "Millie's Daughter" as his first venture.

Bloom is back on the lot after five years in the Army. He was formerly assistant story editor. "Daughter" will be produced under general supervision of Ben F. Zeidman.

Picture Grosses

Continued from page 12

DENVER

"Ding Dong Williams" (RKO). Solid $16,000. Last week, "Adventure" (M-G) (2d wk), $14,000.

Paramount (Fox) (2,200; 35-74)—"Tangier" (U) and "Man in Gray" (U). Mild $8,000. Last week, "Three Strangers" (WB) and "Arson Squad" (PRC), $9,000.

Rialto (Fox) (878; 35-74)—"Saratoga Trunk" (WB), after two weeks at Denver, Esquire, Webber and week at Aladdin. Fine $4,000. Last week, "Walk in Sun" (20th) and "Johnny Flying Home" (20th) (m.o.), $3,000.

Webber (Fox) (750; 35-74)—"Dragonwyck" (20th) and "Gay Blades" (Rep), also Denver, Esquire. Sturdy $4,000. Last week, "Seventh Veil" (U) and "God's Country" (FC), also Denver, Esquire, $3,000.

'STAIRCASE' RECORD $29,500 TOPS WASH.

Washington, April 30.

Plenty of rain and colder weather plus some solid fare is helping biz all along the line currently. "Spiral Staircase" has long lines at Keith's, with short screening time of film making possible eight extra shows on week. Weekend trade for "Spiral" hit new all-time high. "Ziegfeld Follies" at the Palace also is sock.

Estimates for This Week

Keith's (RKO) (1,838; 44-80)—"Spiral Staircase" (RKO). Colossal $29,500 or over, new mark here. Last week, "Tangier" (U), mild $13,500.

Earle (WB) (2,154; 44-85)—"Bandit Sherwood Forest" (Col) (2d wk). Lusty $20,000 in four days. Last week, sturdy $27,000.

Capitol (Loew) (3,434; 44-80)—"Whistle Stop" (UA) plus vaude. Rousing $29,000. Last week, "Bad Bascomb" (M-G), $25,000.

Metropolitan (WB) (1,503; 44-70)—"Saratoga Trunk" (WB) (3d wk). Sixth stanza downtown, but still good at $8,500. Last week, nice $11,000.

Palace (Loew) (2,370; 44-70)—"Ziegfeld Follies" (M-G). Sockeroo $30,000, and holds. Last week, "Virginian" (Par), okay $14,000 for second week.

Columbia (Loew) (1,263; 44-70)—"Virginian" (Par) (m.o.). Trim $7,000 for third downtown week. Last week, "Hoodlum Saint" (M-G) (m.o.), ditto.

'Follies' Sock $16,000, Indpls.; 'Journey' 13G

Indianapolis, April 30.

Film biz is up all around town here this week, but is still less than expected because of weekend rains. "Col. Effingham's Raid," paced by Glen Gray orch., is top money card at Circle. "Ziegfeld Follies," terrif at Loew's, is leading straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-70)—"Effingham's Raid" (20th) plus Glen Gray orch., Billy Gilbert, others, on stage. Nifty $17,500. Last week, "Tarzan Leopard Woman" (RKO) and "Dick Tracy" (RKO). Hefty $13,000 at 35-55c scale.

Indiana (Katz-Dolle) (3,300; 35-55)—"Sentimental Journey" (20th). Strong $13,000. Last week, "Little Giant" (U) and "Terror by Night" (U), $10,000.

Keith's (Indie) (1,600; 35-65)—"Behind City Lights" (Rep) plus vaude. Fair $4,250 on weekend run. Last week, "Song of Mexico" (Rep), with Marquis, the magician, on stage, sturdy $5,000, same time.

Loew's (Loew's) (2,450; 35-55)—"Ziegfeld Follies" (M-G). Extra good $16,000, and holdover likely. Last week, "Bad Bascomb" (M-G) and "Notorious Lone Wolf" (Col), fine $14,300.

Lyric (Katz-Dolle) (1,600; 35-55)—"Adventures of Tom Sawyer" (UA) and "Prisoner of Zenda" (UA) (reissues). Dandy $7,500. Last week, "Saratoga Trunk" (WB), oke $6,000 on third week downtown.

Ida Lupino's Loanout

Hollywood, April 30.

Benedict Bogeaus borrowed Ida Lupino from Warners for the star femme role in "The Affair of the Diamond Necklace," a French costume picture, dated during the reign of Louis XVI.

Bogeaus is negotiating with Brian Aherne and Charles Laughton for top male roles.

'KATIE' BALLOT BOOST

Hollywood, April 30.

Starting date on "Katie for Congress" at RKO has been advanced to May 13 with the idea of releasing the picture in time for the Congressional elections next November.

Film has a humorous political angle, with Loretta Young, Joseph Cotten and Ethel Barrymore in top roles.

Studio-AFM Deal, Based on Upped Living Costs of 33%, Will Serve As Pattern for Other Union Pacts

Deal of eight major companies with American Federation of Musicians granting increase of 33% for most men in studios but which will average around 25% when all AFM members are considered, will serve as pattern, from inside, in negotiation of new contracts with all other unions in the film producing plants in line with the 33% upsurge in living costs since Jan. 1, 1941. Government labor statistics placing rise in living costs at this figure formed the basis for agreement with the AFM on wage scale.

Understood that in working out new contracts with various studio unions, the producers will entertain deals calling for boosts representing the difference between the 33% living-cost figure and the amount of increase previously granted since Jan. 1, 1941. In other words, if a union since then had received salary raises amounting to 20%, the ability to get another 13% may be virtually automatic.

Since a vast majority of AFM members in the studios have had no increase in pay since 1941, their gain is the straight 33%. The average under the new contract will approximate 25%, however, since some men employed by the producers had been given some boosts. A two-week vacation with pay will obtain for the first time.

104 Additional Musicians

Deal agreed upon Friday (26) between the producers and James C. Petrillo, president of AFM, and his executive board, is retroactive to April 1 last and runs to Sept. 1, 1948. In addition to the salary increases it calls for minimum employment of 104 additional musicians for a total of 339. Under the old agreement 20th-Fox, Metro and Warner Bros. had minimum of 35 men, Paramount 30 and RKO, Columbia, Universal and Republic 25, a total of 235 AFM members at a minimum of $100 weekly. New agreement calls for addition of 15 men by Metro, 20th, WB and Par, 11 more for the other four companies.

$7,000,000-$8,000,000 Music Bill

Estimated that the added music bill for the studios will run less than $2,000,000 for a total of somewhere between $7,000,000 and $8,000,000 annually. Opinion is that the producing group made a favorable deal, particularly in view of Petrillo's original demands and very importantly in connection with the non-accumulative clause. AFM wanted pay to apply weekly regardless of whether any work was performed, whereas under the new deal it's on an annual minimum guarantee of 520 hours irrespective of when performed. On a non-accumulative basis the added cost to the studios could have meant $5,000,000 more, it is estimated.

Since Petrillo also wanted a minimum number of 90 men per studio and a 100% increase in salary, it was felt that the agreement calling for $13.33 per hour increase, instead of $20, and guarantee of 339 men, as against 720, also represented an important victory. For many recording musicians, it was pointed out, the new increases granted become the first of any appreciable size since sound came in. Petrillo's demand for use of additional men in the studios is pointed out (by some) as not being too unreasonable in view of the fact that AFM's Los Angeles local has approximately 11,500 members, only a minority of which are employed in the studios.

Concessions to studios by AFM includes withdrawal of demand that recorded music on any film be restricted to two minutes for any one hour's work, a very important one. Amount of recorded sound track will remain unlimited. So far as sideline or part-time musicians are concerned they will receive an increase of 25% for eight hours of work, with overtime after that.

Instead of a guarantee of not less than $15,600 annually for musical contractors on engagements utilizing two or more recording musicians playing ensemble, it was agreed they would remain on a straight hourly basis as in the past. Another important victory for the studios concerns the breakdown sheet which Petrillo sought to prohibit and which would not have permitted studios to decrease size of orchestras on various jobs as need for them reduced.

Television

Lesser conditions were previously agreed upon and reported, most important among them being agreement by AFM that sound track could be transferred from 35m to 16m at no added cost. On television it was agreed that before any picture was to be videoed producers would sit down with union to discuss deal to cover.

In sessions spasmodically since April 9, final agreement between producers and AFM was reached late Friday (26) after three days of lengthy confabs. Deal that early had not been anticipated, it being stressed that AFM exec committee finally displayed very fair attitude.

Estimated it will take greater part of this week to draft contract in legal language. On conclusion three Coast representatives in east for meetings—Fred S. Meyer, in charge of labor matters at 20th-Fox; Charles Boren, in same post Paramount, and Milton Schwarzwald, head RKO music department—return west.

Others sitting in on negotiations with Petrillo were Nicholas M. Schenck, president of Loew's; Barney Balaban, Par president; Ned Depinet, RKO prexy; Nate Blumberg, president of Universal; W. C. Michel, v.p. of 20th; Sam Schneider, Warner v.p.; Jack Cohn, v.p. Columbia and Abe Schneider, treasurer; and J. E. McMahon, secretary of Republic.

Rank's 16m Plan

Continued from page 9

tribution and where U is definitely against any 16m theatrical distribution at the present time.

Javal is reported looking to France to afford the initial big market for the program. More than 4,600 16m houses, developed during the war by the Germans, are presently operating in that country and one 16m film in the French market now returns close to 1,000,000 francs (about $8,000 at the present exchange rate). Catholic Church owns one chain of 800 16m houses in France, which run entertainment films, as well as religious pix and documentaries. New 16m house, the Melius, recently opened in Paris and is reportedly doing a terrific biz on a daily basis.

In their previous 16m venture, both Rank and Seidelman stressed that their narrow-gauge product would be aimed for the non-theatrical trade alone in all countries outside the U.S., Canada and the United Kingdom. At that time, however, the two film chiefs anticipated that in countries where the present commercial 35m outlets were insufficient to cover isolated areas, 16m installations would be boosted to fill the void. New company would probably be the answer to that problem.

Rank's B & H Moves Into High

The J. Arthur Rank deal to manufacture Bell & Howell projector equipment through Rank's British Acoustics Co. moved into high gear last week with the arrival here of H. W. Martin, British Acoustics engineering topper. Martin will inspect methods and technique of the B & H plant in Chicago preparatory to the British company's retooling to adopt American methods.

Plan calls for the return of E. C. Johnson, one of the chief B & H engineers, with Martin to England to lend a hand in revamping the Rank plant. A Rank official disclosed that the deal between the two companies divides the world market and grants Rank the right to manufacture B & H equipment and sell it in the British empire. Additional proviso calls for the distribution of B & H 16m non-theatrical film by Rank in the UK with B & H, in return, distributing Rank's similar pix in the U. S.

JEAN GILLIE FOR 'DECOY'

Hollywood, April 30.

Jean Gillie, British film actress, draws her first Hollywood starring role in "Decoy," to be produced independently by B&B Pictures.

Jack Bernhard directs a cast including Eduardo Ciannelli, Herbert Rudley and Sheldon Leonard.

SCULLY'S SCRAPBOOK

By Frank Scully

Old Monterey, April 28.

Between San Francisco's celebrating the 40th anni of its famous firequake and Monterey's getting ready for a super-colossal centenary under the American flag, this state is setting tourists map-happy again.

Having just covered the circuit from L. A. to Monterey by way of the San Joaquin Valley (the Saroyan country of human comedians), the Yosemite national park (which smacks you $2 for a pre-season peek at bears which are not there, or if they are they're hibernating), and Sacramento (where legislators are practicing to throw taxpayers out on the first bounce) your migratory mugg can report that the weather at least has been beautiful all the way.

In honor of the 1906 shake Frisco columnists dug up some of the more enduring pieces of writing and reprinted them as if they were good notices. Will Irwin's got the most play. Having written something myself recently about "O'Malley of the Sun," and lost no readers on the way, I was proud to see another old Sun man revived. When the flash arrived in New York that Frisco was in ruins, Will Irwin was in the Sun city room. Having been born and educated in San Francisco, Irwin hardly needed more than the flash to write one of the classics of journalism. It was called "The City That Was." The head was not Irwin's but the inspiration of Franklin (Boss) Matthews, the night city editor. It began:

"The Old San Francisco is dead. The gayest, light hearted, most pleasure loving city of the western continent, and in many ways the most interesting and romantic, is a horde of refugees living among ruins. It may rebuild; it probably will, but those who have known that peculiar city by the Golden Gate, and have caught its flavor of the Arabian Nights, feel that it can never be the same. It is as though a pretty, frivolous woman had passed through a great tragedy. She survives, but she is sober and different. If it rises out of the ashes, it must be a modern city, much like other cities and without its old atmosphere."

Irwin Wasn't Wrong

He was right too. Almost all that has gone, except the sea lions on Seal Rock and the tourists who watch them from Cliff House. The Barbary Coast, like the word "Frisco" itself, is proscribed. It is now called the "International Settlement." People still shop in Chinatown. A sentimental town, it will support any fighter, ballplayer or pearl diver who manages to promote a liquor license.

Once a grand show town, it still rates B-plus with a dozen first run houses and two legits—the Geary and the Curran--currently showing "The Turtle" and "Oklahoma!" It really minded losing the UN show and still calls the Fox West Coast house on O'Farrell the "United Nations Theatre."

"The Drunkard," in its 14th year in L. A., is in its fifth in S. F. and seems destined to go on forever. Opera and light opera thrive as they have always thrived, the heavy stuff being shipped annually to L. A. for what is known as the "San Francisco opera season."

In Abraham Lincoln Mellinkoff, a lieutenant-colonel recently returned from several years in the CBI theatre, the town has possibly the youngest city editor in the country, barring some teen-ager in the Three Eye leagues of journalism. If he is not the youngest, he's at least the one with the longest name. I couldn't get a hotel room, but Honest Abe, of the Chronicle, got us one big enough to sleep the House of David ball team.

All This, and Kipling, too

All the light fingered romantics not billeted in the original Duffy's tavern at San Quentin will soon head for Monterey where the flying fishes play. Ed Cochrane, the old sports editor from the Windy City, is already setting up a public relations office in La Casa de los Quatro Ventos, which roughly translates as the "House of the Four Winds," an adobe item which opened its doors in 1830.

I ran into Ed in the Monterey hardware store where we both, finding a

(Continued on page 30)

Literati

Payola for Prexy

Big fight over discharge of several Washington Bureau staffers by the New York newspaper PM is going to be carried into the American Newspaper Guild through a battle to make Milton Murray, Guild national prexy, a paid officer. Murray was one of the three PM people fired in Washington when they refused to accept transfer to N. Y.

Hot campaigns are already being waged by Guild factions pro and con Murray. Those on his side say Ralph Ingersoll, PM editor-in-chief, had been taken in by a N. Y. faction opposed to the national administration. Charges of red-baiting and anti-democracy are flying thick and fast. Those opposed to a paid president say it's a maneuver to strengthen Murray; and point to the fact that George Murphy of the Screen Actors Guild and Lawrence Tibbett of the American Guild of Musical Artists are prexies without pay.

Says the Sun's Phillips

H. I. Phillips, of the N. Y. Sun, wrote it:

"Russia which leased the J. P. Morgan mansion at Glen Cove last year, has now purchased the million-dollar showplace of George DuPont Pratt there. It is a de luxe mansion on a 37-acre plot, replete with swimming pools, tennis courts and gardens. Russia says it is to be be used as a recreational and entertainment center for Soviet diplomats and other attaches in America. We understand that already some Glen Covers when taking a little stroll in that direction state, 'I'm just going over to Joe's place.'

"What we can't understand is why the Russians didn't buy at Red Bank, N. J."

Publisher Vs. Politician

C. F. Pierce, co-publisher and manager of the East Columbus (O.) Press, South Side Sun, East Side News, Bexley (O.) Herald, and a Reynoldsburg, O., newspaper, has filed a slander and libel suit for $50,000 damages against former Lieut. Gov. Paul M. Herbert, who recently said that "out of the (state) auditor's office there are now published at least five newspapers and a statewide news service."

Pierce's associate in the newspaper enterprise is Clarence Doyle, public relations man in the office of Ohio State Auditor Joseph T. Ferguson. In his action, Pierce said the statements were uttered "for the purpose of implying that plaintiff (Pierce) was receiving financial subsidies from the office of the auditor of the state of Ohio."

Carlton Skinner's Post

Carlton Skinner, one-time UP and Wall Street Journal correspondent in Washington, is the new director of information for the Interior Dept. Skinner, just out of the Coast Guard in which he served as Lieutenant Commander, was acting director of information for the Maritime Commission just before he went into service.

CHATTER

Kay Campbell appointed associated editor of Pacific Pathways mag.

Ed Luckey to Virginia and Maryland for local research on a forthcoming book.

George Frazier left for Coast Saturday (27) to wrap up some stories on assignment for True mag.

George O. Williams, managing editor of the Albany Times-Union, gandering the Hollywood studios.

Mrs. Burton Crane, wife of N. Y. Times correspondent, joining her husband in Tokyo sometime in July.

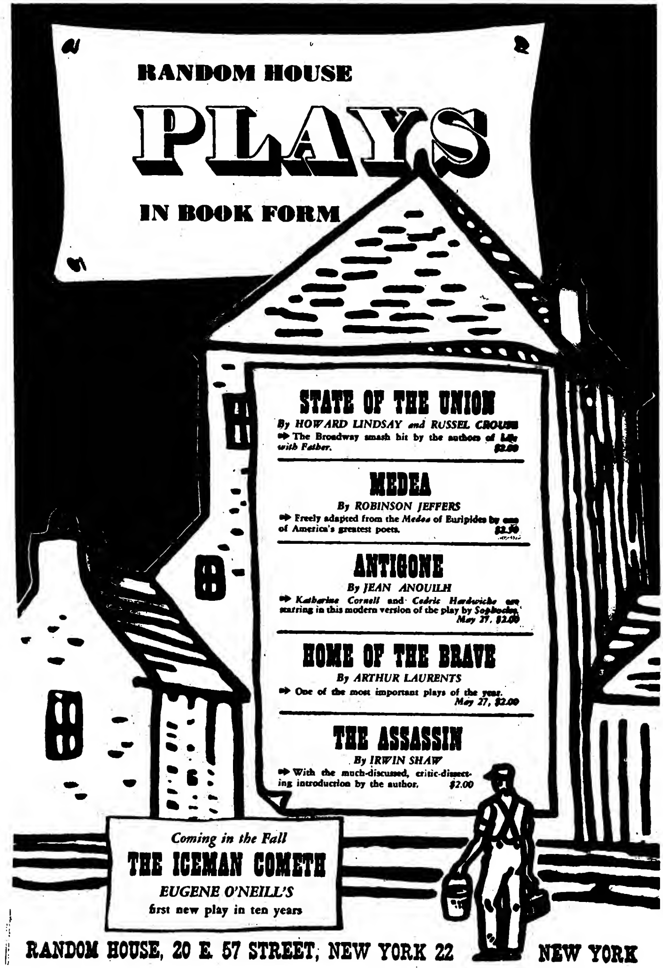
Kay Long, managing editor of Junior Bazaar, femme magazine, in Hollywood to study California fashion trends.

Jimmy Henderson, Hollywood flack, completed his first novel, "Tiburon," a tale of Mexico, for summer publication by Messner.

Martin Field, screenwriter, and his wife, Helen Colton, mag scribe, autoing east for confabs with publishers, he on his novel, "The Winner," she on mag assignments.

Articles under Bob Hope's and Eddie Cantor's bylines have been published in successive issues of N. Y. Journal-American's Sunday edition. Theme of both pieces was to urge a better break for wounded veterans.

Blanche Merrill, special songsmith to such yesteryear vaudeville greats as Eva Tanguay, Nora Bayes, Fannie Brice, Belle Baker, et al., is doing a semi-autobiographical book for Random House titled "I Wrote a Song."



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TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

Musical Shorts In for Heavy Play As FitzPatrick Plans Longhair Series

Hollywood, April 30.

Announcement by James A. FitzPatrick of plans annually to produce independently series of from six to 12 musical shorts, based on lives of famous composers, marks definite advance step in what appears to be a popular trend for the future. Originally he was to have made them for Metro.

FitzPatrick, who for past 16 years has turned out "Traveltalks" for M-G, tags his series "Famous Music Masters." Originally, he was to produce one-reelers for Metro, but they couldn't get together on final terms so he will make series off the lot.

Extreme popularity of Paramount's Technicolor Musical Parade during three-year life of this series has been noted by majority of studios, and more than one has thought of making similar series.

Warners occasionally turns out high-budget one-and-tworeelers on musical side, apart from its regular Vitaphone musical shorts, and these have gone over for top business. Metro in past has produced an occasional musical of merit, too, and this has done unusual biz.

Decision of FitzPatrick to delve into the classics, for presentation to public of some of most magnificant music of the past, is cinch to be followed by other producers. Whole country has become classical-music-minded during past few years, due to radio programs, and majority of populace is in receptive mind to such type of film.

FitzPatrick actually paved way years ago, as harbinger of future, when he first made "Famous Music Masters" in silent days. Ten years ago he added symphonic scores to shorts and they did land-office grosses when reissued.

Good Foreign Market

That there is a definite market abroad for such musical shorts is seen in fact that FitzPatrick last week received number of orders from Brazil, for his old-time series. One Rio de Janeiro circuit requested that 12 shorts be air-expressed. Although FitzPatrick inserted music in series decade ago, series is still a popular one in different parts of the world.

With more musical shorts in offing, there seems to be more than a little interest expressed by television producers for such reelage. Difficulty of live broadcasts over television makes musicals of short type a popular commodity, and this, with regular motion picture theatre presentation, elevates this entertainment into high grossers of the future.

OULD SOD NOSTALGIA PAYS OFF VIA 16M PIX

Pat Stanton, manager of WDAS, Philly, left New York Friday (26) on his fourth trip—first since the end of the war—to Ireland to make 16m color films. He's garnered a hefty b.r. over the past 10 years by exhibiting the pictures commercially to Irish organizations and church groups throughout the country.

Stanton's specialty is taking pictures of the villages and people of areas from which many of the Irish now in the U. S. emigrated. They pile into the screenings of his films with their families to have a look at the old homestead and show the younger generation what it was like.

New gimmick added by Stanton for the current trip is a portable recording machine to make synced sound disks for the films.

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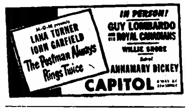

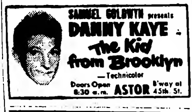

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RKO PALACE B'WAY & 47th St.
JOAN FONTAINE
FROM THIS DAY FORWARD
with MARK STEVENS
ROSEMARY DE CAMP
An RKO Radio Picture

SORRELL & CO. PETITION FOR NEW TRIAL MAY 9

Hollywood, April 30.

Herbert Sorrell and seven other defendants will put their motion for a new trial before court May 9, when they appear for sentence in Burbank police court on charge of failure to disperse. Long trial ended over weekend, when jury found the defendants guilty of not dispersing.

However, the jury, which was out 24 hours, found the eight unionists not guilty of rioting and disturbing the peace, charges which grew out of the October strike violence at Warners.

'Shayne' Co-Stars Named

Hollywood, April 30.

PRC signed Cheryl Walker and Hugh Beaumont to co-star in the third edition of the Michael Shayne series of whodunits.

Picture, still untitled, will be directed by Sam Newfield.

Plays Not Pixed

Continued from page 3

Harris thinks that the forthcoming tour will increase the value of the play for pictures and push up the price. So he's holding out. "Are You With It?" is one of those pieces that attracted no studios (although lately Ben Bogeaus has manifested slight interest).

Deal is pending on "Billion Dollar Baby." Asking price of $175,000 is slowing down negotiations. "Born Yesterday" has some moral angles that will cause whoever buys it to do a bit of crafty footwork before it gets past the Johnston office. However, that's not holding up the sale. Reason is producer Max Gordon's and author Garson Kanin's thoughts of making the film themselves.

GI Musical Sure

"Call Me Mister" is a sure bet for films, based on current audience reaction, but just hasn't been around long enough for a deal to have been set. Co-producer Melvyn Douglas is in a Hollywood producing partnership with Martin Gosch that could very conceivably end up with the rights.

"Carousel" has a heavy wad of 20th-Fox coin in it and is thought likely to wind up on that lot, since "Liliom," from which the musical was fashioned, is owned by 20th. It has made no move yet, however, to buy the adaptation and music by Rodgers and Hammerstein. Producer Al Borde of "Follow the Girls" made the mistake of holding out too long for a fancy price. He could have sold his opus long ago, but the wartime theme of the musical has since caused interest to collapse.

"Harvey" is another of the Hollywood certainties for eventual production. Every studio wants it and has talked about it, but producer Brock Pemberton's asking price is causing air-sickness. Bing Crosby has been among the interested parties, but gave up the idea of casting himself in the Frank Fay part as unbecoming an accepted celluloid gentleman of the cloth.

"Lute Song," because of the unusual nature of its theme and music, hasn't engendered much Hollywood interest. "O Mistress Mine" offers several obstacles. First is the censors, with the couple, as in "Born Yesterday," living in what Hollywood writers choose to call an "indeterminate relationship." With that overcome, it's a question of casting. Alfred Lunt and Lynn Fontanne, who play the legit róles, are too tough an act for many filmites to want to follow.

Just Keeps Rolling Along

"Oklahoma!"—just a matter of time. Theatre Guild and Rodgers and Hammerstein aren't yet in a selling mood. "Song of Norway" likewise is a sure thing for eventual picturization. It just hasn't happened to be sold yet.

Deal is now afoot on "The Glass Menagerie." Agent Bill Liebling is currently on the Coast making with the talk. "The Magnificent Yankee" is drawing no bids. Principal character (Oliver Wendell Holmes) is seen only between the ages of 65 and 90, which is the conventional Hollywood idea of nothing so far as the Van Johnson trade goes. "I Like It Here" is another in the lack-of-interest department.

"Three to Make Ready," a revue, offers practically nothing for pictures except the title. There has been some talk, however, of a film company buying rights to this and its two predecessors, "One for the Money" and "Two for the Show" on a combination deal, using the best tunes and skits from each.

Scully's Scrapbook

Continued from page 28

screw loose, were looking for a tightening tool, and he began telling me what show business was going to do to the town in the next few months. All shopping marquees had been ordered down and in their stead will be erected colorful fronts and pepper trees to simulate life as lived here a century ago. The Navy will put on a show and the paesanos of Tortilla Flats will turn street singers and roving musicians July 4-7.

The excuse for this four-day fiesta is the 100th anniversary of the raising of the American flag over the presidio of Monterey, a ritual which made practically everything from Wyoming to the sea a part of the United States. The sub division involved 600,000 square miles. Without it there would have been no California and, in consequence, no Hollywood. To assure never a dull moment the U. S. Flag Centennial Committee have 25 events pencilled in to entertain visitors. The radio chains, newsreels, picture crowd and tourist trade have booked all accommodations already. Under command of Commodore John Drake Sloat, the Marines took over the place in 1846 and the gold rush of 1849 seemingly completed the rout of every gay cabarillo except Leo Carillo.

The year after Sloat's grab, the first theatre in California was opened by Jack Swan. It's still running in Monterey and is currently staging "Black Bart," one of those medieval mellers spliced out with free beer and olio, like "The Drunkard," "The Blackguard," and if you want to get tough about it, "Hamlet."

I had to explain to my chauffeuring consort, four years in the Fijis with the Army, what olio was. He thought it might have been a byproduct of Standard Olio of California. But I told him it was more likely a byproduct of an earlier Olio and Johnson. Joe Laurie would have done it better.

Greer Garson's Tidal Wave

We had hardly got bedded down by Milus and Antoinette Gay, the romantic ranchers who write, typeset, print and deliver The Monterey Trader between morning and evening milkings of Buttercup on their Belly Acres estate, when Greer Garson gets caught in a wave and is yanked into the sea. Smacked around a few times, she was rescued by a sardine fisherman, and it might as well have been me ( ), I ( ). Vote for one.

A mugg on a holiday, I wasn't keen. After all, press agents have to live and near-drownings are like bullets that just miss. You don't get a purple heart for them. Even so, the Garson shore line was photographed by so many news photographers that if she wasn't exhausted by the dunking she certainly must have been by all the "attention" she received afterward.

I checked, knowing that this coast line is a dangerous stretch of riptide which drowns several each year. So I called to check on Mlle. Garson. More, I sent in my embossed card asking "Are you in? Are you decent?" Apparently she was and she wasn't, but would be both later in the day.

By then, however, the Scully Circus would be heading south to spend Easter with its trained fleas from heaven and a Garson on the mend was hardly detaining news. Still, I was curious to know if she was convalescing on my "Fun In Bed" books, or her own press notices. . . . Well, city news will get it.

One thing I'd like to bet on. That is, she won't have any part of the Water Follies which will open the centennial whoopadoop July 4. That will be left to what Ed Cochrane's press release calls "a bevy of beautiful bathing girls in two hours of spectacular events."

Big Pix

Continued from page 5

the market can best absorb them. Meantime, film companies are here and there actually restricting runs in order to make room for new pictures, their own as well as others.

Here They Are

A survey of the various distributing companies, listed alphabetically, reveals the following among big and near-big pictures now in circulation that are creating the present logjam on playing time:

COLUMBIA: "Bandit of Sherwood Forest" and "Gilda."

METRO: "Adventure," "Harvey Girls," "Sailor Takes Wife," "Ziegfeld Follies," "Hoodlum Saint" and "Bad Bascomb."

PARAMOUNT: "Road to Utopia," "Virginian," "Blue Dahlia," "Kitty," "Stork Club" and "Lost Weekend."

PRC: "Wife of Monte Cristo."

RKO: "Bells of St. Mary's," "From This Day Forward," "Spiral Staircase," "Cornered" and "Tomorrow Is Forever."

REPUBLIC: "Dakota."

TWENTIETH-FOX: "Leave Her to Heaven," "Dolly Sisters," "Dragonwyck," "A Walk in the Sun" and "Sentimental Journey."

UNITED ARTISTS: "Spellbound," "The Outlaw," "Abilene Town," and "Whistle Stop."

UNIVERSAL: "Scarlet Street," "Because of Him," "Little Giant" and "Seventh Veil."

WARNER BROS.: "Saratoga Trunk," "My Reputation," "San Antonio" and "Devotion."

There are various other pictures of lesser grade that are getting enough business to help complicate the booking situation. Excluded, of course, are such pictures as "Green Years," which has not gone beyond the Music Hall, N. Y., and "Kid From Brooklyn," current only at the Astor, N. Y. "Make Mine Music," now playing the Globe, N. Y., is another that will number among near future contenders for top time throughout the country.

Toler Starts Totin' Iron

Hollywood, April 30.

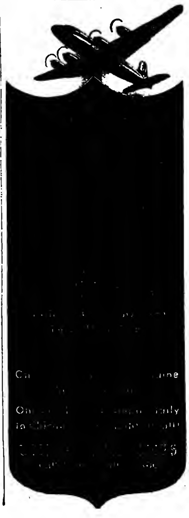
Sidney Toler lays aside his Charlie Chan for a while to play a western heavy in "Devil's Playground."

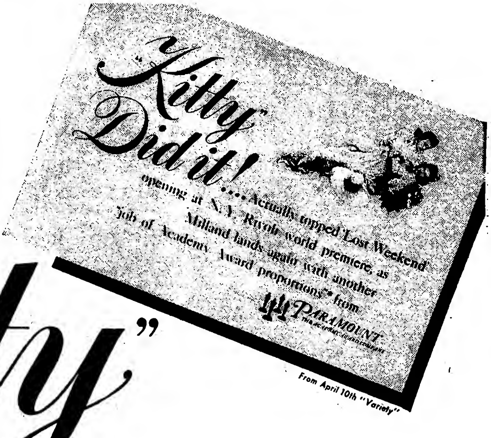
Picture is the first of the new Hopalong Cassidy series to be produced independently by William Boyd.

BRANDON'S UNRRA AND 'WARSAW REBUILDS' PIX

Tying in with President Truman's food-saving program for European countries, Brandon Films, N.Y. indie producers and distributors, has scheduled for nationwide 16m release "The Pale Horseman," in cooperation with UNRRA. Film was one of the last produced by the former OWI overseas film unit and has never been shown publicly in this country. It's a documentary on the poor health conditions in the liberated countries of Europe, due to the food shortage.

Brandon has also acquired for 35m theatrical and television distribution "Warsaw Rebuilds," a one-reel documentary showing the destruction of Warsaw by the Nazis and plans for its reconstruction already begun by the Poles.





"Kitty" Did it! . . . . Actually topped 'Lost Weekend' opening at N.Y. Rivoli world premiere, as Milland lands again with another 'Job of Academy Award proportions'* from PARAMOUNT

From April 10th "Variety"

"Kitty" Did it Again

"Kitty"

Starring

PAULETTE GODDARD · RAY MILLAND

with

Patric Knowles · Reginald Owen · Cecil Kellaway · Constance Collier

A MITCHELL LEISEN Production

Produced by Darrell Ware and Karl Tunberg

Directed by MITCHELL LEISEN

Screen Play by Darrell Ware and Karl Tunberg

. . . . broke every PARAMOUNT record in history—*even "Road to Utopia's"*—last week at the St. Louis Fox, in first key opening since Broadway premiere topped "Lost Weekend!"

'Chiquita' Puts Bananas in Storage In $250,000 Spot Splurge Vs. Famine

In one of the unique postwar tie-ups of a spot announcement with a Government project, United Fruit Co. is yanking all its "Chiquita Banana" spots on stations around the country and is plunking down $250,000 to plug revised "Chiquita" lyrics appealing to the nation to support the food conservation program.

The United Fruit project, which has already received the blessing of President Truman and the Dept. of Agriculture, tees off soon as a 13-week venture. Last week the board of directors of United Fruit assembled in New York and kicked around the new lyrics, written by Robert Foreman, head of radio copy for BBD&O, which handles the account.

United Fruit is expanding its coverage to several hundred stations for the duration of the appeal and is dropping the usual sponsorship tag line. Transcription was cut at BBD&O last week by Elsa Miranda, the original "Chiquita" girl.

The revised Chiquita lyrics are as follows:

I'm Chiquita Banana with a message grave
About a million children that we want to save
Don't let them starve and here is what to do,
Eat more fresh veg'tables and fresh fruit, too.
Then we'll send them fats and wheat
And all sorts of food in ca---ans,
You'll agree if you examine
This is how to beat the famine;
For when you eat fresh veg'tables and fruits
you're in the fight against starvation,
So let's all hold a helping hand out—to every other nation.
Please—please.

WEAF Inks 'Jinx' Tab, Can Be Had at $1,200 Week; 15 Mins., $125

WEAF (N. Y.) which unwrapped the Jinx Falkenburg-Tex McCrary "Hi, Jinx" show last week as its contribution to the "breakfast circuit," has set a minimum of three quarter-hour segments per week for bankrollers interested in picking up the tab. A four-way sponsorship nibbling is already on tap with likelihood of early wrapup.

Husband-and-wife team is spotted half-hour (8:30-9) Monday-through-Saturday, and all 12 quarter-hour segments can be had for $1,200 a week (exclusive of time).

On sustaining basis, team is inked for $750 a week, with coin intake adjusted upward under sponsorship auspices. Presentation made to agencies otherwise offers "Jinx" at $125 for each 15-minute period.

WNEW PACTS LUTHER FOR MOPPET SHOWS

Frank Luther, whose Decca recordings of nursery rhymes and other platters for kids from pre-nursery to young school age has run into millions of copies, becomes director of children's programming for WNEW, N. Y. indie, next week.

Luther will start off his new chores with a 25-minute sub-moppet disk jockey job to be aired Sundays at 9:35 a.m., beginning May 14. Plan of station is to stretch that show into a full hour in the fall. Title of Luther's own show will be "Children's Corner" which, incidentally, is title of his latest Decca album.

In addition to doing his own shows, Luther will also work with WNEW in scheduling other children's programs. One of these may be a half-hour show advising parents on the most modern methods of music education for the very young.

Moore Exit Cues KMOX Changes

St. Louis, April 30.

Departure of David Moore as publicity director at KMOX, CBS outlet here, for a post under Don Kelly of WBBM, Chicago, has resulted in several changes made by Wendel Campbell, general manager of the St. Louis station.

J. Soulard Johnson, local sales manager will become public relations director and Jerry Hoekstra will step into the post of special events director.

UPTON CLOSE GOES A-BEGGING IN PHILLY

Philadelphia, April 30.

The Upton Close show, dropped by WIBG, is being peddled to other Philadelphia independent stations by Mutual—but so far has found no takers.

Indies approached have informed Mutual that they have no time available for the Close program. WIP, Philly Mutual outlet, has refused to carry the show. WIBG carried it until recently when it announced that it was being cancelled as of May 7 due to "other commitments."

The program and its sponsor, the National Economic Council, have been the target of protests by liberal and labor groups. Chief criticism of the program came from the Independent Committee of Arts, Sciences and Professions.

Harold L. Ickes, national head of the ICC, last week "repudiated," in effect, the action of the local branch. He said he was in complete agreement with an editorial in the Philly Record which blasted the group for urging removal of Close's show as an infringement of free speech, despite fact that Record violently disagreed with the committee.

Midwest Stations' Program Scramble

Kansas City, April 20.

The change of daylight time in key cities has scrambled local radio time tables almost beyond recognition, beyond that of any other year. Time change has called out the greatest use of transcribed rebroadcasts the industry has known here, at least for the first week of the change, with situation pretty much prevelant throughout this sector of the country.

Although the change benefitted some sponsors, it hampers as many, but in any event is a headache for station programmers, who expect the matter to continue a jumble for at least a fortnight after which, they report, it should settle down for the summer.

A proposed resolution that would have brought daylight saving time to Kansas City from May 5 through Sept. 29 fell by the wayside by a 2 to 1 vote in a city council committee meeting April 26.

RADIO UNIT SHAPED BY WRITERS BOARD

Radio Committee of the Writers Board being whipped into final shape. Principal activity of the committee will be a semi-monthly letter to a list of several hundred of the most active radio writers, aimed at arousing thought and discussion on the promotion of tolerance by writers.

Committee headed by Hobe Morrison, thus far comprises Jerry Devine, Clifton Fadiman, Jack Goodman, Stan Joseloff, Robert J. Landry, Goodman Ace, Harry Ackerman, Abe Burrows, Stephen Fry, William H. Ramsey and George Rosen.

Wildberg-Ahrens Teamup On Radio Production

John Wildberg, producer of "Anna Lucasta," has organized a radio program production partnership with Tom Ahrens.

Ahrens has been a producer-director at WTOP, the 50,000 watt CBS-owned outlet in Washington since he got out of uniform. Ahrens has resigned from WTOP. He handled the "Vox Pop" show in the summer of 1945.

'5 STAR' CLIENT WRAPUP

WMCA, New York indie, has sold three days of its nightly "Five Star Final" documentary 15-minute show to Modern Industrial Bank. Deal, for 52 weeks, was put through by Metropolitan agency.

Crawford Clothes already had Tuesdays and Thursdays on the cross-the-board show. The bank takes Mondays, Wednesdays and Fridays.

KLZ Farm Program Publicist

LEWIS THOMAS

His principal job: Handling public relations and publicity for KLZ's Farm Reporter program. In addition he authors scripts for several important KLZ local productions.

KLZ, DENVER.

KSTP's Political Dilemma Over NBC's UN Project

Edict by Stan Hubbard, operator of KSTP, the NBC outlet in Minneapolis, may spark a live controversy within the industry as to where public service ends and political broadcasting begins.

Hubbard has held up on okay on tieing in with NBC's United Nations Project pending a ruling by his attorneys as to whether station's carrying the lineup could be construed as participation in a political involvement peculiar to Minnesota. Network project provides for four months of international program series and special events, culminating in a nationwide United Nations Week in September. NBC affiliates throughout the country have been asked to devote the week to local programs and special events for their communities.

Hubbard says station is not in a position either to reject or accept UN participation until advised by lawyers. Further contended by Hubbard that while Congress has made official U. S. participation in UN and that while under ordinary circumstances KSTP in the public interest would not hesitate to carry UN programs, the election situation in Minnesota puts station in ticklish situation. This is based on the fact that U. S. Senator Shipstead, running for reelection, is being attacked by Candidate Thye (now Gov. of Minnesota) and supporters Youngdahl and Stassen on the basis of his stand on UN.

Thus to carry the UN series, Hubbard maintains, might place KSTP in position of taking sides in Minnesota political campaign and might jeopardize station's license rights.

N.Y. Daily News Doesn't Think Jewish Group Has Right to Protest Its FM

Washington, April 30.

The New York Daily News has protested a petition filed by the American Jewish Congress, which is seeking to intervene in an upcoming FCC hearing on the paper's bid for a N. Y. FM outlet.

The paper claimed that FCC does not have right to weigh an applicant's operation of a newspaper in deciding his fitness to run a radio station—a statement which has been frequently challenged in past commission decisions. The News also takes the position that the Jewish Congress has no "legal" right to intervene at the hearing.

The Jewish group earlier called FCC's attention to what it termed "anti-Semitic" articles in the News. Specific mention was made of a piece written and later recanted by Washington correspondent John O'Donnell on the now famous General Patton-soldier slapping incident.

Kansas City—Ted Millard has returned to KCMO as engineer after three and a half years in the Signal Corps. Barbara Draper has joined the continuity staff. She formerly was with WNOX, Knoxville, and WLOF, Orlando, Fla.

Is This the Millennium?

Philadelphia, April 30.

Prominent editorial in Thursday's (25) Philadelphia Inquirer, titled "Public Service Comes First," coming to defense of FCC against the NAB, has excited much interest. Inquirer, saying it fully realized the responsibilities it had assumed for operations of WFIL, which it bought recently, asserts that the NAB would be better employed in correcting the faults of radio which the FCC outlined, than in defending them and railing at "the quite proper stand" taken by FCC.

Idea of a station owner defending criticism of itself is still unusual enough to warrant comment. But Inquirer, stating that "a newspaper or a radio broadcasting station merits its franchise only by virtue of its public interest," went further, averring "we are solidly against piggishness in the use of the public's airways for private gain."

11 Cleve.-Akron Bidders Fight For Area's FM, Some Sure to Be Nixed

Cleveland, April 30.

A couple of FM bidders in the Cleveland-Akron area may be bypassed when FCC grants are handed out, according to observers who sat through a commission hearing on bids of contenders for stations here last week. Hearing, before FCC examiner Sam Miller, wound up Friday (25). Speculation is that FCC may follow pattern already laid down in Washington FM, and reserve a few channels for later assignment.

Although seven FM slots were originally tabbed for Cleveland, and three for Akron, Miller let it be known that FCC reserved the right to amend this division of the FM spectrum as a result of the hearing.

Further hearings on engineering details of Cleveland-Akron FM will come up before FCC in Washington beginning May 3.

Most heat here was generated with testimony of Allen Saylor, radio director for the United Automobile Workers (CIO), on union's bid for a Cleveland outlet. Union came to hearing without a balance sheet, but asserted that the UAW International would finance the station for a year and then throw stock open to all union comers, including AFL locals.

Saylor was quizzed on the percentage of alien members in the UAW fold, but maintained that fewer than 20% of the UAW membership fell in this category. Union, which recently won a grant without hearing in Detroit, testified under cross-examination that it would sell time to present the "management" point of view.

Switched Markets

A weakness cropped up in bid of the Telair Corp. for a Cleveland station, when it was disclosed that principals in the company were all

(Continued on page 46)

MORNING GLORIES FAVORED

D. C. Knows What It Likes, So Ayem Boilerplate Is Back

Washington, April 30.

Washington likes its "morning men" and no other type of breakfast radio fare will fill the bill. WOL, Mutual outlet here, after experimenting with a variety of 15-minute slots in the 6 to 9 a.m. "wake up" period since last September, fell in line this week with five other D. C. stations and announced that Cliff Allen would go on the air as Mutual's morning man.

WINX, the Washington Post indie, tried the same experiment several years ago, but soon reinstated its "WINX Waker-Upper" program. Poll conducted by the indie at that time came up with the same conclusion as other D. C. outlets, who all have their morning men—that Washington listeners wanted a variety of popular music, some local gossip, the news, and plenty of time and weather reports.

FCC Relaxes Rule On Transcriptions

Washington, April 30.

FCC yesterday (Monday) opened the way for networks to send transcribed shows into some areas without announcing that each is a recording. Reason is the confusion in schedules caused by partial daylight saving time in the nation.

ABC was authorized to try out the new system for 30 days to determine how it works. Joseph A. McDonald of ABC wrote to the Commission requesting suspension of the rule during the summer.

FCC set up the following conditions: The waiver will not be applicable where an individual station makes an off-the-line recording. It is applicable only where the web makes the recording in Chicago or Hollywood and broadcasts the disks an hour later. Each station that receives the transcribed programs must announce the fact once a day between 10 a.m. and 10 p.m.

"It is the commission's intention," the letter concluded, "during the 30-day period to determine whether any permanent changes should be made in the rule."

CONTRACTUAL SNAFU ON WOR-BERLE SETUP

Deal for Milton Berle to move in as comedy programming supervisor at WOR, N. Y., was tangled up in contractual difficulties yesterday (Tues.).

Job is salaried one, Berle having offices at the station, although he won't be on the air. Comedian would supervise all of station's comedy shows, and concentrate on developing new shows and talent. (Berle recently auditioned for a new CBS show which is skedded to hit the air soon.)

Move is in line with station's expanding policy, similar to recent appointment of Tommy Dorsey as WOR's director of popular music.

'STARS' GETS TOP BILLING

"Stairway to the Stars," which was a spot on the Philco "Radio Hall of Fame" ABC show through which emcee Paul Whiteman introduced newly-discovered talent to the radio audience, has grown up to a full show.

Beginning Sunday (5), "Hall" becomes "Stairway to the Stars." Show will change back to old title in the fall.

Mutual Mood Medley Spots T. Dorsey In Second Tune Parlay

The Mutual-WOR "mood programming" technique gets a hypo next month when the new Tommy Dorsey coast-to-coast sustainer goes on the network in the Friday night 10 p.m. segment effective May 17. Show, tabbed "Dorsey's Tune Shop," is in addition to his WOR "Endorsed by Dorsey" programming-production chore. Aim of Dorsey is to develop new talent via the network airer.

"Tune Shop" will follow the Harry James-Coca Cola show, providing an hour of "mood programming," while "Endorsed" is curently spotted back-to-back on WOR with the Xavier Cugat coke program for the same reason.

In addition to his two-way WOR-Mutual job, Dorsey is also skedded to resume this summer as a replacement for Standard Brands.

ROONEY 16G PACKAGE CIRCUITS AGENCIES

With Campbell Soup (Ward Wheelock) letting its Mickey Rooney option lapse (reason is under the third crouton to the left in the big soup tureen at Camden, with all $16,000 package is currently circuiting the agencies. J. Walter Thompson agency has submitted show to three clients; thus far no nibbles.

Reported that JWT would like Rooney in order to prop the Bob Crosby-Ford show, but it's strictly an all-or-nothing package deal, being handled by Wm. Morris office, with Cal Kuhl inked in as producer.

Bid to agencies stipulates that Rooney show is available as of Jan. 1, '47, not before.

FM GROOMED FOR SHOWMANSHIP

Agencies' B.O. Jitters

Some of the agencies are practically scared silly over the exodus of bankrollers in recent weeks. The situation from all indications continues to grow worse and may possibly reach its peak in the early summer.

The assorted breakdown of stories in this week's Radio Section is the tipoff as to what's happening in the wake of current production uncertainties. The General Mills decision to apply the axe to some of its daytime programming; Pepsi Cola's dropping of Quentin Reynolds; American Sweets Co. folderoo on bankrolling "Dick Tracy"; General Foods' dropping of the top-budgeted Dinah Shore show with reports that "Thin Man" will also get the GF axe—these are the latest developments in the belt-tightening process that's created general alarm in agency circles as millions of dollars in billings are being written off the books.

It's a Matter of Cash Vs. Kudos, Dilemma Saddens CBS Affiliates

CBS is wrestling with a touchy station relations problem. Recently the web inauguarated a late hour (11:15 - 11:30) seven-nights-a-week public service series. Many of the affiliates share the opinion that, in terms of the FCC Blue Book on programming, it's just what the commission doctor ordered. If for no other reason than that it will make an impressive showing "in the public interest" when presenting their logs to the FCC, these affiliates welcome the shows. That's aside from the point that, program-wise, they think they have stature and audience draw.

But here's the hitch, and one that CBS is trying to cope with. The programs hit the midwest, where the stations operate on Central Standard Time, at 9:15 p.m. And in Chicago (where daylight saving time now prevails) at 10:15. But to most of the stations in these areas the lines are not available, because they are all committed to a pick up of the repeat of the Procter & Gamble Jack Smith cross-the-board program. And that, they say, ain't Blue Book stuff.

Here's the lineup on the public service shows which the affiliates say they'd pick up—if they could: Sondays, "Report From UNO"; Monday and Thorsday, "In My Opinion"; Tuesday, "Frontier Science"; Wednesday, "Word From the Country"; Friday, "Report From Washington"; Saturday, "Sports Arena."

Might Be Crosby, F-C-B After All

Foote, Cone and Belding agency is said to have the inside track on a radio deal for Bing Crosby. Deal is said to involve General Motors picking up the tab for a 30-minute show. Nothing definite yet.

GM has bowed out of sponsorship of the NBC Symphony programs heard Sundays in the 5 to 6 late afternoon segment. However, the bankroller is reported looking with considerable favor on the sock production layout as presented by F-C-B agency, which will combine top showmanship with a format of institutional character. Apparently it's all up to Crosby now.

Crosby would emcee the show, tabbed "Time for Americans," which will have a 38-piece orch, embrace dramatic bits, top name guests, inclusion of a variety format, and headliners in the news who will kick around general weekly discussions on "the average American."

If Crosby chimes in with an okay, it might go into the Sunday night 10 p.m. NBC slot being vacated by General Electric.

Paul White Exiting CBS; No. 2 on 'Casualty' List

Paul White checks out of CBS next month.

He's No. 2 man on the "casualty" list of execs following in the wake of the "network reconversion program" inaugurated by William S. Paley. Douglas Coulter has already left the web, with Davidson Taylor taking over as programming head, and Ed Murrow, who previously reported to White, moving in as top man in the news programming operation.

Son of the Month

Pacting of the $5,000-weekly budgeted Book-of-the-Month Club show, "Let's Go to the Opera," which preemed on WOR Sunday (28) involved something in the nature of a package deal.

Part of the package is the conductor of the show, Thomas Scherman. He's the son of the owner of the Book-of-the-Month Club.

Who Said Wheat's The Staff of Life?

It looks like the networks will really take it on the chin from bankrollers drastically affected by the wheat curtailments.

General Mills, for one, is getting ready to tighten its coin belt on network programs and, within the next few days, a decision will be forthcoming on what shows will be lopped off the G-M budget. Company is bracketed among the heavy spenders in daytime radio, principally with the brace of CBS strips, "Light of the World" and "The Valiant Lady," and the cross-the-board 60-minute strip of shows on NBC. Just which shows will feel the axe is still being determined, although tentative notice on the cancellation of the two CBS strips has already been sent in.

Meanwhile there's considerable speculation as to what other sponsors plugging wheat products will do, such as General Foods (Grape Nuts Wheat Meal), and the bankrollers of stanzas selling bran flakes, Wheaties and other wheat cereals.

Ballantine, with beer and ale production drastically affected by the grain situation, has already checked off NBC.

'Tootsie' Unrolls Tracy

Sugar shortage is souring the financial situation of the Dick Tracy show on ABC. Sweets Company of America (Tootsie Rolls) is withdrawing sponsorship after June 1 because of difficulty in making product.

Show is likely to continue on a sustaining basis after Tootsie walks.

Pepsi's Sugar Famine

Pepsi Cola's dropping of the Quentin Reynolds Sunday night commentary stanza on Mutual, as detailed in last week's VARIETY, is further evidence of the manner in which shortages are snafuing production.

Despite the summertime approach of peak sales for the cola product, company is forced to do a switch and de-emphasize the drink bally because of the sugar situation.

'Author' to Mutual?

Mutual is considering taking over "Author Meets the Critics" for full network. Discussion stanza sponsored by Book-of-the-Month Club is looked on as a good prestige show, with Mutual's prospective plans including touring show around the country (such as to Hollywood) to pick up celebs as guests.

Show, now on WHN, N. Y., moves shortly to WQXR, N. Y.

GROUP MAPS NEW FORMAT

Perhaps the most far-reaching plan yet evolved, aimed at projecting a vital programming formula into FM broadcasting—that will at the same time invite new and progressive elements into its ranks—is in the process of formation.

A group of New York commercial radioites with a "know-how" technique have banded themselves into a producers' organization. They are currently devoting their time and their talents to lining up an informal network of at least 50 prospective FM licensees. They're also blueprinting a programming format which, they feel, will be the answer to the FCC's version of "what radio should be" and at the same time serve the public with a pattern of programming that will match the high standards of AM shows.

A number of FM licensees, coming into radio for the first time, have already joined forces in the venture. Washington officials who were principally identified with Henry A. Wallace and other progressive elements within the Roosevelt Administration, sensing that if "radio's second chance" lies in FM it will require courageous and alert operators with a sense of showmanship, have already lined up the necessary coin as a starter.

Principally, the object will be to pour a new and significant social content into the established formula of AM broadcasting. It's recognized that it will be some years yet before the listener is ready to accept any other formula than that currently riding the AM kilocycles. But it's felt that, if a vitality is injected within the existing framework, then FM can pay off in terms of billings and real public service.

The producers' organization initiated the move when it became all too apparent that the progressive factions seeking FM licensees were naively proceeding along the assomption that they could attract listeners merely by broadcasting public forums and filling the air with gabbers. It was equally apparent that, within a short time, they'd be lost in the shuffle when competing with the showmanship to be brought into the FM picture by standard broadcasters. As a result, the organization is setting up a postwar radio format of programming for these FM licensees. The established pattern will be followed by all the stations incorporated into the network, with, of course, local talent used in each instance.

One of the men on the Washington end identified with the project is all set to embark on a nationwide tour to line up additional FM licensees.

Now It's Psychology

Weintraub agency is auditioning new Addison Smith package, "What Makes You Tick," with Win Elliott as emcee.

Described as "audience participation show with psychology."

CAB Scorecard

Latest developments on the Cooperative Analysis of Broadcasting front:

Board of CAB met Monday (29) and decided to call a general membership meeting in two weeks for a "where do we go from here" kickaround. That's because, while a majority of the membership has voted for continuance of the Crossley rating service—on a dollar-and-cents incoming fee basis—it's a 50-50 proposition.

Webs are pulling out; they'll only go back if ratings are dropped, which, it's generally agreed, is what eventually will happen—although it may take three or four months in arriving.

Kaye's 'Price' For Fadeout on Pabst

Desire of Danny Kaye to wind up his Pabst air show on May 31 was for a "price", agreement reached with Warwick & Legler, agency on the account, restricting Kaye's appearances on the air between June 1 and Sept. 1, 1947.

Release papers signatured by Kaye also stipulate that the comedian can't wrap up another regular commercial air show until Sept. '47. Kaye, in effect, told Pabst execs "why invest an additional $2,000,000 (time and talent) on the show for another year" since he was desirous of checking out at expiration of the corrent contract. Parties agreed, on following conditions:

Kaye can only do 10 commercial guest shots between June 1 and Aug. 1, '47, and he's committed to Pabst for four of these 10 appearances at $5,000 a shot.

All other for-pay appearances are out, with his air stints restricted to charitable, patriotic stanzas, those that are strictly for his Goldwyn pix exploitation and interviews via commentary airers.

Jo Stafford's $2,625 Wkly.

Jo Stafford has been renewed for 26 weeks on the Chesterfield Supper Club program (NBC 7 p.m.). Renewal is effective June 7 and brings the singer a salary boost to $2,625 weekly.

Miss Stafford currently does three Chesly shows weekly, while Perry Como is in Hollywood making a film. He does two from that end. When Como, who recently renewed on the show himself, returns to N. Y., he'll assume the three nights while Miss Stafford goes back to two.

Top 15 and the Opposition

Reflecting the "let's-get-away-from-it-all" non-listening semester, which usually arrives around daylight saving time, are the newest Hooperatings. There was a general nosediving right down the line, with the Fibber stanza, topping the list, tallying no better than a 27.1. Only six shows bracketed opposite the Top 15 managed to get through the 8.0 plus class, giving the other nine a free ride on audience draw.

PROGRAM			OPPOSITION
Fibber & Molly	27.1	...	....
Bob Hope	26.2	...	....
Lux Radio Theatre	22.2	8.3	"Information Please"
		8.3	"Telephone Hour"
Bing Crosby	20.1	...	....
Screen Guild Players..	20.0	...	....
Edgar Bergen	19.7	...	....
Fred Allen	19.6	...	....
Red Skelton	19.5	..	....
Walter Winchell	18.8	10.1	"Manhattan Merry-Go-Round"
Jack Benny	17.8	...	....
Jack Haley	17.8	...	....
Amos 'n' Andy	17.7	13.0	"Inner Sanctum"
Eddie Cantor	16.1	9.0	Frank Sinatra
People Are Funny	15.7	...	....
Joan Davis	15.3	8.7	"Sherlock Holmes"

Sponsors' Summer Sunstrokes Take Unusually Heavy Toll This Year, Nets Facing Big Hiatus-Time Gaps

Not since radio first put out the SRO sign, several years ago, have so many sponsors run for cover during the summer months. Come June, and hiatus time will be here with a vengeance, leaving wider gaps in nighttime network programming than have existed since the start of the war. Such top bankrollers as Procter and Gamble, General Foods, Lever Bros., etc., are scramming out of the hot weather picture as never before, with the seasonal exit, of course, coed to current period of uncertainty in the wake of production shortages.

All of which has left the network boys holding the programming bag. At CBS, where they've been auditioning like mad the past few months to spark the web's entire programming structure, the boys are also confronted with the task of whipping together at least 11 additional shows to occupy the hiatos spots. A memorandum sent around to, the various CBS administrative heads speaks in terms of slotting 25 new shows on the air, including the summertime fillers.

Many Bowouts

Thus far, these are the sponsors and shows that are exiting from CBS and giving op the time for the summer: Fanny Brice (General Foods) off for 13 weeks; "Thin Man" (General Foods), eight weeks; Joan Davis (Lever Bros.), eight weeks; "Lox Radio Theatre" (Lever Bros.), eight weeks; "Inner Sactum" (Lipton), eight weeks; Jack Carson (Campbell Soup), 13 weeks; "FBI in Peace and War" (P&G), seven weeks; Jack Smith (P&G), seven weeks; with likelihood that the Kostelanetz show and Chrysler will relinquish the time for the summer.

NBC is awaiting a decision from P&G as to the summertime status of its three nighttime airers on the web, "Troth or Consequences," "Life of Riley" and Rudy Vallee, with possibility that all three may bow off. If P&G lets the time go on all three, it will pot it out in front among the bankrollers making the hot weather retrenchment retreat. In addition, the Bristol-Myers "Duffy's Tavern" goes off NBC for 13 weeks, and the Dinah Shore show (General Foods) exits for a similar period. "Gildersleeve" (Kraft) also vacates its NBC slot for 13 weeks, leaving the web to fill the spot, and Du Pont is currently considering an eight-week forfeit of its "Cavalcade" slot. (Exception this year appears to be Standard Brands, which is retaining both the 8 and 8:30 Sunday night NBC segments with summer replacement shows.)

GENERAL FOODS TO DROP DINAH SHORE

General Foods is dropping the Dinah Shore Thursday night program on NBC, with its Birdseye division going off the air. It's reportedly the first of two half-hour programs being lopped off the GF schedule, with the "Thin Man" also said to be getting the axe from the bankroller.

In view of the valuable segments involved, it's not considered likely that GF will drop the time, but may transfer them over to other divisions within GF utilizing radio.

Biow Given Reprieve To Cut Show for Razor

Biow agency, which was scheduled to take over the Monday night 10:30 CBS slot this week on behalf of its Schick Razor account, is still having audition headaches trying to wrap up a show for the time. Agency turned down the Ted Husing-Ray Bloch orch show which was auditioned only a few days before the half-hour segment became available.

Meanwhile, Biow was given a two-week respite, with CBS sticking in a sustainer (Eileen Farrell and orch) last Monday (29).

NBC, Gillette Wrap Up Conn-Louis Tele Deal, Also Full Year of Fights

Exclusive television rights to the Conn-Louis heavyweight championship fight, slated for June 19 at Yankee Stadium, N. Y., have been signed by NBC and the Gillette Safety Razor Co. In announcing conclusion of the deal yesterday (Tuesday), John F. Royal, NBC exec vecpee over television: promoter Mike Jacobs and J. P. Spang, Jr., Gillette prexy, disclosed also that a deal has been closed for Gillette to sponsor all fights staged by Jacobs' 20th Century Sporting Club from June 1, 1946, to June 1, 1947, over WNBT (NBC, N. Y.).

All three companies involved in the deal refused to discuss the costs, but it's believed that Jacobs is getting $100,000 for video rights to the Conn-Louis fight alone. NBC is reportedly carrying part of the freight, with Gillette as part of the web's plans to grab off the top sports events now in order to have the upper hand in future sports telecasting. Deal for the rest of the year reportedly cost NBC and Gillette another $150,000.

Assignment of radio rights for the Conn-Louis bout have not yet been divulged but it's believed likely that Gillette will also sponsor the fight over the ether, with the ABC web carrying it under the same arrangements as the last heavyweight championship bout.

Jacobs was reportedly holding off conclusion of a tele deal with a view to selling video rights to a theatre circuit, figuring he could get more dough that way through a share of the b.o. receipts. He was dissatisfied with the demonstration of full-screen sized television, staged April 15 in Schenectady by General Electric and the Rauland Corp. of Chicago, however, and upon his return to N. Y. concluded the deal with NBC and Gillette.

Fight will probably be carried to Philadelphia and Washington via the Bell System's coaxial cable, under present plans. NBC will use five cameras, including three RCA supersensitive image orthicons and two regular orthicons, to bring viewers the best possible pictures of the fight, according to O. B. Hanson, NBC veepee over engineering. Two of the cameras will be placed in the newsreel stand at the stadium, two more will be in NBC's regular box in the mezzanine along the first-base line, and the other one will be set up directly alongside the ring.

D.C. Decision Due On Black & White

Washington, April 30.

Showdown on black and white tele is in the wind, according to spokesmen for several companies who are still carrying the ball for low-frequency video. They believe that the FCC will shortly hand out a batch of grants—as many as 30 or 40 in one bundle—to hypo the black and white field.

Behind this belief is the warning issued by the FCC almost a month ago, calling on all tele bidders to get their applications at the commission up to date—or else.

Insiders argue that once the FCC hands out a batch of tele permits, applicants will have to lay their cards on the table, either by backing out of monochrome altogether or making an honest effort to get on the air. Of course, should the FCC follow this pattern, tele construction would still be a long way off, so long as the Civilian Production Administration's ceiling of $1,000 remains on the construction of commercial radio stations.

AS CBS VIDEO GOES SO GOES DOC LEVY

Philadelphia, April 30.

WCAU last week petitioned the FCC for the right to withdraw its application for a low frequency black and white television station in favor of a new one for a full color high frequency outlet.

Dr. Leon Levy, WCAU prexy, in making the petition, claims television "obsolete."

He said that WCA would shortly demonstrate full color television by the use of a coaxial cable to pipe telecasts from CBS in New York. WCAU is Philly outlet for CBS.

Newark 'Radio City' Seen For Mosque in Tele Setup

Plans for running a shuttle-trunk of the N. Y.-Washington coaxial cable into the Mosque theatre in Newark, N. J., are under way now in connection with the television airing of the Louis-Conn fight June 19.

WAAT, Newark, which already has planned to use the Mosque as a Newark "radio city," with blueprints under way to broadcast television and FM from that house, is said to be behind the June 19 plans.

Nothing is known about the kind of screen planned for use for video in case the Mosque plan jells. But the thinking is that the screen problem will be solved for the exhibitors by one of the big television manufacturing outfits.

The Mosque is located exactly one-fourth of a mile away from the coaxial cable.

20th-Fox Seen Pulling Tele Bids

Washington, April 30.

Twentieth-Fox will soon join the parade of backsliders in black-and-white-tele and yank its bids for Hollywood and New York video outlets, according to insiders here. Only thing keeping company from following lead of Loew's and withdrawing right now, is the fact that prexy Spyros Skouras put the heat on to file the bids in the first place and his okay is necessary before they can be pulled out. Paramount and Warners are only other big-time pix companies still in tele.

Meanwhile, another handful of video applicants dropped out of the race this week, while two newcomers indicated they would shortly file for black-and-white.

Dropping out were Capitol Broadcasting Co. (WISH), Indianapolis; St. Louis Star-Times: Johnson-Kennedy Co. (WIND) Chicago; Louis Wasmer, Inc. (KGA) Spokane, Washington; Joseph Zamoiski, Baltimore; WCAU, Philadelphia; and the San Francisco Examiner, for San Francisco.

On the other side of the ledger, the San Francisco Chronicle entered its bid for a Frisco station, to be built at estimated tab of $346,000, with monthly expenses of $30,000. And a new company, the Radio & Television Corp. of Baltimore, was readying a bid for that market.

Other chip-heavy concerns are reported considering getting into video without a hearing by entering 11th-hour bids for Pittsburgh, Atlanta and Detroit.

Circus Comes to WABD, Show Sets Eight Acts

The circus moves into the new Wanamaker television studios of WABD (DuMont, N. Y.) tonight (Wednesday). Eight acts from the Ringling Bros. circus, current at Madison Sq. Garden, N. Y., will be featured on the "Magic Carpet" show from 8:45 to 9:30 p.m.

Produced by Bud Gamble and sponsored by the Alexander Smith Carpet Co., the show will bring all the accoutrements for circus atmosphere to the tele screens. Three hundred foremen and their kids from the Smith carpet mills at Yonkers, N. Y., will be in the studio audience.

Princess Sagaphi's Tele Show

Princess Annette Sagaphi, American-born member of Persian nobility, and a painter-lecturer, will begin a tele series over WNBT (NBC) starting May 9.

Quarter-hour show, titled "Designs and Dreams," will discuss the romantic history of the Near East, its art and treasures, with jewelry clothing, furnishings, etc. televised. National Concert and Artists Corp. is handling.

Tele Correspondence School on U.S. Mat

Washington, April 30.

Federal Trade Commission is hauling the American Television Laboratories, Inc., of Chicago, on the mat this week for alleged misrepresentation on correspondence courses in television and radio offered by the outfit. FTC attorney will hear round-robin of hearings on the complaint this week at Louisville, Nashville and Memphis.

The labs got first impetus through blessing of radio inventor and pioneer Lee DeForest.

NBC, DuMont Win D.C. Video Tiff

Washington, April 30.

Construction permits for Washington, D. C., video outlets were handed out this week to NBC, the Evening Star Broadcasting Co. (WMAL), Dumont Laboratories, Inc., and the Bamberger Broadcasting Co. In a final decision Friday (27) FCC gave NBC the No. 4 video slot; Dumont, No. 5: while the Star and Bamberger came off with the Nos. 7 and 9 channels respectively.

NBC and Dumont got the lower channels since both companies have transmitting equipment on hand and can get their stations in operation more quickly.

The Star, in oral argument here last week, had contended that NBC and Dumont—both manufacturers—should be required to bear the risks connected with operation on the higher video slots. However, FCC countered with the assurance that transmitters for the higher frequencies should be available by this fall, while new receivers for all channels will probably appear on the market at about the same time. Neither the Star nor Bamberger has placed orders for black-and-white transmitters, though Dumont promised delivery of the equipment by November, once the orders are in.

ABC's Tele Bow to Kid Trade Skeds 3-Way Pitch, Two for Sale

ABC television tees off May 15 with the first daytime video show aimed especially at the moppet trade. Show will be aired three or five times a week, 5-6 p.m., over WABD (DuMont, N. Y.).

Program will be in three segments. Ireene Wicker will have the 5 to 5:15 slot, with stories and songs for the juvenile audiences. Three or four kids will be brought before the cameras at each performance to get their ad lib responses to her story-telling.

N. Y. Board of Education will run the 5:15 to 5:45 segment, which will be an entertainment program with enough entertainment to sustain the moppets' interest. B. of E. has already submitted three scripts for possible shows, which will spotlight kids from the radio classes of the city's schools as audience participations.

For the last 15-minute segment, Paul Mowrey, ABC video chief, has obtained rights to 40 of the "Aesop Fable" silent animated cartoons, which were produced in Hollywood before the Walt Disney era. Cartoons will be run in their original form, but will have an up-to-date narrative by Walter Kiernan.

ABC is presently fishing for sponsors for the first and last parts of the show, and has already had nibbles from a candy company and a breadbaking concern. B. of E.'s part of the program will be on a sustaining basis, as a public service show.

NEW RCA PLANT TO SPEED TELE TUBES

Biggest electron and television tube manufacturing plant in the world, at Lancaster, Pa., has been bought from the Navy by RCA for $4,362,500. In announcing the purchase, Frank M. Folsom, RCA-Victor exec veepee, said that the new plant would make television available to public more quickly.

Video tubes manufactured at the plant will be sold to all television receiver and broadcast equipment manufacturers, Folsom said. RCA plans to invest another $2,000,000 to further expand and modernize the plant's high-speed production equipment for cathode-ray tubes.

Sonora Prexy Sez CBS Color Tele Campaign 'Designed to Bewilder'

Chicago, April 30.

In a slashing attack on CBS color Television "propaganda," Joe Gerl, president of the Sonora Radio and Television Corp. blasted what he termed "a campaign of irrelevancies . . . designed only to confuse the American people until CBS has time to catch up with its more astute competitor, NBC." Gerl, who is also a director of the Radio Manufacturers' Assn., made the charges in a speech Monday (29) before the South Bend Chamber of Commerce.

The radio exec pulled out all the stops with no qualification except to say that he had no connection with either CBS or NBC, but was speaking as a member of the radio and television manufacturing interests. He said, "The present campaign by CBS is nothing but a campaign of obfuscation designed entirely to bewilder and delay."

"The basic fact is that CBS today is unprepared to meet the new television competition of NBC," said Gerl. He maintained that NBC, through its affiliation with RCA, has been able to produce television transmitters and is therefore ready to install commercial television stations, while CBS with no access to transmitters, will be left far behind in the race to build the outlets.

Gerl continued, "Under the circumstances, CBS has begun a feverish campaign to convince the American public that color television will be CBS' great gift to mankind. But the major object of this campaign is not to further color television but merely to delay the installation of television stations until CBS is ready to install its own...at which time the entire controversy will suddenly end.

"...Federal Communications Commission has wisely delayed the allocation of permanent television frequency channels until it was fully satisfied that television had been brought to an advanced stage and that postwar television sets would not be made obsolete in a year or two by new processes. The fact that FCC has seen fit to allocate television channels is a clear indication that it feels television has become of age..."

Analogy was drawn between video at the present time and the film industry 25 years ago. 'Would a similar plea...to the American public to halt production of black-and-white movies because Technicolor films were on their way—would such a plea have made any sense? Any such delay in the orderly development of movie filming and recording would have set the industry back a generation. The plea today for the television industry to mark time until CBS develops color television is equally nonsensical."

WNBT Set For 6-Day Schedule

WNBT, NBC tele outlet in N. Y., plans to resume broadcasting on a six-day-a-week schedule sometime next week, dependent on how soon work on the station's new transmitter atop the Empire State Bldg. is completed. Recent flurry of bad weather has stymied workmen, but the station hopes to be back on the air Wednesday (8).

On Wednesday WNBT will inaugurate its new daytime program, "Radio City Matinee," to be aired from 1 to 2 p.m. Show, which will be telecast each Monday, Wednesday and Friday thereafter, will feature top name talent in six different segments daily, with the accent on the distaff side. Another live show, "Teletruth," a kids' quiz program, will start on Wednesday (8). Station will be off the air on Tuesdays.

WNBT will tee off at 8 p.m. Friday (10) with "In Town Today," new live show featuring interviews with top personalities visiting in N. Y. Show will be followed by special RCA films and a remote fight broadcast from St. Nicholas Arena, N. Y.

Remote telecast of the Ringling Bros. circus from Madison Sq. Garden will probably highlight the first Saturday night's programming. Sunday night will be given over to a full-length drama, either "Blithe Spirit" or "Mr. and Mrs. North," both of which have been in rehearsal for the last several weeks.

Television Reviews

"SATURDAY EVENING SPOTLIGHTS"
With James C. McMullin, Bob Edge, newscasters; Ruth Woodner, Phoebe Merchant, Lura de Gez, John Hall, David O. Woodbury
Director: Leo Hurwitz
30 Mins.; Saturday (27), 8:15 p.m.
Sustaining
WCBW-CBS, N. Y.

WCBW returned to the air after its channel changeover Saturday (27) with a new idea in the way of televised news shows. Program, which is to be a Saturday night feature under the station's new schedule, follows the format of the usual magazine supplement of a Sunday newspaper, with features for the sports fan, women, scientists, etc. It's all designed to provide a highly-interesting half-hour for those viewers who'd rather stay at home on Saturday nights than buck the Broadway traffic.

Most interesting angle of the new program is the deftness with which Leo Hurwitz, director of CBS television's news staff, has integrated film and live segments into a tightly-knit show. Sound track of two of the film segments got mixed at the preem but were fixed almost immediately. Such minor wrinkles should be easy enough to iron out before the next performance.

Program also inaugurated the use of the three-minute series of filmed shorts which the CBS newsreel cameramen, under the direction of John Sewall, have been shooting around the city. Film used in the preem was a good summary of N.Y.'s firemen training school. Highlighting its interest was the integration of several shots from a spectacular tenement fire, which the cameramen filmed several weeks ago.

"Spotlights" began with a short, up-to-the-minute summary of the news, rounded out in good fashion by newscaster James C. McMullin via still pictures, maps and charts. Then followed sequences on women's hair styles, with two w.k. beauty operators demonstrating their techniques on models in the studio; film shots of the Columbia-Harvard crew race, with a running commentary by Bob Edge; a scientific spot, with David C. Woodbury demonstrating a new lamp, and the other film features. Color on the sets in several of the live sequences was too light, offering inadequate contrast to the faces of the actors. *Stal.*

"LOOK WHO'S HERE"
With Geraldine Frazier, emcee; Norma Squires, Ernest Jones, Berni Gould, Dr. Frank E. Adair, Mary Chase
Producer-Writer: David P. Lewis
Set: Bob Bright
30 Mins.; Friday (26), 8 p.m.
Sustaining
WABD-DuMont, N. Y.

DuMont came up with one of the first acceptable sustaining programs it's had since it opened its Wanamaker studios, with "Look Who's Here." Show was packaged by David P. Lewis of the Caples ad agency, as part of the agency's experimentation program in television. Technical direction, however, was handled by Louis A. Sposa, DuMont programming chief, giving DuMont its share of the credit.

Format follows the usual interesting personalities type of show. Geraldine Frazier, as emcee, delivers a short spiel on each character prior to his entrance. Off-stage bell then rings, Miss Frazier looks up with a "look who's here" exclamation and the personality walks on to be interviewed before the cameras.

Lewis lined up a diversified and interesting group of guests for the preem performance, including Norma Squires, USO-Camp shows singer; Ernest Jones, one-legged golf pro; Berni Gould, comedian; Dr. Frank E. Adair, president of the American Cancer Society, and Mary Chase, puppeteer. Show ran smoothly most of the way, keeping audience interest via rapid pacing. Too much time was devoted to Miss Chase and her amateurish puppet performance in the final segment, however, making for a slow ending.

Camera work followed the general improvements found in other aspects of the show, although the DuMont t.d.s are still relying too much on the overhead shots with their boom dolly camera. Bob Bright's single set was up to his usual standard. *Stal.*

NEW VIDEO SCANNING TUBE

Washington, April 30.

A German super-iconoscope, which is claimed to be 10 times as sensitive as the standard German scanning tube for video, was reported in a release by the Dept. of Commerce yesterday (Monday).

Increased sensitivity of the tube is said to be due to the superior storage properties of its mosaic.

WHERE ARE THOSE VETS' JOBS?

NBC's 'No Can Do' to Fitch

NBC has chimed in with a "no dice" to Dick Powell's "Rogues Gallery" as summer replacement for Cass Daley due to the continuance of that series on the Mutual network. Both would be under Fitch sponsorship. Nix reportedly stems from feeling that such an arrangement would help build an audience for the Powell show on a competitive network in the fall. Understood the ruling, without precedent, prohibits the broadcast on NBC of a show of identical type and title, airing on another network.

Quality of the program could not have been questioned inasmuch as "Rogues Gallery" filled the summer spot for Fitch Bandwagon on NBC last summer. Fitch had planned to continue the "Rogues" broadcasts on Mutual while Powell would fill the NBC Fitch time during layoff of Miss Daley. Only the scripts were to be changed on the separate broadcasts, three days apart.

NBC's Bid to Clients, Agencies For Chi-Billed Shows to 'Come Back Home'

Chicago, April 30.

As a group, net execs around Chi are playing it very cozy with the local origination situation, apparently eyeing the entire setup with a lot more calm than that exhibited by talent involved. Of the four major offices here, only at NBC is there an indication of unusual concern.

According to Chick Showerman, new veepee over the web's central division, sponsors and agencies who bill through Chicago on NBC, but who originate their shows elsewhere, will undergo heavy pressure from the net to bring their shows to this city wherever possible. Showerman said that meetings will be held with agencies and aponsors in the near future at which strong arguments will be presented to have Chi-billed shows brought home. Excluded, of course, will be such programs as Bob Hope and others which require name stars living out of the city.

Showerman stated that the fault with Chicago radio lies not in the networks or the talent, but with agencies and sponsors who turn down Chicago originations for the more glamorous (and more expensive) Hollywood or New York outlets. Showerman maintained "there is more than enough talent in Chicago, including writers, producers, directors, as well as actors, for dramatic productions. For musicals, we have some of the country's finest musicians."

Pro and Con

On the other hand, Les Atlass, veepee over CBS office here, said that if the talent was good in other cities, there's no reason to force shows to move to Chicago, no matter where the billing. "We have as much as we can handle now," exec averred.

At ABC, where the policy has been to build away from the soapers, Ed Borroff stated that network headquarters were enthusiastic about the breakfast type show which has been successfully built in Chi, and that plans were to continue the creation of such shows. Sponsor is being hunted for the "Teen Town" and "Club Matinee" shows which have originated here. Meanwhile efforts will be directed toward building similar programs.

While Mutual has the type of show on Chicago billing that requires Coast origination, web is planning to bring one or more sustaining network programs to Chicago. Chief under consideration is "Married for Life," an aud-participation layout. Plans have been under way for several weeks to establish a network program department in the central division, to work in conjunction with that of the outlet, WGN.

'Quick, Henry!' DDT To Swat 226 Stations

New [illegible]-minute transcribed variety show, "Flit Frolics," has been placed on 226 stations across the country, including 87 on Keystone Broadcasting [illegible] Show, sponsored by Stanco [illegible], features fact that DDT, war-[illegible] insecticide, is now integral [illegible] of Flit.

[illegible]ow, an MCA package, placed by [illegible]-Erickson, stars Jimmy At-[illegible] includes the Flit Foursome [illegible] Kerry Harold and band. Ken Roberts is announcer. Harold also scripted new jingle for show, utilizing the w.k. trademark, "Quick, Henry, the Flit!"

How About Tires?

Bob Hope, who's been in the market for a new car for some time, has parlayed himself into a new Lincoln.

Hope does a guest shot on the Bob Crosby-Ford show on CBS tonight (Wed.), on condition that the payola include one of the new super Ford Motor production jobs.

Indie Grocers To Battle Chains Via Day Strip Show

Chicago, April 30.

Move to get the thousands of members of the Independent Grocers' Assn. behind a specially transcribed quarter-hour daytime show, "The Jeffersons," is being started here by the national office of IGA. Plans are to have the independent grocers throughout the country audition the forthcoming teeoff platters and get them to underwrite the series on their local stations.

Thought behind the ambitious program, which IGA execs won't admit but which is paramount nonetheless, is the furtherance of their long and bitter fight against chain groceries, and is indicative of price wars to come. OPA put everybody on the same level during the war but a revival of competition is coming and the new platter series is one of the ad weapons the indies are forging in preparation for the big battle.

Formal is along the line of soapers, except that there'll be no continuity from day to day, scripts being based on daily comic happenings in the life of a "typical American family," a la Les Weinrott's show, "The Peabodys," for International Milling. Scripts are being prepared under supervision of IGA's ad dept., and are plattered by World Broadcasting.

AFRA BACKS HELLER, JONES IN AS ASST.

George Heller, temporary national exec-secretary of the American Federation of Radio Artists since the sudden resignation of Emily Holt a month ago, was unanimously selected for the post permanently at an AFRA national council meeting in New York last week.

At the same time, Heller was given the option of deciding whether he wants to hold the national job or relinquish the position of executive secretary of AFRA's N. Y. chapter. He expects to make a decision by July 1. If he keeps the national post, he said, he will have until Jan. 1, 1947, to decide about holding on to the N. Y. position.

Ray Jones, exec secretary of AFRA's Chicago local, was elected by the council as national assistant executive secretary, the job previously held by Heller. Jones will have to give up his Chi post by the end of the year.

CCNY CONFAB TAKES TALLY

The ex-GI interested in radio, whether he'd ever been in the field or not, gets a real chance to look at the employment possibility scorecard today (Wednesday) at the McAlpin hotel, N. Y. There, the second annual radio and business conference is being run by the school of business of City College of New York. And the session with the biggest advance buildup has been devoted to the subject "The Veteran's Chances in Radio."

CCNY's confab, which opened yesterday (Tuesday) afternoon, appears to be obtaining much greater trade cooperation this year than it did a year ago. This year, prominent leaders from the industry sat in on the advance planning, and many of them participated on the eve of being Ohio-bound for the big show at the Institute for Education by Radio.

The organization of the vet's session particularly drew a lot of attention. Ex-Capt. Joseph Carlton Beal, flack chief for the conference recently out of the Army, had set this session.

The American Legion and the Veterans of Foreign Wars, the YMCA, the United States Employment Service, and many other outfits interested in helping vets get jobs cooperated in the advance promotion for the session. Plans were made to broadcast the session over WEAF (NBC) and New York's city-owned WNYC, while platters will make the proceedings available later to vet organizations.

Instead of a gabfest, Beal had set the discussions in such a way that specific answers will be given to vets wanting jobs. Charles Batson, himself a major in the Army before taking the chief information job with the National Assn. of Broadcasters, presides over the vet talks.

Advice on where the jobs are, if any, how much they pay, their responsibilities and demands will be given to small groups of vets interested in specific phases of radio. Advisers will be:

Ivor Kenway, director advertising and promotion, ABC: casting, Marjorie Morrow, CBS: Personnel, Ernest de la Ossa, NBC: production, Herbert Rice, Mutual: programs, Bud Barry, ABC: research, Hugh Beville, NBC: sales, Ira M. Herbert, WNEW: scripting, H. L. Fishel, Mutual: special events, Leon Goldstein, WMCA: talent and program development, Robert Novak, Mutual: and women's activities, Elsie Dick, Mutual.

At the opening session yesterday (Tuesday) FM's impact on radio and business was kicked around by a panel.

Martin Block Exiting WNEW in Dec., '47, For California Sunburn

Hollywood, April 30.

Martin Block left here Sunday (28) for his New York headquarters after fortnight here. Chesterfield Supper Clubber returns here permanently in January, 1948, to establish a permanent home, abandoning all but his network operations. Since arrival he has purchased a new home at Encino where he intends living the easier life while raising his family.

His present association with WNEW, New York—his origination and start to millionaire class—terminates in December, 1947. The contract will not be renewed, according to Block. He will continue with Chesterfield and his Columbia Records deals only.

Majority of his work is put into the indie station operations. Daily chores there net him considerable income, but not enough to compensate for the effort expended. With net shows he still does very well without knocking himself out. Since sizable chunk goes in taxes anyway, it's figured he'd be as well off without the little extra coin hard work affords.

'Blue Book Blues' Jives NAB Meet As Miller, Siepmann Meet Head-On

The FCC's Blue Book got kicked around plenty, formally and otherwise, at the NAB's 2d district meeting in N. Y. last week. One thing it accomplished was to enliven one session which seemed to start out as a clambake, but ended up with Justin Miller, NAB prexy, agreeing that the radio industry was at fault for not having engaged in self-criticism of the type shown in the Blue Book.

Miller, furthermore, conceded that some of the criticisms in the FCC programming coal-raking job were justified. But, he insisted, the FCC was too anxious to show only one side, the "bad" side, of radio—and omitted to give credit where credit is due for excellent work.

As scheduled, the Friday (26) afternoon early session was to have had a paper read by Bruce Robertson and a speech by a member of the FCC. Robertson's view was known in advance as a rap against the Blue Book. No member of the commission could leave Washington, because of the clear channel hearings, so it looked as if Robertson would have the field to himself. Miller had not been scheduled to talk this time.

It turned out, however, that John McNeil, WJZ manager and chairman of the session, got the help of Ted Cott, WNEW program director. Between the two of them they got Charles Siepmann, author of the Blue Book, to the session. And the fat was in the fire.

Robertson's attack was directed not so much against the FCC report as at Siepmann himself. Siepmann upheld the contentions made in the Blue Book. He called on the broadcasters to accept the criticisms in good faith, assured them "the FCC is here to say," and mildly chided them for not having produced that kind of report themselves. He insisted that FCC was fair to the industry by spelling out its program ideas and giving fair warning of the criteria whereby license renewals would be judged from here on in.

Into the Breach

It was only after Siepmann had spoken that Miller decided to take the floor. What he said against the Blue Book he had already said many times before. But his concession

(Continued on page 48)

Gripe in Technicolor

Said a broadcaster at the NAB meet in N. Y. last week: "The FCC Blue Book made our faces red. Now the darn thing is the bete noire of every session. That's the reason for that yellow-jaundice look so many of us carry."

Off to Work They Go

It's becoming a habit for network veepees to put on overalls and go to work. Last week, NBC's Coast veepee Sid Strotz went on the air on the Burns and Allen show. On May 12, CBS' vice prexy in charge of programming, Davidson Taylor, is having a script aired on the Columbia Workshop. And to round out the exec-at-work formula, Taylor's show will be directed by Guy della-Cioppa, asst. to William S. Paley.

Davidson's show is a radio adaptation of the late Franz Kafka's story, "The Trial." Written before 1924, the yarn predicted accurately the development of the Nazi party in Germany, even forewarning about the Gestapo. Taylor adapted the story for radio before the war, but has taken it out of his literary trunk now.

AFL-CIO to Wield Mikes in Hillbilly Battle for South

The AFL and CIO, both of which have announced vast plans for organizing the South, are going to turn the battle of labor into a battle of hillbillies, with radio playing the principal role.

That became known last week as AFL people in Washington and New York were reported scouting for top radio talent in every phase, including artists, directors and producers. At the same time, the CIO, which had amassed much experience in using the radio technique in campaigns in Detroit and through the recent steel strike, was also reported blueprinting plans.

Representative of the AFL were reported to have made collector's items of some of the CIO radio spots used both in the Detroit and steel campaigns. Some of those spots, notably "Yankee Doodle, Tell the Boss" and "Two Bucks More," both widely used in steel areas, were reported put down by the AFL people as the type they want to develop for their own use in the South.

The spots were done by top artists—but the names of the artists were not used, since it was feared that they might lose commercial radio contracts. However, some of the best hillbilly names in the business were being bandied about as possibilities for the AFL spots being blueprinted now.

The AFL is said to have set aside a heavy budget for radio, and one hillbilly balladeer, whose earnings are now in excess of $20,000 a year, was said to be under consideration as a fultime AFL organizer with a South. He would be toured with a sound truck, while his recorded spots would be played over local radio stations on time purchased by the AFL.

The CIO is understood to have two spot campaigns ready. One of them would use a one-minute platter with a jive song titled "15,000,000 Americans Can't Be Wrong." The other would play up the theme "Your Neighbor Is Labor."

Dry Goods Dept.

Radiomen are human, so shirt news should be of interest to them. This is strictly a shirt item.

Emanuel Dannett, counsel for WOR and Mutual, and Peter Zamphir, asst. director of promotion for the net, have quit their jobs. Dannett becomes veepee-general manager of Publix Shirt Corp., Zamphir ad manager for same.

[illegible] can you spare a shirt (14½, 33-length)?

Religious B'casters Hit Discrimination

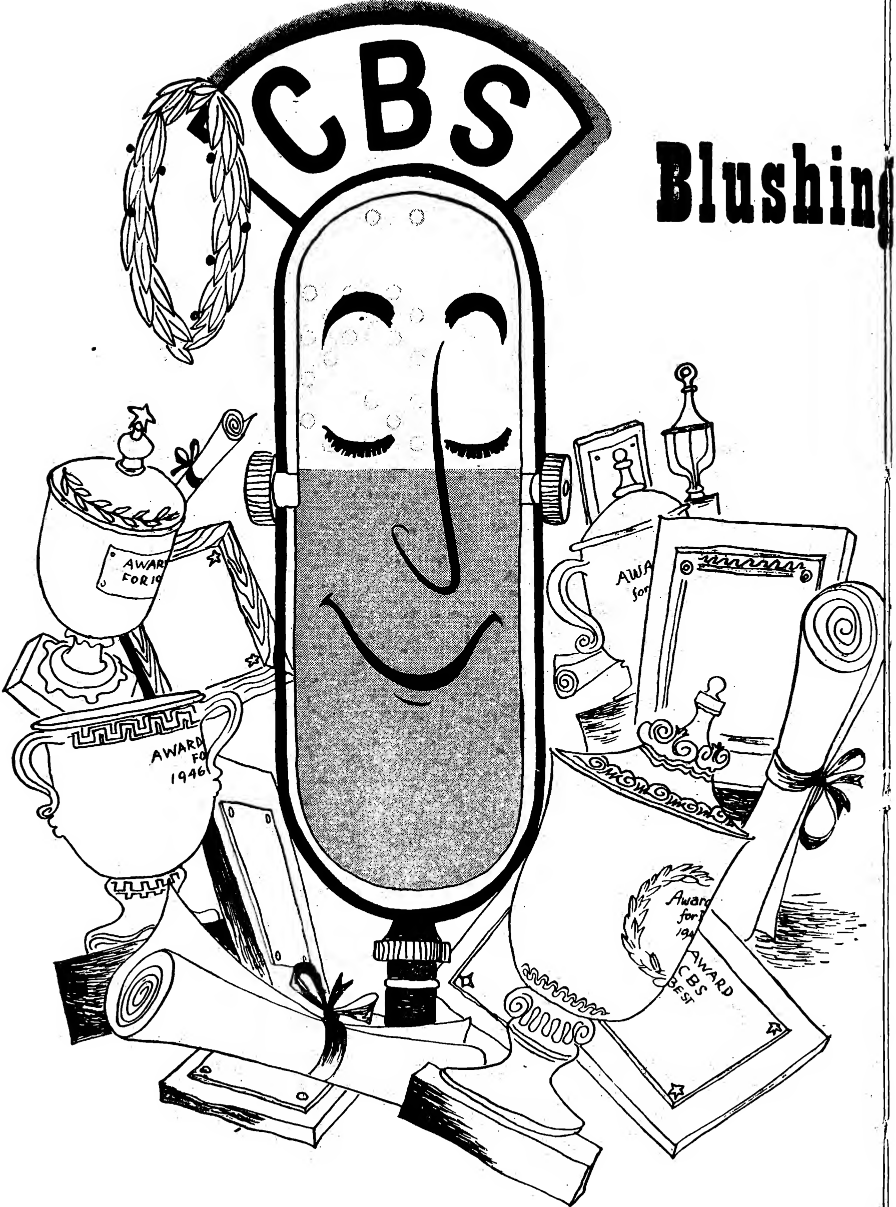
Minneapolis, April 30.

Opening gun in a campaign for more religion in radio was fired here by Dr. Clinton H. Churchill, Buffalo, president of National Religious Broadcasters, in opening annual convention of group at First Baptist Church.

Dr. Churchill, pastor of Churchill tabernacle in Buffalo, charged radio chains and individual stations "discriminated against religious groups" in refusing to sell radio time.

Religious institutions should be permitted to buy time with no more difficulty than soap manufacturers, he said. He indicated he would ask his and similar groups to back campaign to get more religion into radio.

"All accredited religious bodies, Catholic or Protestant, Jewish or Gentile, liberal or conservative, should be given equal consideration with any other agency in purchase of time," he said. He added radio stations have right to insist on high quality in religious programs, but insisted they have no right to bar access to religious organizations as such.


CBS
AWARD FOR 19
AWA for
AWARD FOR 1946
Award for 194
AWARD CBS BEST

Blushin

is our business...

The other day the School of Business and Civic Administration of The City College of New York announced the winners of its second annual National Radio Awards for program creation and promotion. And again, as in *Variety's* recent "Showmanagement" awards, CBS clearly demonstrated that *leadership is no accident.*

For the outstanding entry in each of five classifications, an impartial and professional jury conferred a major plaque award. Three went to CBS: one to a Columbia-owned station, another to an affiliate, the third to the Columbia Pacific Network.

The jury then presented 18 Awards of Merit. Columbia broadcasters won six.

Only one award was issued for "the most effective public service radio program developed by a national network." It went to CBS, for *Assignment Home,* the notable series concerning the problems of veteran readjustment.

Finally, the judges awarded five certificates of Honorable Mention. Columbia-affiliated stations won three.

To our blushing but worthy affiliated and CBS-owned stations we offer our heartiest congratulations. To The City College of New York and its discerning awards committee, go our thanks and our pledge to maintain the standards they encourage.

The specific citations:

Plaques:

WCAU (CBS affiliate in Philadelphia) "for its public service program, *Crusade for Better Drinking Water.*" (Also an Award of Merit.)

WEEI (CBS in Boston) "for its promotion of the public service program, *Life to the Front.*" (Also an Award of Merit.)

COLUMBIA PACIFIC NETWORK "for its all-over regional network promotion." (Also an Award of Merit.)

Awards of merit:

CBS—"for the most effective public service program developed by a national network, *Assignment Home.*"

WGAR (CBS affiliate in Cleveland) "for the most effective direct-selling sponsored program developed by a clear channel station, *Serenade for Smoothies.*"

KMBC (CBS affiliate in Kansas City) "for the most effective all-over station promotion by a regional station."

Honorable mentions:

KFH (CBS affiliate in Wichita) "for an unusually effective public service program developed by a regional station, *Citizens of Tomorrow.*"

KLZ (CBS affiliate in Denver) "for an unusually effective public service program developed by a regional station, *Welcome House.*"

KSL (CBS affiliate in Salt Lake City) "for an unusually effective public service program developed by a clear channel station, *This Business of Farming.*"

this is CBS...THE COLUMBIA BROADCASTING SYSTEM

"MEET CORLISS ARCHER"

With Janet Waldo, Arlene Becker, Tommy Bernard, Sam Edwards, Frederick Shields, Irene Tedrow.
Writer: F. Hugh Herbert
Producer: Edna Best
30 Mins.; Sunday, 9 p.m.
CAMPBELL SOUP
WABC-CBS, N. Y.
(Ward Wheelock)

"Corliss Archer" returned to the network sweepstakes Sunday (28), this time under Campbell Soup auspices, with the half-hour comedy show moving in as replacement for the top-budgeted "Request Performance" which rang down its final curtain the week before. "Corliss," to all intents, is in on a temporary basis, pending Ward Wheelock agency's acquisition of another high-budgeted package to replace "Request" in the fall. (Mickey Rooney was all set to take over come September but agency in a sudden move dropped its option last week.)

"Corliss" just about takes up where it left off, which means it's pretty mild, tame stuff in terms of Sunday night major network programming fare, and as such probably rates proper bracketing as summer fill-in material. All of which cues some wonderment over the recent two-agency tussle and bidding for the show, with Y & R ultimately relinquishing its hold and forfeiting to Ward Wheelock. Which gives one a pretty good idea of how little is available in radio today.

Show is strictly of the "Aldrich," "Webster" genre except for switch in genders, but as comedy it lacks the rolling momentum of the accumulated absudities of the "Aldrich" stanza. Last Sunday's opener was just about on a par with past seasons' "Corliss" chapters. Scripting was singularly lacking in originality, sticking to tried-and-true pattern.

Janet Waldo does okay as Corliss and that goes for the rest of the cast, although the parent roles were inclined to be on the stiff and pompous side.

Del Sharbutt wrapped up the Campbell Soup commercials, but they were on the dullish side. It certainly wasn't the type of copy to attract new customers to cream of mushroom soup. *Rose.*

"ABC CLUB"

With Eddie Hubbard
Producer-director: Howard Miller, Eddie Hubbard
55 Mins., 7 nights a week; 10.05 p.m.
LIGGETT-MYERS TOBACCO
WIND, Chicago
(Newell-Emmett)

Eddie Hubbard has built a rep around Chi for his "Nonsense Cupboard" morning get-up shot, which is probably what cued his pickup by Chesterfield cigarets for a Martin Blockish evening airer. Strange, though, that Hubbard, who is given a measure of freedom in the morning program, is held under tight rein by the tobacco sponsor in the nighttime show.

Disk jock started in Baltimore, where he built a big rating with a completely informal, gagged-up platter show. "ABC Club" would probably be improved if the guy were given a little more elbow-room.

As it stands, the program honors all requests, but obviously picks the better tunes, or at least those with the widest appeal. Hubbard's chatter serves as a fine in-between, informal enough to keep listeners happy and straitlaced enough for the sponsor's peace of mind. *Tomm.*

"MINORITY OPINION"

Writer: Sidney Williams
Director: Stanley Peyton
15 minutes; Monday 9:30 p.m.
Sustaining
WJW, Cleveland

Here is a 15-minute honest attempt to bring to Cleveland's cosmopolitan million residents an unbiased report on minority problems. Perhaps too colorless, the program is prepared by Sidney Williams, executive chairman of the Urban League, who has returned to Cleveland after serving with the Red Cross overseas during the war.

If nothing else, the program is a credit to the community for bringing a Negro to the mike to head a program devoted to minority problems. Williams does a good job, although the program could be spiced more to attract listeners. It usually consists of a series of talks, with Williams interviewing local experts on minority problems. The material is good; but coming on the same time as "Information Please," "Lux Radio Theatre" and "Spotlight Bands," the number of WJW listeners at the hour of "Minority Opinion" does not do the station's effort credit.

The series on minority problems occasionally presents a dramatic sketch by the suck Karamu Players: a feature which perhaps should be repeated often as the group has wide acclaim.

Williams' voice is good. He handles the show well; material is to the point and does not beat around the bush with generalities.

Station officials merely "look over" the script for possible libel and no attempt to censor is made.

Direction and announcing is capably handled by Stanley Peyton. *Mark.*

It Was Quiet

Maybe it was the night before Christmas and nothing was stirring—not even McGee, Hope, or Skelton and in that order.

Despite the date, April 23, all three piled on the comedy bobsled to toboggan to as dull a thud as "murderer's row" has likely known of a Tuesday. The switch, of course, is that these three comics should consecutively uncover poor scripts the same evening.

The network could have closed with a platter of "Silent Night."

"YOURS SINCERELY"

With Charles Collingwood, Wilson Midgley
Producers: Robert Heller, Godfrey James
30 Mins.; Sun., 12:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS and BBC, which cooperated during the war in one of the sock international exchange programs via "Transatlantic Call," are at the game of trans-ocean fraternization again. This time, it's called "Yours Sincerely," emphasis being on letters written by people on both sides, each wanting to know more about the other.

As aired on the preem (28), it seemed that the British brethren are not quite as slick as the people on this side are in putting over propaganda. Somehow BBC's Wilson Midgley seemed to be trying so hard to put over the points which CBS' Charles Collingwood was making effortlessly. But the will was there, and the know-how will doubtlessly develop.

As a production job, too, the American end seemed so much smoother. Midgley was coming in at odd moments when the guy over in London should have signaled him to silence. But this possibly chauvinistic judgment did not deter from the show's value as a whole. When the letters from both sides really start flowing, there's little doubt that genuine understanding should result among the peoples listening respectively to CBS and BBC.

On the American side, smoothness and proper pacing was assured through the production chore being in the hand of the old "Transatlantic Call" producer, Robert Heller. *Cars.*

"THE MUSIC MAKERS"

Producer-writer-announcer: Ed Kobak, Jr.
30 Mins., Sat., 10:30 a. m.
Sustaining
WBYN, N. Y.

Disk jockey Ed Kobak, Jr.'s variation on the platter theme—presenting biogs of present-day pop composers illustrated chronologically by their hit tunes—has its merits. Idea is always timely and varied, with a wealth of material to choose from. Saturday's (27) opener, on Irving Berlin, of course, was a natural, songwriter's rich, full life being a mine of music-copy for a disk program.

Unfortunately, the opening program, while appealing for its music selections, was otherwise fairly pedestrian in its nature, biographical details being neither highlighted nor sufficiently dramatized. Both scripting and delivery were too placid, almost routine. Although Kobak's voice is clear, pleasant and cultivated, the personality stuff was played down, so that the biog facts came out too flat. Musical selections chosen were good, and their performances first rate.

Program can be improved with some imaginative scripting and hypoed delivery for an interesting series. *Bron.*

"FOREVER ERNEST"

With Jackie Coogan, Arthur Q. Bryan, Lurene Tuttle, Billy May orch; Dick Joy, announcer
Writer: Rupert Pray
Producer: John Guedel
Director: Harry Kronman
30 Mins., 8 p.m., Monday
EMERSON DRUG
WABC-CBS, N. Y.

This is the new Jackie Coogan package that Emerson Drug (Bromo Seltzer) purchased as replacement for "Vox Pop." Regardless of the merits of audience participation shows vs. situation comedy, it looks like Emerson might have to corner a sizable chunk of its bromo product to relieve the Monday night headache that shapes up if it still wants to think in terms of the consistent high rating Parks Johnson pulled down.

For "Ernest" is strictly radio's equivalent of B grade pix stuff, hewing close to the pattern of the many other adolescent-slanted programs. Coogan, the ex-"Kid," now 31, has a pleasant enough delivery, but it's only of a so-so quality that's on a par with the amount of inventiveness that went into the scripting of Monday's (29) airer. Little more can be said for Lurene Tuttle as his girl and Arthur Q. Bryan as their glib friend.

The trend today appears to be toward situation comedy. Only a few, such as the Ozzie Nelson-Harriet Hilliard CBS Sunday night show, have succeeded in vesting them with a naturalness and a spark that merits the biglime in radio programming. This one appeared to take the easy way out on the opener.

Dick Joy handles the Bromo commercials. *Rose.*

"WTIC VARIETY SHOW"

With Bob Tyrol, Mary Osborne, Bruce Kern, Bateese, Larry Mayo, WTIC Melody Makers
Writer: Bob Tyrol
Producer: George Bowe
30 Mins.; Mon.-Fri., 1:30 p.m.
Sustaining
WTIC, Hartford

This half hour interlude of music, comedy, patter, etc., is a pleasant relief from the usual dull afternoon shows. Its appeal is directed at both classes of genders, going down to the bobbysoxers, those that aren't attending classes at that time. It takes a heavy nut to produce a show of this kind and station isn't skimping on expenses, although majority of the talent is station personnel.

Reigning high is the music of the WTIC studio orch, tagged for the occasion as Melody Makers. Under the baton of Rudy Martin, this aggregation produces music of many diversified moods and types, all to good salable effect. Vocalists Mary Osborne and Larry Mayo, on shot heard, sold the tunes assigned them although latter still must get himself more mike presence and firmness. He's new to radio. He splits the male vocal assignments on alternate days with Lenn Collins.

Bruce Kern handled mike assignments capably. Emcee Bob Tyrol, who also writes the show, did passably well in crossfire with Kern. Scripting could stand tailoring with inclusion of better humor. Bateese campaigns the humor department effectively with his broken down Canuck accentuations. Interspersing the show are daily plugs for various public safety drives as well as a bit called "Good for Nothing." Herein, listener is advised to do something worthwhile without receiving anything in return. Producer George Bowe, with limitations imposed upon him, did well, although he should lighten show, and eliminate dead air. Pacing should also be improved. *Eck.*

Transcription Reviews

"HERE COMES LOUIS JORDAN"

With Louis Jordan and His Tympany Five, Mills Brothers (4), Josh White, Dorothy Donegan, Ann Jenkins, Delta Rhythm Boys (5), Everett Johnson, Pigmeat Markham
Writer: Mort Green
15 Mins.
Co-Op
56 Stations
(World Broadcasting)

Louis Jordan and his Tympany Five are "hosts" on this listenable series of 156 quarter-hour shows to such sepia stars as Dorothy Donegan, Mills Brothers, Josh White, etc. It's one of World's "Audi-Flex" layouts, with only the music recorded and scripts supplied separately for broadcast by the local announcer, thus giving the sponsors the opportunity to spot their commercials wherever desired.

There are usually four tunes to a platter, the Jordan outfit beating out two in its usual showmanly manner, and two guests taking one apiece. Platter heard had Jordan gravel-voicing his own number, "Is You Is?" at the front end and "Don't Worry About That Mule" at the rear. In between, the Mills quartet did "Sweet Lucy Brown" in the usual dulcet way, and Miss Donegan ground out a wild boogie of "After You've Gone."

World has cornered some of the top hot talent in the country for this show. Some of it is for the connoisseur, of course, but there's enough pop stuff mixed in with the caviar to make a lot of converts for the latter. At any rate, nobody can say World isn't doing a good job of proselyting. *Mike.*

"LET'S LEARN SPANISH"

With Joel Sayre, Pedro Domecq, Duncan Pirnie
Writers: Sayre, Ivor Armstrong Richards
Producer-Director: Lester Vail
15 Mins.
Co-Op
16 Stations
(Harry S. Goodman)

A sprightly series, plattered from live shows, that aims to impart a working knowledge of everyday Spanish in 39 quarter-hour broadcasts, this package is nonetheless a doubtful commercial entry This layout has had sponsors in the past—joint sponsors, for instance, in the case of the University of Rochester and WHAM, of Rochester, N. Y., which last year sent out 4,000 of the supplementary instruction booklets to listeners who wrote in for them; plus the Maison Blanche department store, New Orleans, and a few others. And when the show, originally brought out under the aegis of Time and Life mags, was live, it won Ohio State U's 1943 Cultural award, besides being made part of training

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Burns, Allen & Strotz

NBC solved the new-talent shortage last week. No longer need the web worry about the source of fresh blood for replacement of such veterans as, say Eddie Cantor or Fred Allen, when age has—at it must—taken its toll. Just throw in a veepee, says NBC in effect. And there's never a shortage of veepees.

Showcasing the veepee circuit for the network was its vice prexy in charge of the western division, Sidney N. Strotz. It happened on the Burns & Allen show (25), It couldn't have happened to a better pair. For Strotz, playing the role of NBC's vice president in charge of the western division, proved to be, to his fingertips—a vice president. His job was to get himself enmeshed in the arms of a siren, so that Gracie Allen might wangle out of him an extra half hour for this week's (2) performance. The advance ballyhoo spoke of Strotz stepping into a special comedy role, created solely for Strotz. But the flackery erred on the side of conservatism, for once. Strotz was sock, and as cautious a veepee as one ever met. Strotz was correct but not cute. Strotz—well, just say he was Trammelled in the best veepee tradition.

One might hope that NBC will now go on from here. The air will never again lack fresh talent. The air will be fresh, clean, buoyant—and so will be the executive offices. For, what more useful manner is there for utilization of a veepee than making a comedian out of him? And there's never a shortage of veepees.

DON GODDARD

With John McKnight, announcer
15 Mins.; Mon.-Sat., 12:30 p.m.
MANHATTAN SOAP CO.
WMCA, N. Y.
(Duane Jones)

After eight years on WEAF and several years on NBC, Don Goddard has gone over to the N. Y. indie, WMCA, to do a cross-the-board 15-minute gabfest at 12:30 p.m. It's to his credit that one of his bigtime sponsors, Manhattan Soap, immediately bought him for three days a week, Mon.-Wed.-Fri., leaving him open for sponsorship the rest of the time.

Goddard is an old hand at the game, and knows how to wrap up his show. Nathan Straus, WMCA prexy, had put him on even before the bankroller came along, wanting an experienced man to handle post-noon news that would combine world-wide stuff with material of local interest. Goddard does a good job at just that type of show.

On the opener (29) he ranged all the way from the international scene to purely local matters like a drive for New York charities, and held the thing together with expertness. His old fluff habit was apparent and may have been due to debut jitters. But he kept his intimate tone throughout, and was a decided asset—except when he did the middle commercial, and that is probably not his fault.

The rest of the commercials were handled by John McKnight who kept them neat and terse. *Cars.*

"YOUTH ROUNDTABLE"

30 Mins.; 10:30 a.m., Saturday
YMCA
WGY, Schenectady

The voice of American youth speaks intelligently, articulately and understandingly on the most important questions of the day via this splendid program. It is the best thing of its kind on the air hereabouts.

Mixed groups from Schenectady high schools participate, the roundtable personnel changing weekly. Officials of the local school system (which, under Dr. W. Howard Pillsbury, has, for years been acutely aware of and active in the use of radio to further education) and faculty members act as moderators. A recent experiment was the spotting of a girl in that role. Latter confined herself to guiding the voice traffic, doing well enough to indicate another trial, on a bit broader basis, which might be worthwhile.

The boys and girls, whose names suggest a true crosssection of the United States, start with prepared scripts and later turn ad lib. The second part is more convincing and interesting. There is some evidence of teacher direction in their points and slants, which is probably inevitable because of the weight of questions analyzed. Inclusion of simpler, less weighty topics, with which the bright kids have personal contacts and experience, would be advisable. *Jaco.*

"PIANO FOR SALE"

With Jessie Lee Fulton, Betty Jean Givens, Ben Morris, Carroll Freeman, Bob Duane; Ed Harvey, narrator
Producer: Hoyt Andrews
Writer: Ed Harvey
15 Mins., Fri., 9:45 p. m.
Sustaining
WKY, Okla. City

Oklahoma City's WKY is to be commended for its courage and originality, as well as its contribution to public service, in its new series on venereal disease. Tying up program with the city's drive to have citizens take blood tests, station has started a 12-week dramatic series of separate 15-minute narrations, dramatizing stories that point up the VD evil. Series opened Friday (19) with "Piano for Sale."

Program has narrator telling the story, interspersed with frequent short illustrative dramatizations Scripting is always in good taste story also being developed in matter-of-fact, realistic dialog. Opening program was story of a well-to-do couple with gifted son, a pianist, and the tragedy brought to the home when it was learned that the son was syphilitic, contracted from a high-living father and passed on through the unknowing mother

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"LET'S GO TO THE OPERA"

With Lawrence Tibbett, Marie Rogndahl, Thomas Scherman and orch; Frank Waldecker, announcer
Producer: Roger Bower
30 Mins., Sun., 7, p.m.
BOOK-OF-THE-MONTH CLUB
WOR, N. Y.
(Schwab, Beatty)

WOR's new summer series, featuring familiar opera airs and selections, sung in English by Met stars and rising talent, hits the spot. Familiar light classics have their invariable appeal, especially when selected and balanced as well as Sunday's (28) opener indicated. Series, however, will go better with fresh young voices rather than with singers just picked for their name.

Sunday's program featured such surefire numbers as Prelude to Act III of "Lohengrin" (for orchestra); Lawrence Tibbett, vet Met baritone, in the Toreador Song from "Carmen" (with chorus), "Evening Star" from "Tannhauser," Valentine's Air from "Faust," with a duet from "Rigoletto" with Marie Rogndahl. Latter, a charming coloratura with a light, pleasing voice, also added the Laughing Song from "Die Fledermaus." There were still flashes of the old Tibbett in the "Tannhauser" excerpt and the "Rigoletto" duet, but for the most part the baritone's voice sounded tired and worn. Orch, under Thomas Scherman's direction, sounded fine. *Bron.*

"ON THE SPOT"

With Ray Barrett
Producer: Jim Harvey
10 Mins., Mon., Wed., Fri., 12:45 p.m.
WEAF, N. Y.

Ray Barrett's 10-minute program, Mondays, Wednesdays and Fridays, 12:45 p.m., is a lively session of much merit. Roaming Manhattan for "man-on-the-spot" interviews, Barrett interrogates passers-by on an important topic of the day, using a different question each day as submitted by listeners. Interviews are recorded on the spot and broadcast same day from WEAF.

Barrett's handling of mike and questions makes the program, his light approach, his joshing with interviewees before popping the question, while at same time not kidding the importance of the topic at hand, having just the right approach and touch. Monday's (29) opener offered question whether OPA should be continued, and Barrett's queries elicited some intelligent, honest answers. Locale was Greenwich Village. Roar of street traffic, plainly heard, although an interesting background, was a little disconcerting and blurring. *Bron.*

"SINCLAIR QUIZ CLUB"

With Tom Moore; announcer, Harvey Cary
Producer-Director: Jack Peterson
Writer: Harry Lawrence
Music: Ford Canfield
30 Mins., Sat. (20); 9:45 p.m.
SINCLAIR REFINING
WBBM, Chicago
(Hixson-O'Donnell)

A show of this sort must necessarily be potluck, depending for appeal largely upon the sort of stooges or quizees picked out of the audience beforehand. Here, as always, pace and polish come from direction and the emcee.

Contestants are picked from the audience by lot, each answering five questions in five different categories. There's a five-spot for each correct answer, with an additional payoff gimmick at the end. Smart feature of this program is the fact that the contest twist becomes secondary in importance to the quickie interviews between Tom Moore and the contestants. Moore is so corny he's good, moving the show rapidly and relaxing gigglers. Earthy style draws fine response.

Program weakness as a quiz show lies in individual payoffs. Each contestant has a choice of easy question or a toughie. Latter pays five bucks for every one of the previous questions missed, while former just pays five bucks. If quizee has missed none, there's noticeable letdown since choice is too obvious. Otherwise, upward building of interest is okay.

Ford Canfield's [illegible] are good on the bridges and musical questions. Production throughout is fast and entertaining. *Tomm.*

Have you heard what they're saying about...

Day after day and week after week, WOR's great programs net critical applause from radio's sharpest critics, as well as top feature spots in the pages of America's national magazines.

Herewith some recent samples that please and profit our sponsors as much as they do the station itself.

—that power-full station at 1440 Broadway, in New York

WOR

MUTUAL

Educational Radio Can Boost Interest In Comm'l Shows, Sez WHCU Mgr.

Educational radio can be combined with commercial practices in such a way that one type of broadcasting bolsters listener interest for the other, with the result that a station could do strictly educational work and pay off at the same time. That was the opinion expressed last week by Michael Hanna, manager of WHCU, Ithaca, N. Y.

Hanna, in N. Y. to attend the 2nd district meeting of the NAB, pointed to the practices of his station which is owned by Cornell University but is run strictly as a commercial operation.

With FM radio promising a great influx of broadcasters devoted to educational work, Hanna pointed out, it's important to the industry to develop yardsticks whereby the two types of radio can be integrated.

"That's what we are trying to do," he declared. "We find that in a sense the educational programs act as promotion for our station, with the result that many of the same people who hear our educational shows tune in also to the sponsored programs.

"One thing we must do, however, and that is to have our listeners feel all the time that there is nothing non-professional or amateurish about our shows, educational or otherwise. That's why we do not use our station as an experimental laboratory for the university, although we are owned by it and closely tied to Cornell. We are not going to make guinea pigs out of our listeners.

"The university is contemplating the establishment of radio courses with credit to a degree. If good radio people are developed by the university, they can be of help to us and we to them. But we are a radio station, commercially operated, with a budget that must stand on its own, and we operate as a separate enterprise. In other words, ours is a radio station, and not a schoolroom.

"Far from selling educational programming short, we do shows that are strictly educational, beamed directly into classrooms not only in Ithaca but in our entire listening area. For instance, we have a nature show built primarily for children in Grades Four to Six; and we run a show called "Journey Behind the News" in which news is discussed in its relation to different locales throughout the world. Both these shows are run in close cooperation with the public school systems, and no effort is made to disguise the fact that they are educational. But it takes money to do programming of this kind. The news show distributes about 10,000 maps a year. Somebody has to pay for these maps. We pay directly, but the money of course comes from our profits from commercial broadcasting. That's a simple example of the combination of commercial and educational radio.

"On the other hand, this is what happens. Listeners to our educational shows have developed confidence in us. The result is that WHCU stands for dependable radio, as far as they are concerned—and that means, of course, increased listening to and confidence in our sponsored shows. One type of radio washes the hands of the others, if you will."

GRAY, DRAKE INTO WDGY

Minneapolis, April 30.

Twin Cities Broadcasting Corp., owner of WDGY, announced appointment of Gordon Gray as veepee and general manager and Melvin Drake as veepee and station manager.

Lew W. Avery, was announced as national sales rep by Charles T. Stuart, Corp. president.

MEL BLANC PACKAGE WITH EYE TO COLGATE

Sherman and Marquette agency has wrapped up a comedy package with music starring Mel Blanc, the Pedro on the agency's Judy Canova-Colgate show. Show was put on wax on the Coast over the weekend by Joe Rines and Sam Fuller. (Boys, incidentally, claim a 100% one-man audience Hooper on coast-to-coast telephone hookup when they played show via long distance to bossman Car Brown).

Colgate gets first crack at Blanc package; then to the open market.

KMBC, K.C., Packages 25th Anni Show For Clubs; Kudoes Rival

Kansas City, April 30.

The 25-year history of radio has been dramatized as a package presentation for local clubs and civic organizations by KMBC as part of the celebration for its 25th anniversary. First presentation was made before the Chamber of Commerce luncheon, April 25. The routine includes a talk by Karl Koerper, v.p. of Midland Broadcasting Co. (operators of KMBC), and musical backgrounds through the years by the Texas Rangers.

The script also gives due credit to KMBC's rival, WDAF, through Leo Fitzoatrick and the Kansas City Nighthawks, a program which is still in operation.

Material for the presentation has been gathered by E. P. T. Shurick, chief of public relations and advertising for KMBC, and is being compiled into a book soon to be published.

Cleveland—WHK has announced the appointment of three new executives: Jackson B. Maurer has been named public relations director; Philip R. Hrebert, assistant sales, and Jacob E. Hines, assistant program director in charge of continuity.

Trend to Partial Shuffle of Clear Channels Seen in Denny's Position

Washington, April 30.

Tip-off that FCC inclines toward at least a partial breakdown of the present clearchannel radio setup came from Acting Chairman Charles R. Denny here last Friday (26) with announcement of a procedure the Commission will follow if and when the clears are duplicated.

If it decides to let other stations climb aboard the clear channels, Denny said, FCC will provide a 60-day waiting period to let all applicants get their applications on file. This means that all the bids for operation on clears that were dismissed by FCC in January may be refiled, and will be considered on equal footing with new applications. Clear channel operators will be given another chance to suggest ways and means to improve service to radioless areas at the July session, when engineering maps showing present coverage will be introduced.

Denny's announcement followed appeals by spokesmen for college-owned radio stations—bulk of which share time with the biglime outlets on clears—for more power and more hours on the air. Majority of some 20 college stations are now limited to broadcasting between sunrise and sunset to protect the extended nighttime secondary service of the clears.

CBS' Ball

Meanwhile, according to observers here, CBS plainly "carried the ball" at last week's hearing, with a proposal strikingly similar to those expressed privately by several FCC members themselves.

The CBS position, presented by net prexy Frank Stanton, opposed any wholesale reshuffling of clear channel assignments now on the ground it would retard FM. Gearing the radio service of the future almost entirely to FM, Stanton detailed CBS plans for a 200-station FM net, already drawn up on paper, which he claimed would serve almost 90% of the U. S. population.

To supplement competitive FM network service, Stanton suggested licensing of a few superpower AM outlets—up to 1,000kw power—which would be located so as to program for the 10% of the population in the wide open spaces out of reach of metropolitan FM service.

Since operation of the superduper AM outlets would be unprofitable, Stanton suggested that FCC relax its ruling limiting one company to ownership of only six FM stations, and give a broadcaster more FM's on the condition he undertake to serve the uncovered areas with a high-cost AM outlet.

CBS said it would take on responsibility of two such stations, which might be located in northern Kentucky and eastern Colorado. Other nets could follow this same tack, Stanton said, and if necessary, a few of the present 50kw clears could be maintained to round out a full U. S. coverage.

Caldwell Burns

Columbia's proposal—dubbed an out-and-out "double-cross" by individual clear channel broadcasters—drew heavy fire from clear channel counsel Louis Caldwell. The bigtime outlets immediately demanded that CBS chief engineer Bill Lodge be recalled to testify in detail on the coverage of the CBS proposed FM network.

The clear channel broadcasters also are plugging for FCC to recall Stanton, for definite on-the-line assurances that CBS will underwrite operation of the superpower outlets, and its policy of taking on FM affiliates in areas reached by the AM stations.

FCC's concern that CBS would bypass FM affiliations in towns covered by the superpower stations was expressed by Commissioner Clifford J. Durr. Stanton said his net had not reached any decision on this particular point.

Stanton estimated that, if the commission's present FM policies remained unchanged, there would be 50% ownership of FM sets in the metropolitan areas inside of three years. Some 45,000,000 FM receivers would be on the market, according to his prediction, by year-end 1947. A 200-FM network might not become an economic reality for another 10 years, Stanton added. But he gave figures to show ample coverage rendered by 100 to 150-link competitive FM nets.

WINS Showdown Stalled, Compromise Is Readied

Washington, April 30.

At request of the parties, the FCC has postponed an oral argument—earlier slated for April 26—on the proposed sale of WINS, N. Y., from Hearst Radio, Inc., to the Crosley Radio Corp., now owned 100% by Aviation Corp. Companies asked for a 60-day extension and agreed to extend their sales contract, slated to die on May 14, in an effort to work out a deal that would win FCC approval.

Commission earlier this month nixed the WINS sale, with majority of the FCC members basing their opposition on a contract provision giving Hearst $400,000 worth of air time on WINS over a 10-year period.

Hearst is reported holding out for the time-trade arrangement, although AVCO would like to settle in cash or by some other means. Best guess here is that the parties will come up with a compromise proposal to limit the time-trade arrangement to terms of the WINS license period. This will bring the deal in line with several other such brokerage arrangements, such as the 99-year contract in effect at WMPS, Memphis. The WMPS contract dies automatically with the license of the station.

KAP MONAHAN'S SUSTAINER

Pittsburgh, April 30.

Kap Monahan, drama critic for the Press, will hit the airwaves next week as a commentator, reviewing the news with a humorous slant.

He's starting out with KQV on a sustaining basis, once weekly on Sundays at 2 o'clock for 15 minutes beginning May 5.

TED MACK
TAKES PLEASURE IN ANNOUNCING
THAT HE HAS ASSUMED THE EXCLUSIVE
PERSONAL MANAGEMENT OF ONE OF
RADIO'S FINEST MUSICAL DIRECTORS

JOHN GART
CONDUCTOR, COMPOSER, ARRANGER

THE CARRINGTON PLAYHOUSE
THE HARRY SAVOY SHOW
N. B. C. PLAYHOUSE OF FAVORITES
THE JOHN GART TRIO

FOUR EAST FIFTY-THIRD STREET
NEW YORK 22 • PLAZA 5-3285

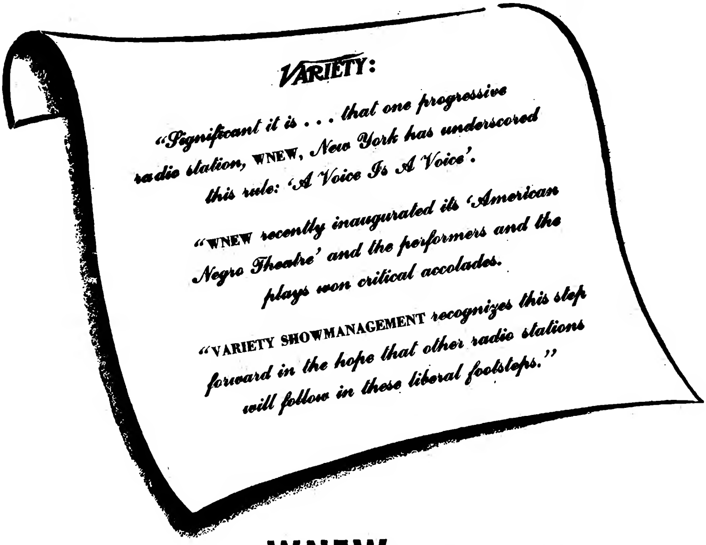
WNEW

Is Deeply Gratified That Its Program

"THE AMERICAN NEGRO THEATRE"

Has Achieved the Recognition of the 1945 VARIETY Award

For Promoting Racial Good Will And Understanding



VARIETY:

"Significant it is . . . that one progressive radio station, WNEW, *New York has underscored this rule: 'A Voice Is A Voice'.*

*"*WNEW *recently inaugurated its 'American Negro Theatre' and the performers and the plays won critical accolades.*

*"*VARIETY SHOWMANAGEMENT *recognizes this step forward in the hope that other radio stations will follow in these liberal footsteps."*

WNEW, **one of two stations in all America to be so commended, joins with VARIETY in the hope that others "will follow in these liberal footsteps."**

"THE AMERICAN NEGRO THEATRE"

Is presented every Sunday, 5:00-5:30 p.m.

WNEW 1130 ON YOUR DIAL

SERVING NEW YORK AND NEW JERSEY TWENTY-FOUR HOURS A DAY

French Radio Seeking Exchange With U.S. on Ideas, Programs in Amity Move

In a move to strengthen French-American relations, Robert Lange, director of the North American Service of Radiodiffusion Francaise, is negotiating with network and indie executives for an exchange of programs between American broadcasters and the state-owned French radio. Lange, recently arrived from Paris, has already contacted the heads of all the major chains with his proposition and, while no deal has as yet been set, he has met a favorable reaction.

At present a number of news shows and special events are being beamed to France under auspices of the U. S. State Dept. with the French shortwaving a list of programs designed for this country. Lange's plan is to extend this activity to the interchange of program ideas between the two nations with the best of France's air shows being translated and adapted for rebroadcast here and France doing likewise with American programs.

Lange is interested in getting rebroadcast rights to American musical, comedy and dramatic shows, and special events programs devoted to American history, especially to states like Louisiana and Vermont where French is still spoken. The arrangement with American broadcasters would imply no difficulties with union officials since only program ideas would be exchanged with native personnel being used exclusively on both sides of the ocean.

Pointing out the reason for total state ownership of the French airwaves since the liberation, Lange said it was caused by the widespread destruction of transmitters during the war and the fact that maintenance of a national hookup depended upon the planned use of available privately-owned broadcast equipment. The French radio is now operated under the jurisdiction of the Ministry of Information with semi-autonomy in running the network given to a sub-bureau of professional radio technicians and producers. A tax of 300 francs a year (about $2.50) is levied on the country's 5,000,000 receiving set owners.

San Antonio—New 15-minute program containing news effecting veteran and man in service will make up format of new show to debut this Sunday (5) over KABC. Program will be sponsored by Sol Frank Co.

Rintoul, Yocum, Franco Head Firm Bidding For New Station in Albany

Albany, April 30.

Stephen Rintoul, Trel Yocum, and Carlos Franco are among the principal stockholders and officers of a new firm chartered here as an applicant for a new Albany radio station.

Firm is Champlain Valley Broadcasting Corp., which is seeking a license from the FCC to operate a 10,000-watt station, with unlimited time, on 850kc.

Rintoul, formerly owner of WSRR (now WSTC), Stamford, is prexy-treasurer of the new outfit. Yocum is veepee; he is former executive veepee for the Compton agency, and is now chairman of the board of Ridgway, Ferry & Yocum agency. Franco, manager of station relations for Young & Rubicam, is named as Lake Champlain's secretary.

Four companies, Albany, Fort Orange, Van Curler and Patroon, are shooting for the 1540kc. wavelength held since 1931 by WOKO. The latter is operating under a temporary license, pending U. S. Supreme court review of the PCC order refusing a renewal on the ground that WOKO allegedly concealed a 26% common stock interest held by Sam Pickard and Mrs. Pickard.

WLIB'S 24-HR. WRAPUP OF FOOD CAVALCADE

WLIB, N. Y., has lined up a list of top personalities for "Lest Millions Die," all-day food appeal to be broadcast Sunday (5). Throughout the day, beginning with the morning sign-on, all programs will be aimed at presenting listeners with a picture of the world's food crisis and an outline of the part America must play in order to feed Europe and Asia.

Among those who will make the pitch to conserve and ship food overseas are F. H. LaGuardia, James A. Farley, Gertrude Lawrence, Oscar Lange, Ralph Bellamy, Charles Poletti, Ruth Hussey, Dr. Earl F. Adams, Sidar J. J. Singh, Noel Toy, Carlton Young, Helen Gahagan Douglas, Jackson Leighter and others.

Appeals made over WLIB will be transcribed and flown to the Coast for airing over KYA, San Francisco, and KLAC, Los Angeles.

CKNW's Public Service

New Westminster, B. C., April 30.

CKNW, here, has just completed a noteworthy public service, in a drive to buy complete clothing outfits for 1,000 children in 10 orphanages on Vancouver Island and the mainland.

Station, in existence less than two years, also raised enough funds to provide kids with playground equipment, and radio sets and loud speakers for their buildings.

B'casters Offered Coast Pix Houses In Studio Snarl

Hollywood, April 30.

Dearth of radio studio space has hypoed Music Hall theatres into offering their Hawaii and Marcal houses for part time use for audience programs. Ad agency inquiries into availability and facilities has further encouraged Al Galston and Jay Sutton, operators, who decided this week to make serious pitch to industry.

Houses would be made available to radio shows on the off hours prior to noon opening and after regular closing. Interested persons have reportedly commented favorably on physical convenience to center of radio activities (Hollywood and Vine). They are also said to be impressed favorably with acoustics and "warmth" of the houses in comparison to "chilly" typical studios.

Hawaii was for a time origination point for "Queen For a Day" program. That planted germ with the exhibitors who now see a lucrative side line in the added avenue.

UAW-CIO Attacks WKRC's License

Washington, April 30.

The United Automobile Workers (CIO) renewed efforts at FCC last week to have station WKRC, Cincinnati, yanked off the air for alleged "acts of censorship" in violation of the Communications Act.

At issue is station's cancellation of a Dec. 2 broadcast, entitled "Rights of Labor," one of a series of shows originally contracted for by the Cincinnati Industrial Council under the auspices of the city's Catholic Archdiocese.

Union first complained to FCC last January, but commission has not taken any formal action on that complaint. The WKRC time cancellation followed shortly after outbreak of the UAW's strike at General Motors.

The latest UAW petition, calling for FCC to turn down a license renewal to the station, declares: "The action of station WKRC, in censoring this program and penalizing the Archdiocese of the Catholic Church, constitutes a restraint upon freedom of speech, exceeds the power and authority of station management, and constitutes a violation of the Communications Act."

According to the union, the station falls short on several other counts. The UAW claims that WKRC has given insufficient time to programs on controversial issues, has carried too few sustainers, fails to make use of local talent, and is guilty of over-commercialization.

The station is owned and operated by Hulbert Taft, son of Republican Sen. Robert Taft.

Mutual Gives Glamor Show Coast Net Test, Sees 'Find' in Setup

Mutual is now testing on the Coast a new show with several unusual angles, pinning high hopes on it. Show, titled "Lady Be Beautiful," is a glamor program giving women inside authoritative info on making themselves more attractive.

Five-day-a-weeker has Max Factor discussing makeup on Mondays; Renee, RKO expert, on fashions Tuesdays; Josefy, hat designer, Wednesdays; Helen Rogers, RKO hair expert, Thursdays; and Dr. Davis, psychologist, Fridays. Show, set up in February by Phillips Carlin, Mutual's veepee in charge of programs, was put on Don Lee network for four weeks' trial, with full Mutual use planned if okay.

Program would be first glamor show to come out of Hollywood, according to Carlin, who says audience response on test shows has been fine. Carlin also thinks he has a find in the emcee, Ben Alexander. Show, now on at 11:30 A.M., Coast time, would likely be carried at 3:30 P.M., across-the-board on the full net.

...it's not what we THINK,

but what we KNOW...

about RURAL LISTENING!

You can't "guess" when it comes to rural audiences. You can't "think" the farmer and his family like this or that program. You have to **know**!

And the fact that WLW **does** know is demonstrated by the 1945 Variety award to WLW for "Contributing To The Nation's Breadbasket."

For years, WLW has intensively studied rural listening in the great 4-state market that is WLW-land.

1. **Six Years Ago** the WLW Cost Allocation Study provided, among other things, the first sound estimate of the extent and nature of rural listening.
2. **Three Years Ago** WLW underwrote the first rural coincidental telephone survey ever made by C. E. Hooper, Inc.
3. **Last Year** The Nation's Station, continuing to pioneer, became the first radio station to subscribe to the Nielsen Radio Index, for factual measurement of **all** listening . . . rural as well as metropolitan.
4. **This Year** another yardstick is in use—a consumer panel of 3000 radio homes, properly stratified, called The People's Advisory Council.

These various studies and services have guided us through the years in our programming for the audience beyond the city limits. We have found out when they listen to WLW, and to what extent.

Result: A biggar, more loyal rural audience...an audience overwhelmingly satisfied because it is intelligently served.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Anson Wins KFWB Jock Post Vacated By Jarvis in Typical H'wood Audition

Hollywood, April 30.

Nationwide contest for new disc jockey to pilot KFWB's three and a half hour waxparade, recently vacated by Al Jarvis, was ended April 24 with naming of Bill Anson, of WBKB, Chicago. Newcomer, expected to assume job in from two to four weeks after serving notice on present employers, was voted in by 150-odd ad agency, press and other persons who listened to live pipings-in of seven contestants at special dinner-audition at Ambassador hotel, with Bob Alda, Warner player, m.c.'ing.

No name has yet been selected for show nor time of starting. Originally pegged "Make Believe Ballroom" under Jarvis, it has been nameless for five weeks, following Jarvis' shift to KLAC on million dollar deal. Trade observers think KFWB lost good bet in letting period drift with varied jockeys for so long and should have seized upon a switch immediately. Oft-postponed suit, now scheduled for May 6, in which Jarvis seeks to restrain Warner station from use of "ballroom" or similar titling, may decide.

Smith, Bull and McCreery agency handled entire deal for Warners. They will also direct the follow-up promotion campaign which has been budgeted at $50,000, and will include car cards, billboards, trades and dailies, theatre trailers, etc., to rebuild 13-year old period.

Field was kept anonymous but names of most became generally known in the trade. Deal started with estimated dozen or more and was boiled to seven, who were wired in for 10 minutes apiece. Stunt, some observers thought, was a good idea to sustain interest but was hardly proper yardstick for any involved. All contestants were under option while participating.

Winner gets guaranteed minimum of $250 weekly, plus talent fees, spot biz percentages, etc., which may up possible take to exceed $1,000 weekly. And from here on out, winner will be in a goldfish bowl, carefully observed as a "furriner" by locals still pondering the many facets to what was biggest indie station event in this area in some time.

Tosses Up Sure Grand a Wk.

Chicago, April 30.

One of Chi's top platter jocks, Bill Anson, is tossing up five local strips which netted him in the neighborhood of $1,000 a week, to move into the KFWB Al Jarvis disc spot, starting in two weeks. Anson stipulated in his "entry" that the outlet would have to provide housing for his wife, their child and the child's nurse, as well as himself.

In Chicago, Anson had a telephone quiz show on WGN as well as "Words and Rhythms" under Chi Tribune sponsorship on the same outlet. The three other segments were on WIND indie, with a quarter-hour for Atlas Prager beer, two 15-minute strips weekly and five half-hours Sundays for the Cook County automobile distribs. Anson also had a 20-minute television quiz show, "Telequizicalls" on a once-a-week basis under Commonwealth Edison sponsorship, over WBKB.

Meanwhile Jarvis has moved over to KCAL under a contract reported to provide $1,600,000 for seven years, which should be something of a record for a disc hopper.

Twin City Hookup For U. of Minn. Ceremonies

Minneapolis, April 30.

Inauguration of Dr. James L. Morrill as prexy of Univ. of Minnesota was given radio coverage which many agreed did credit to the industry.

Five Twin City commercial stations at various times carried coverage of educational conference preceding the inauguration, and of inaugural address, at one time using an inter-station hookup unprecedented here. KUOM fed WTCN, which relayed to WCCO, which in turn relayed to WLOL and WDGY, all cutting transcriptions of inaugural address, an important educational event.

KSTP cancelled three commercial programs and part of another to carry the entire address, while other stations, working from advance scripts, carried transcribed portions.

AFRS-Ft. Knox Station Set to Serve Hospitals

Louisville, April 30.

Regional hospital at Ft. Knox, 30 miles from Louisville and a permanent Army post, is to have a new radio station, a division of the Armed Forces Radio Service network, with wide radio connections to provide information and entertainment to GI's at Army hospitals.

Applicants for positions as station manager, three announcer-writers, a chief engineer and an assistant engineer were interviewed Thursday (25).

Chi Reps in New Deal For Filipino Outlets

Chicago, April 30.

John Blair Co., radio reps, is currently dickering with the major nets on programming for its newly pacted Philippine stations. Agreement with one of the skeins is expected to come through shortly, under which the island network will receive the mainland web programs on platters, via air express. Shortwaving of programs, originally considered, was discarded as impractical.

Although it is hoped that the Manila station, WOPI, will begin airing by July 4, actual operation is expected to take longer. Other stations are in Cebu, Davao, Zamboanga, Iloilo and Tacoblan. According to Blair execs, all the stations are 250-watters.

Domestically, the outfit has added WLOL, Minneapolis, to its string.

FCC 'Blackmails' Radio, Projects Government 'Propaganda'—Chi Trib

WJW Juve Show to Help Drive Vs. Delinquency

Cleveland, April 30.

Before a large luncheon gathering, WJW announced it will sponsor "Junior Olympics" in the Greater Cleveland area.

This effort to combat juvenile delinquency will seek to promote playground contests and games in an effort to get the kids off the streets, to turn idle hands and minds into channels of sports.

Bill O'Neil, WJW president, has been promised the support of the city Board of Education and from the editor of the Press, Louis B. Seltzer.

Chicago, April 30.

Col. McCormick swung the FCC at the administration's head Wednesday (24), in a full column editorial, titled "Censorship Through Blackmail," in his Chicago Tribune. Owner of WGN, Mutual's outlet here, and stockholder in the web, McCormick accused the commission of making radio an administration propaganda tool through the "complex and self-conflicting" standards by which it governs the issuance of licenses.

The editorial declared: "One has only to listen to the radio through a 24-hour span to discover to what a large extent it has been made a vehicle for administration propaganda and slanderous attacks upon ad-

(Continued on page 44)

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WSSV
WSTP
WSTV
WSYB
WTAL
WTCM
WTMC
WTSP
WWSR

300 stations —and still growing*

Listen to the new Mutual programs over your neighborly MBS station. Increasing recognition of our progress comes from radio artists and station men; from advertisers and their agencies; and from listeners themselves. The combination of *better programs* plus *expanded facilities* is the solid base on which we are building this network.

**300th station, WKRZ, Oil City, Pa., added April 27, 1946*

MUTUAL
BROADCASTING SYSTEM
WORLD'S LARGEST NETWORK

From the Production Centres

IN NEW YORK CITY . . .

Top beauty-brain trust of the radio roundtable season was the "Leave It to the Girls" contrib at last Thursday's (25) Radio Execs Club-NAB luncheon at Hotel Roosevelt, with Paula Stone, Anita Colby, Maggi McNellis, et al., combo pitching it at Henry Morgan....Martha Scott has been signed for Carrington Playhouse May 9 and Helen Hayes May 16 in line with Mutual's new policy to hypo interest in shows with guestars....Jack Barry emceeing a new man-on-the-street program for WOR Saturdays at 5:30.... Milton Cross signed with Musicraft for a series of children's albums.... Kaye Sullivan of CBS promotion dept. resigning May 1 to join newly-formed O'Brien and Dorrance (ex-CBSers) promotion service office. She moves in as account exec and asst. copy chief....Gene Kelly will do his first guest shot since his discharge from the Navy, June 6, on "Suspense" ....Bobby Sanford, of MCA radio dept., bought a farm in Orange county, N. Y.

Mary Patton, just back from vacation in Minnesota, takes over "Joyce Jordan" role for next two weeks, during vacation absence of Betty Winkler ....Alec Templeton and Harry Babbitt, ex-Kay Kyser vocalist, set for Carnation Milk May 20....Narrator Bess Johnson and organist Hank Sylvern, only regulars on "True Confessions" program, were inadvertently omitted from credits in VARIETY's review of the show last week. So, at Thursday's (25) rehearsal, when director Bill Sweets threw cues at them, duo refused to answer, on ground they didn't "belong"....NBC's Clarence L. Menser to receive doctor of letters degree from Heidelberg College, Tiffin, O., June 3....George Wettling, Paul Whiteman drummer on ABC programs, flew to New Orleans last Sunday to play for National Jazz Foundation concert with Eddie Condon.

The Larry Hammond-Millard Faught "Care and Feeding of Executives" tome being turned into a text for business administration courses in colleges...."Break the Bank" bought by Bristol-Myers as summer replacement for Alan Young show on ABC....Norman Barasch, brother of Lou Barasch, United Artists trade press contact, teaming with Joe Stein as writers on Hildegarde show to replace Lou Meltzer, who's gone over to the Fred Allen program....Ernest Lehman's recent Collier's short short, "Greater Love Hath No Man," will be mike-dramatized via Cresta Blanca "This Is My Best" stanza on May 21....Nelson A. Rockefeller will be host to reps of local and independent stations at a luncheon next Tuesday (7) at Biltmore hotel. He will discuss the organization of the Community Committee of New York on behalf of the United Jewish Appeal.

Sixteen ABC execs, eight from N. Y. and the others representing affiliates throughout the country, are holding a two-day station advisory council meeting, beginning Thurs. (2) at St. Catherine's Island, Ga. Isle is the home of ABC board chairman Ed Noble....So large is the N. Y. emigration to Columbus this year that radioites say 1946 will be known as the Year of the Great Hegira....Mutual now plugging itself on the air as the "world's largest network," what with its 300 affiliates.

IN HOLLYWOOD . . .

Bud Ernst lost 51 pounds producing "Queen For a Day" so the doc ordered him to take a long rest. He's six foot-four but the deficit is showing in the wrong places. Jim Morgan takes over until Ernest recovers some of the lost poundage....There must be picture deals cooking for Jack Smith or why would the agency sound out KNX on studio space....Betty Rhodes, original Television Girl and now vocalizing on "Meet Me at Parky's," gets a star buildup by RCA-Victor as its No. 1 femme singer to replace Dinah Shore, who moved over to Columbia....Rudy Vallee is packaging his own 15-minute strip called "So You Want to Be a Star?" He'll narrate and guide the youngsters along the royal road to stardom. It's a summer deal for ABC or Mutual....Al Kabaker doubling over from his operation of the Dancer, Sample & Fitzgerald Hollywood office to represent radio writers for William Morris....Sheila Graham, syndicate columnist, replaced Lois January on Rayve shampoo program over Don Lee ....Joe Rines waxed half-hour show built around Mel Blanc, who could take most of the parts himself. It's situash comedy piece tagged "Laugh and Let Laugh"....Brewster Morgan around in pursuit of his duties with Campton as director of program development.

Walter Craig installed Ted Steele as v.p. in charge of Coast radio for Benton & Bowles. Al Kaye continues as director of Coast radio for the agency....Carlton Alsop will take time out from his production duties at Metro to direct Don Ameche in the new Procter & Gamble series replacing Rudy Vallee. Holding over from the Vallee opus will be Pinky Lee, comic....Gil Ralston wound up two weeks of intensive parleying with Jim Wright on P&G biz and hiked home to Cincy....Irna Phillips back in town and this time to stay....Les Gottlieb getting wised up on program development by Tom Lewis and his production crew at Young & Rubicam ....Larry White and Al Levy in from New York bent on wrapping up packages....Zeke Manners in an outdoor opus called "Hitching Post" was put on wax by Bert Praeger....Arch Oboler slapped down the report given out by an agent that he'll direct an audition of "Lights Out," with Boris Karloff for Biow. As far as he's concerned the light went out for good when he shelved it. Both Niles Trammell and Milton Biow agreed it's not a healthy program for the network or a sponsor....Ronald Colman will do "If I Were King" on Academy Award Theatre May 11....Ed Gardner was snapped up for a sixth season by Bristol-Myers....Don Lee was all set to televise the Ike Williams-Enrique Bolanos title scrap when managers of the fighters demanded some scratch. It was no go, so the 300 or so set owners in southern California will have to do without it.... Andy Russell reported to be in line for the singing berth on Hit Parade. Offered was Dennis Day, but his asking price was too high so he wasn't sold American.

IN CHICAGO . . .

Herb Futran, Radio Writers Guild head here and scripter for "Woman in White," in Passavant hospital recovering from operation and soon to be released....Ed Horstman, top engineer in ABC central division, awarded certificate of appreciation by Army 6th Service Command, for work as civilian radio liaison engineer, in which capacity he set up air-raid warning system for this area....John Pearson, radio reps, have added three new California outlets to their string: KPRO, San Bernardino and Riverside 1000-watter; KROP, Brawley and El Centro 1000-watter; and KREO, Indio and Palm Springs 250-watter, all of them ABC stations....Ade Hult, Mutual's midwest veepee back from New York biz trip and home to bed with bad sinus infection....Carl Oswald, MBS New York publicity, in Chi with Morton Downey for the Drake hotel Coca-Cola convention....Mutual's Rock Island outlet, WHBF, added Carl Straub as farm service director, after serving similar post at KORN, Fremont, Neb., KDRO, Sedalia, Mo., and KSRO, Santa Rosa, Cal...."Tennesee Jim" Leake, hillbilly comedian, signed by WBBM as staff artist....Ed Borroff and Jim Stirton, local ABC toppers, back from trips to New York and Minneapolis, respectively.... Ralph Howard Peterson, NBC Chicago news commentator representing the web at the Bikini A-Bomb tests leaving from San Francisco May 8, with Clifton Utley substituting during his absence.

Jim Gray, WAIT chief announcer, weighing offer to move to new Hawaiian station in same capacity....Elliott Robertson, NBC central division production director heading to Mexico and Central America for vacation....Dee Mower, MBS midwestern sales manager, back home after extended biz junket to Cincinnati and Detroit....Harvey Cary, WBBM staff announcer, off to vacation at his Iowa home....Nazarene Gentile resigning from NBC sales promotion here for west coast move, replaced by Barbara Albright....WBBM announcers, George Watson and Art Mercier, to Land-O'Lakes with group of station and agency people for fishing weekend and back without much success....WMAQ has taken over the Ziv e.t. "Easy Aces" show which moved from WGN and was replaced by North Central's "Joe Palooka."

Chi Trib

Continued from page 43

ministration critics, and in what small measure it affords those critics a chance to present the opposite side of the story to the American people."

Pointed out was the kick that, although the FCC cannot censor program material, it can refuse to license stations on the basis of program standards, and all this without threat of legal redress. McCormick right-hooked the commission itself with: "Radio broadcasters may succeed or fail according to their own methods. They are almost certain to fail if they are coerced into operating under other people's methods, especially those prescribed by people not skillful enough to engage in the business themselves."

Edict concluded with: "Broadcasting will have to suffer . . . as newspapers suffered to establish freedom of the press. Eventually that freedom must take the form of an ownership as nearly absolute as the ownership of a hotel or theatre. . . . This, of course, is on the assumption that radio broadcasting is to be developed as the Communications Act intended it to be, a vehicle for communication of public information and entertainment, free from Government censorship and not, as the Communications Commission has been trying to make it, a propaganda institution for the political party in power."

HARRY BUTCHER GETS OKAY

Washington, April 30.

Harry C. Butcher, former CBS vice-prexy and more recently an aide to Gen. Dwight D. Eisenhower, yesterday (Monday) won a construction permit from the FCC for a standard broadcast station at Santa Barbara, Calif.

Outlet will be a 250-watter, unlimited time, on 1340 kc.

WHB Promotion Piece on Stands

Kansas City, April 30.

"Swing," the WHB promotion digest which began as a contact piece for mailing to agencies, makes a bid for its heaviest newsstand sale with the May issue, running over 8,000 copies.

Of the pocket-sized, digest format, "Swing" is setting the pitch for all WHB publicity, in local ads, on station plugs, and in tradepapers. Originally intended for a controlled circulation list, including the station's friends, agencies and advertisers, a circulation of less than 5,000 was planned on inauguration of the mag 17 months ago.

BMI Pin Up SHEET

Hit Tunes for May
(On Transcriptions)

A STORY BOOK ROMANCE (Block)
STANDARD—Hal McIntyre
PIN UP—Enoch Light
ASSOCIATED—Galli Sisters
THESAURUS—Novatime Trio
" George Wright
LANG-WORTH—Chuck Foster
MacGREGOR—Music A La Carter

ALL THE CATS JOIN IN (Regent)
THESAURUS—Jumpin' Jacks
LANG-WORTH—Frankie Carle

ATLANTA, G. A. (Stevens)
THESAURUS—Jumpin' Jacks
LANG-WORTH—Chuck Foster
MacGREGOR—Music A La Carter
STANDARD—Leighton Noble
ASSOCIATED—Galli Sisters

BLUE CHAMPAGNE (Encore)
ASSOCIATED—Richard Himber
STANDARD—Freddy Martin
THESAURUS—Vincent Lopez
" George Wright

I DON'T KNOW ENOUGH ABOUT YOU (Campbell-Porgie)
LANG-WORTH—The Four Knights
PIN UP—Enoch Light
WORLD—Charlie Spivak
THESAURUS—Novatime Trio
" Music of Manhattan
STANDARD—Leighton Noble

LAUGHING ON THE OUTSIDE (B M I)
STANDARD—The Californians
" Pat Kay, Les Paul Trio
MacGREGOR—Don Swan
" Jimmy Greer
LANG-WORTH—Tommy Tucker
WORLD—Les Brown
THESAURUS—Vincent Lopez
ASSOCIATED—Richard Himber
PIN UP—Enoch Light

MOON OVER BROOKLYN (London)
WORLD—Guy Lombardo
PIN UP—Enoch Light

SO IT GOES (Marks)
MacGREGOR—Red Nichols
LANGWORTH—D'Artega
PIN UP—Enoch Light

(Ah, Yes) THERE'S GOOD BLUES TONIGHT (Embassy)
THESAURUS—Jumpin' Jacks
MacGREGOR—Music A La Carter
" Lou Bush Orch.
PIN UP—Enoch Light
WORLD—Les Brown

WHAT A DEAL (Vanguard)
STANDARD—The Californians
" Les Paul
THESAURUS—Novatime Trio
MacGREGOR—Don Swan
LANG-WORTH—Frankie Carle

WITHOUT YOU (TRES PALABRAS) (Peer)
THESAURUS—Music of Manhattan
PIN UP—Enoch Light
MacGREGOR—Aaron Gonzales
LANG-WORTH—D'Artega
ASSOCIATED—Victoria Cordova
STANDARD—Carlos Molina

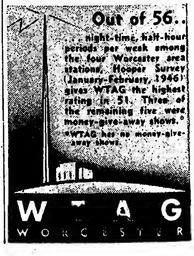
B M I HIT TUNES
ARE AVAILABLE, TOO,
ON MAJOR PHONOGRAPH RECORDS

BMI
BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N. Y.
New York • Chicago • Hollywood

JOAN EDWARDS
CURRENTLY APPEARING AT
THE WEDGWOOD ROOM OF THE
WALDORF-ASTORIA

"Joan Edwards sings, plays piano and convulses with her comedy ditties, to bring us one of the best night club acts in years."
GENE KNIGHT,
New York Journal-American.

ONE OF AMERICA'S
OUTSTANDING MEN
OF MUSIC
HARRY
SOSNIK
CONDUCTOR COMPOSER
ARRANGER
LATEST SONG HIT
"YOU STOLE MY HEART"
PUBLISHED BY HARMS, INC.



Out of 56..
... night-time, half-hour periods per week among the four Worcester area stations, Hooper Survey (January-February, 1946) gives WTAG the highest rating in 51. Three of the remaining five were money-give-away shows.*
*WTAG has no money-give-away shows.
WTAG
WORCESTER

FIVE-MINUTE NEWS PROGRAMS...
EVERY HOUR ON THE HALF-HOUR FOR
THOUSANDS OF LISTENERS TUNED TO WHDH

Effective Monday, April 29, WHDH takes the lead in NEWS Service in New England. Every hour on the half-hour, from sign on to sign off, WHDH spots a five-minute news period! Twenty-one news programs every twenty-four hours!

Full facilities of the great Boston Herald-Traveler, New England's leading newspapers, in cooperation with a complete WHDH news writing and reporting staff provide the most comprehensive news coverage of any New England station.

Place your sales message where it reaches wide-awake listeners. Buy time *now* while select spots are available. Plenty of power — 5,000 watts — and a clear channel at 850 — to bring your message to alert New Englanders.

An extensive promotional campaign now under way will create thousands of new listeners — a big bonus for wide-awake advertisers.

This is the first of WHDH innovations which will make it a "must" station. Buy NOW, to get the most favorable time spots on WHDH.

WHDH

BOSTON

5,000 watts at 850 on the dial

REPRESENTED NATIONALLY BY ADAM J. YOUNG, JR., INC.

Radio Reviews

Continued from page 38

Moral was stated plainly, pointing out the vital importance of everyone taking a blood test every six months.

Series being so good a public service function for a small indie station, perhaps it's a little captious to comment on the obvious quality of script and performances. Writing could have been more exciting, and the acting a little less stodgy. Otherwise series merits much praise. Production was simple and satisfactory.

SHRINERS' BENEFIT FOR CRIPPLED CHILDREN
With King Cole Trio, Roy Rogers, Bob Hope, Spike Jones orch, Dinah Shore, Tom Harmon, City Slickers, Don Wilson, Harry Von Zell, announcers
Producer: Vic Knight
30 Mins.; 8:30 p.m. Saturday (27)
WJZ-ABC, N. Y.

Some of radio's top performers combined in a pleasing melange of high-jinks for sweet charity's sake on Saturday night (27). Sparking a benefit show which aimed at publicizing the Shriners' cash efforts in aid of crippled children, the artists did nobly in keeping the listeners interested despite interjected tributes to the Shriners' laudable efforts.

Mixture of music, comics, tomfoolery and straight talking homage had enough of everything to get the point across without audience ennui. Show started socko with a duet sung by announcers Don Wilson and Harry Von Zell. From then on in, things kept moving. Bob Hope, as always, had the audience with him before he started. Hope cracked smartly and to the point though, once in a while, the studioites got in his way with prolonged yakking and clapping.

King Cole Trio did nicely with an off-in-a-minor key summation of "Paper Moon." The sweet rendition sliding off sharply to raffish sound effects plus clanking and howling, a Spike Jones specialty, was done up brown in "Laura." Dinah Shore, sans voice (she's been indisposed several weeks) did a tidy bit of two-fingered maneuvers on the piano. Tommy Harmon was sincere and pleasing in a straight thank-you to the Shriners for their work.

Follow-up Comment

Tommy Riggs, out of the service and with none of his ventriloquistic skill lost, came back for his network warm-up last week (26) as guestar on the Ginny Simms show. Slated as the summer replacement for the show when Miss Simms starts her seasonal hiatus, following this week's stanza (3), Riggs got himself set with the program's habitual listeners for a run that ought to satisfy everyone all the way around.

Riggs handled his dummy, "Betty Lou," in the usual manner, making of her an impish brat but likeable. Which is probably the only way to do that type of act. Of course, he'll have a tougher time keeping the entire half-hour going than he did with the two short spots allotted to him on Miss Simms' show. But Riggs did get off to a good start.

Kate Smith, like Tennyson's brook, goes on forever. Signalizing completion of 15 consecutive years on CBS with Friday's (26) program, the singer ran through nostalgic program in typical sentimental style, eminently demonstrating why she retains her durable hold on her large public. With voice as fresh, musical and appealing as ever, Miss Smith reprised a few of the many song hits over the years, from her theme song, "When the Moon Comes Over the Mountain," and "I Surrender Dear" on her 1931 opening program, to her avowed favorite, "God Bless America." Byplay between singer and her mentor, Ted Collins, was simple and ingratiating, to add to the personal touch.

Squibb's "Academy Award" show on CBS brought Walt Disney's "Snow White and the Seven Dwarfs" to the air last Saturday night (27), and the choice was a happy one. The half-hour resolved itself into a stanza of lovely charm, beautiful music and excellent acting that did great credit to the producers of the air version of this famous fairy tale.

Nearly all of the characters made famous in the Disney Technicolor film, as well as most of the songs popularized by the picture, were encompassed in the skillfully woven radio adaptation by Frank Wilson. Dee Engelbach gave the show top direction, and Leith Stevens handled the music with a know-how that made solid beauty out of flimsy fantasy.

Phil Hanna, replacing Felix Knight on the "Sunday Party" Hires show, maintains the good musical quality of the show. His vocaling is on par with other participants, and he makes a nice impression with his lightweight gab. He set his characterization as a very proper young man on his initial airing (28) to provide a touch of comedy to this show which doesn't have a full-time member of the staff to perform that chore. Louise Carlyle and the Phil Davis orch and chorus, the other musical components in the show, gave good accounts of themselves.

CBS Claims Lead in Drive On Bigotry Via Serials

Editor, VARIETY:

In the Followup Comments April 24, the review of a juvenile serial says that this serial ". . . making the dangerous (from the entertainment point of view) experiment of adding to its escapist-adventure formula the normally-heavy burden of a message, has made the segue successfully, and earned itself a rackful of encomiums. Perhaps the first daytime strip to add such guts to its program, 'Superman' has now embarked on real adventure—combating bigotry and intolerance."

It is difficult, I realize, for you and your reviewers to cover all shows and their subject matter. May I therefore rise to move that the "perhaps" in the above paragraph be struck out? CBS' serials "The Sparrow and the Hawk" and "Cimarron Tavern" have since last summer dealt with the subjects of bigotry and intolerance, with their respective heroes combating these in several of the sequences.

First Larry Menkin, and later Charles Gussman, in "The Sparrow and the Hawk" have dealt with the evils of racial intolerance in story sequences. Felix Holt, who writes "Cimarron Tavern," though writing a bangup Western, has drawn clear parallels between our own government's shameful treatment of the plains Indians, a minority, in the post-Civil War days. Earlier than this, last summer in fact, he dealt with religious intolerance.

Charles S. Monroe,
Division of Program Writing, CBS.

D'Artega & Hinchliffe Wax Couple of Packages

With D'Artega and his All-Girl Orchestra back from two years overseas entertaining troops, the bandleader has organized his own packaging outfit, D'Artega and Hinchliffe Productions. Two half-hour shows are already waxed, and being offered to agencies.

One is "Rendezvous With Romance," featuring the femme orch. The other is "Finger of Fantasy," mystery thriller with music, featuring D'Artega and an all-male combination. Another D'Artega musical, "Victory Villa," auditions May 1 for a cigaret sponsor. Bess Myerson, "Miss America 1945," is spotlight in "Rendezvous" and "Villa."

A fourth D'Artega show, "Follow The Band," is being offered by Raymond Knight Productions.

Transcription Reviews

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courses in Army and Navy posts throughout the country during the war.

Joel Sayre dialog plays the part of "Joe Bishop," the eager-to-learn Spanish friend of Pedro Domecq's Orthodox educators will probably squirm over their approach. Their dialog is "painless pedagoguery."

They also make a pitch about "cultural, social and business reasons for learning foreign languages," tying in with the Good Neighbor policy; have a lot of fun humming and whistling tunes with Spanish titles, a la "Paloma," "El Rancho Grande," "La Cucaracha," etc.; and are generally easy on the ears, both sounding like seasoned radioites and staying away from any hint of pedantry. Duncan Pirnie is okay as announcer.

Sayre, together with Ivor Armstrong Richards, Harvard semanticist and author of "Basic English," has without any question put an awful lot of effort into boiling the course down to a working vocabulary of 850 basic Spanish words. It's literate, non-stuffy, but, to get back to the idea of a bankroller, where's the coin coming from? There doesn't seem to be a great many possibilities of school-station tieups, a la U. of Rochester and WHAM, nor many department stores like Maison Blanche, to use it profitably. *Mike.*

"THE CORNCERT KINGS"
With Paul "Hezzie" Trietsch, Gabe Ward, Ken Trietsch, Gil Taylor
Writer: Mary Buchanan
Producer-Director: Mike Conner
15 Mins.
Co-Op
40 Stations
(World *Broadcasting*)

"The Corncert Kings" are really those old washboard-pounders, the "Hoosier Hot Shots," predecessors of Spike Jones, the "Korn Kobblers," Freddie Fischer, etc. They've been peddling their own particular brand of corn via the airwaves for 17 years now, so anybody who has the audacity to criticize their ear-blasting tintinnabulations has also to be reminded that they've made a wonderful living out of it.

The four—"Hezzie" Trietsch on washboard, Gabe Ward on clary, Ken Trietsch on guitar and about 15 other instruments, and Gil Taylor on bass—are now being presented by World Broadcasting on 156 unusual half-hour programs. They're out of the ordinary because only the music—three to four tunes to a 16-inch platter—is transcribed, while the scripts go out to stations separately.

This is what World calls its "Audi-Flex" feature, meaning that the show can thereby be adapted by the sponsor to his particular format. In other words, "he can spot his commercials in each program wherever his special requirements dictate, and, with slight script changes, can tie in his sales message so that it becomes an integral part of each program."

It also means the sponsor can take advantage of the local announcer's popularity with listeners by having the announcer read not only the commercials but the scripts.

Scripts are by Mary Buchanan, and she does a good job, considering her peculiar assignment. This was to take a list of the "Hot Shots" recorded numbers from World's library and weave a "plot" around them. Miss Buchanan achieves a certain amount of suspense by not naming the numbers to be played; listener is thereby intrigued by a description of the tune and bends a more attentive ear.

There are "The Fireman's Bride," "Dude Cowboy" and "Sentimental Gentleman from Georgia" attending a garden party on one platter; a trip around the world ("Toot Toot Tootsie, Goodby," "Breezin' Along with the Breeze" and "From the Indies to the Andes" on another; a hillbilly clammeroo ("The Berrys and the Nutts," "Hillbilly Wedding in June" and "I Like Mountain Music") on a third, etc.

The same listeners who've been tuning in the "Hot Shots" on the "National Barn Dance" for the past 13 years will listen to these e.t.'s. Judging from the ratings, that's a sizable portion of the population. *Mike.*

Cleve.-FM

Continued from page 32

residents of Akron. Telair recently yanked its bid in Akron, preferring instead the more profitable Cleveland market. FCC's known preference for local operators may have some effect on the company's changes in Cleveland.

Officers of Telair were principally officials of the Firestone Tire & Rubber Co., who teamed up to get into FM on their own when their company decided not to enter the radio field.

Interest also focused on testimony of Bill O'Neill, operator of WJW, for a Cleveland outlet. O'Neill, an official of the General Tire & Rubber Co., testified that WJW now charges twice the commercial rate for programs on "controversial subjects." Idea is that such slots push sponsors off the air, usually get kickbacks from listeners, and generally upset the station's staff.

Another bidder was United Broadcasting Co., licensee of WHK, whose chances may be somewhat affected by fact that FCC only last week okayed a grant to the company in nearby Columbus. However, as a standard licensee, company is conceded good chance of winning out in the Cleveland FM market.

WGAR, Cleveland, also wanted to get in the FM picture. Prexy of WGAR, George Richards, also has majority block of WJR, Detroit, and holdings in KMPC, Los Angeles. Testimony brought out that his principal residence is L. A.

NBC's BID

NBC-owned clearchannel station WTAM made a strong bid. Should FCC okay a grant to WTAM, NBC will chalk up its third FM grant to date—more than any other net.

Most unique bid from a newcomer was that of the Elyria-Lorain Broadcasting Co., a group of prominent Ohio businessmen who propose to bring FM service to entire Lorain county, including Oxford, Elyria and other small Ohio communities.

The first derby hat was made by James Knapp of South Norwalk, Conn. in 1850. It was named after the Derby in England.

The first broadcast of a children's program was heard over WIP in 1922.

WIP WAS THE FIRST RADIO STATION IN PHILADELPHIA

WIP IS FIRST IN THE NUMBER OF LOCAL ADVERTISERS

610 K. C.
•
MUTUAL'S 3rd MARKET AFFILIATE
•
5000 WATTS
•
REPRESENTED NATIONALLY BY GEO. P. HOLLINGBERY CO.

WIP • FM

the winner

Every Weed station is a sales winner for the advertisers it serves. And Weed and Company's staff of trained representatives wins many firsts in the radio time selling derby for all their clients, all year long.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

EILEEN BARTON
Currently
EILEEN BARTON SHOW
NBC Network
Coast to Coast
MERCURY RECORDS
Personal Mgr.: George B. Evans
Dir.: William Morris Agency

Air Scribes Sign New Base Ticket

Hollywood, April 30.

New minimum of $100 per 30 minute script has been reached by Radio Writers Guild via agreement with C. P. MacGregor. Deal was signed this week establishing new minimum which more than doubles previous minimum of $45. Minimum on quarter hours is $50. Union had sought $150.

Under terms of new ticket MacGregor promises to pay writers within 10 days after stories are etched on transcriptions.

Agreement marks elimination of a five-year Guild headache. Unable to alter the minimum during the war, the old figure stood for five years. It was established back in days when writers took what they could get. So, in fear of return to leaner days, Guild wanted to get new minimum that will be used as pattern on all new contracts.

Press Wireless Permit For Point-Point Tests Opens DX Use Inside U.S.

Washington, April 30.

FCC has opened the door for experimentation with shortwave transmissions of radio broadcasts within the U. S., in line with a proposal by Press Wireless to use its point-to-point frequencies to transmit reports of the United Nations meetings in New York to stations throughout the country.

However, the FCC grant last Friday (26) gives PW only a "special temporary authority" for a two-month period to test the new service, and hedges the grant with numerous engineering and other conditions. For one thing, stations may not pick up the transmissions for rebroadcast. For another, company may use only its Hicksville, N. Y., and Los Angeles stations as originating points, and no charge may be made for the service.

The tests will be checked by FCC monitoring stations throughout the U. S. And individual broadcast stations on the receiving end are urged to report their observations on the good and bad features of this type of wireless transmission.

FCC earlier denied the company's application to inaugurate a commercial domestic shortwave service, with reports on the UN meetings to be picked up by stations at charge of $40 for first ten minutes. The proposal won support from several regional nets and independent stations who hoped thereby to increase their local news coverage of the UN meetings without paying sky-high prices for a direct wireline to the New York parleys.

FCC's reluctance to give the new service its full support, according to Commission spokesmen, stems from concern over this use of valuable shortwave frequencies and possible engineering difficulties as yet uncovered.

The PW transmissions will consist of 15-minute programs, with ten minutes of voice broadcasts and five of music. Press Wireless proposed to use the service only for voice broadcasts, since it was considered not up to scratch for high-fidelity music transmission.

MP QUESTIONS COMM'L RADIO BEAMED TO ENG.

London, April 30.

Edward Kelling, Conservative member of Parliament, drew attention of the House on Tuesday (30) to the existence of American commercial broadcasts to Britain from Iceland, Ireland, and the continent, and asked what the government intended to do about it.

Herbert Morrison, Labor cabinet minister, replied that the government would take all the necessary steps to prevent direction of commercial broadcasting to Britain from abroad.

Peters Adieus KIEV

Hollywood, April 30.

L. W. Peters, manager of KIEV, has resigned. He will officially quit station tomorrow (1) after 13 years. Dave Cannon and Reed Callister, attorney owners, will supervise operations until a new manager is named. Peters was at one time manager of KMTR (now KLAC) here.

Provincial Premier Protests CBC's Ban On Plan to Buy CHAB

Regina, Sask., April 30.

Decision of the federal government at Ottawa to refuse a transfer of the license of CHAB, Moose Jaw., to the Saskatchewan government was an infringement of free speech and an invasion of provincial rights "which we cannot tolerate," said Saskatchewan's Premier T. C. Douglas in a statement.

A radio corporation formed by the provincial government had been dickering for some time to buy CHAB. The government, it was understood, planned to increase the strength of the station, now 1,000 watts.

It was learned that the board of governors of the CBC had studied the matter of a transfer at length, and had advised against a go-ahead signal. Basis of the decision was government policy that regional networks of radio stations should not be estabilshed in competition with the two national CBC networks; and that, since private corporations have been refused permission to establish such networks, no discrimination should be made in favor of provincial governments.

Premier Douglas termed the government's decision "the type of centralized dictatorship which must be fought at every turn."

He said the provincial government would not drop its negotiations with the owners of CHAB. The government held an option on the Moose Jaw station, he said, and would continue to hold this until it was definite a transfer of license could not be obtained.

Hugh Rusch's New Post

Chicago, April 30.

Hugh L. Rusch, veepee over the radio listener research division of the A. C. Nielsen Co., has resigned from that position to join Public Opinion Index for Industry, a division of Opinion Research Corp. He was with Neilsen for 12 years.

Rusch is replaced by Henry Rahmel who formerly headed research and development for the group, and who will continue to handle that department in addition to his new radio activities.

Someone in Chi to Hook With ABC, But Nipup Making for Tough Guess

Chicago, April 30.

Network, network, and who's gonna get it? That seems to be the question in indie radio circles here. Fact that someone is going to get fulltime ABC outlet seems to be a foregone conclusion with radio insiders here, but where it's going to go is something else again.

Recently approved was application of Marshall Field-owned WJJD for 50,000 watts, and outlet is now mulling fulltime operation, pending end of FCC clear channel hearings. Once on fulltime, WJJD would be a likely candidate for net outlet, if there were no other competitors.

However, application for 50,000w has gone into the commission from WCFL, 10,000 watter here, which already has an affiliation with the net. Well-known in local radio is the periodic mix-up which occurs with ABC and the arrangement under

(Continued on page 48)

Dignifying the Westerns

Larry Hammond and Martin Sterne have packaged a 15-minute show, which they're also writing and producing, tabbed "Scarlet Horseman," based on upcoming Universal pic of same name. Air show, however, is being tailored to meet constructive criticism of parent-teacher and educational groups that have usually frowned on western strips, idea being to incorporate educational motif via saga of opening of the west, etc.

Undecided yet whether show will be live or transcribed. Matt Crowley will be narrator, with Jackson Beck in the lead.

San Antonio—Three distaff members added to KABC staff: Rosemary L. Giaanetta, Australian war bride, Jane Lester and Roberta Steger.

30,000 LETTERS WEEKLY?

Not at all unlikely on a network with this amazing little show. See * below for what it did on only one local station

Radio's Biggest 5 Minute Show

(Also available, quarter or half hour)

$ing-a-$entence with

"LANNY and GINGER" GREY

"Lanny and Ginger" Grey
—The Swing-hearts of the Air—
First, sing a song.
Then play $ing-A-$entence.

NOW AVAILABLE "LIVE" IN NEW YORK OR ON NETWORK

Now! You can sponsor this funny-punny radio program LIVE, in New York (or nearby markets by "piping" over wire emanating from New York Studios). This $100,000 idea is available as a five-minute strip, fifteen-minute with or without studio audience participation gimmick. Listeners submit entries. LANNY & GINGER work the accepted ones into their song. SING THE WINNERS' NAMES OVER THE AIR and also give cash awards.

EXAMPLES:

"Be it ever so humble there's no place like COMB."
"My mother says your show is bound to always PEPP-ER up."
"I've never won a contest yet, CON-SUMPTION be done about it?"

* Proof of Results?

$ING-A-$ENTENCE drew over 28,000 letters first year! Renewed for second year by Royal Scarlet Coffee over WOR, New York, 9:25 A. M. Monday through Friday. $ING-A $ENTENCE is a real store-traffic booster drawing thousands to your retail outlets for entry blanks. (Your label or postcards may also be used for submitting entries.)

"LANNY AND GINGER" GREY, Recording Artists recently heard over the Mutual Broadcasting System—203 stations—for Four Way Cold Tablets and Defender Vitamins, 1944-45, are now piling up a high rating for the ANGOSTURA SHOW, WOR, Saturdays, 5:45-6:00 P.M.—40th week.

Write, wire or phone TED ASHLEY, WM. MORRIS AGENCY, N. Y.

Petrillo Steals Show at NAB Meet As Miller Preps for Fight With AFM

James C. Petrillo stole the show last week when 150 District No. 2 (New York and New Jersey) members of the National Assn. of Broadcasters assembled in N. Y. for a two-day meeting. And paradoxically, it was Justin Miller himself, as NAB prexy, who threw the spotlight on Petrillo at the very beginning and kept the American Federation of Musicians chief before the group all the way through.

Miller opened the meet at Thursday's (25) session by hailing the Lea-Vandenberg anti-Petrillo bill as the industry's first "major legislative victory." And he closed the last session on Friday (26) with the same theme song. Perhaps the only thing new he revealed was the fact, already known to insiders, that the AFM would try to ink contracts with advertising agencies and advertisers, thus side-stepping some of the provisions of the new Federal law.

But Miller warned that Petrillo's move against the agencies and advertisers did not mean that the AFM chief would not at the same time fight with other weapons too.

The NAB prexy warned the broadcasters to watch themselves against being caught off base in any action they might take that would result in Petrillo carrying his fight against the Lea-Vandenberg bill to the U. S. Supreme Court.

Furthermore, Miller admitted, the spectre of an AFM radio strike is real, and frightening, to at least some network chiefs who admit they couldn't stand a strike for long.

But Miller made it clear that he was not taking a back seat, as far as Petrillo was concerned, that he was preparing for a real battle, and that he expected the entire broadcasting industry to back him up regardless of membership or non-membership in the NAB.

Over and over again, Miller stressed one point: He was "building the record" in the NAB-AFM tussle, so that the NAB would be able to face the public, Congress or the courts with "clean hands."

Miller steps in soliciting meetings with Petrillo and seemingly knuckling under to the AFM chief became clear as maneuvers in that process of "building the record." The NAB prexy said he had discovered that the association had never dealt directly with Petrillo before, so that the AFM head could always say that the industry was ignoring him. Determined to change the approach, Miller was apparently willing to go to any lengths to show he had tried to bring about peace.

There was no doubt, by the time Miller got through tracing his activities on the AFM front, that he had the confidence of the NAB members in the manner in which he has tackled the labor problem. Members felt their case was in very capable hands, and that Miller was using a combination technique of sweet reasonableness with an atomic bomb showing in his back pocket.

But whether the bomb—which is genuine, industry-wide unity—is potent or a dud, that was something the members were not clear about. Miller' own indication that net chiefs fear a strike showed that the trade has not yet achieved a real "united front." But Miller is trying. His committee for attempting to settle the AFM problems peacefully comprises, as he pointed out, members and non-members of NAB, small markets as well as big ones, networks as well as affiliates and indies. If the District 2 members did not leave the meeting free of AFM fears, they left it encouraged by Miller's manner of "building the record."

525th WEEK
as MUSICAL DIRECTOR on WKY
ALLAN CLARK

The principal reason for the undeviating, high quality of music on WKY during the past ten years is the man who directs it — Allan Clark — whose previous musical background included making arrangements for Phil Harris, Andre Kostelanetz, Gus Arnheim and many others.

WKY
Oklahoma City
BUILDS SHOWS WITH THE SENSE OF SELL
REPRESENTED BY THE KATZ AGENCY

LEAVITT'S RADIO SETUP

Harrisburg, April 30.

Samuel Leavitt, formerly associated with WKBO here, has announced plans for establishing and operating a broadcasting station in Shamokin.

Leavitt, who will be veepee and general manager, has announced an initial capitalization of $50,000, to be increased to $90,000, provided the FCC issues a license permitting a 5,000-watt transmitter. New corporation to be known as Radio Anthracite.

Blue Book

Continued from page 35

that the industry was "at default" for not having authored that type of report, as Siepmann charged, seemed to strike home.

Miller's acceptance of Siepmann's "default" thesis, however, indicated no agreement with the Blue Book. The NAB prexy made it clear that he was out there in front, fighting for "freedom of the press and freedom of the air," and that he would battle the FCC toe-to-toe.
session, would not have taken place

Miller refused to accept the FCC's premises for judging programming, but did call for self-discipline by the industry. He dismissed as "nonsense" the idea that there was any difference between freedom of the press and freedom of expression on the radio, insisting that programming freedom was the province of the broadcasters and not to be decided by a government agency.

Perfect Ending

But his stand against the Blue Book, applauded wildly by most delegates and kudosed as the most eloquent speech he had made at the session, would not have taken place if Siepmann had not been there.

When the session was over, a resolution challenging the FCC's "unwarranted authority" in issuing the Blue Book was passed unanimously. The vote was routine. No one was expected to oppose it, and no one did. There were a couple of other resolutions, one complimenting Miller on his first six months of NAB leadership, the other calling for support of BMI. Mike Hanna, of Ithaca, manager of WHCU, was elected 2d district director. And the shindig was over.

DRG Plans June Ballot

Hollywood, April 30.

Special election of officers and council will be held by Radio Directors Guild in June. In December, 1945, incumbents accepted their positions on agreement that it would be for six months only as an assist in getting new organization going.

Nominating committee has been named to come up with candidates to replace. Paul Franklin, prexy; True Boardman, v.p.; Robert Dwan, secretary; Thomas Freebairne-Smith, treasurer, plus the council of six.

CHI BANK RENEWS SYMPH

Chicago, April 30.

One of radio's most expensive local shows, the Chicago Symphony Orchestra, sponsored by Chicago Title and Trust Co., was renewed last week through the Biggie Levin office, for the 1946-47 season. Programs, to run 43 weeks, will begin next Sept. 4, for airing from WCFL on Wednesday nights.

Weekly package cost is estimated at around $5,000.

Ft. Wayne.—Joseph T. Faulkner, Jr., ex-Army, has joined WGL here as an account exec.

Inside Stuff—Radio

Group of topflight Broadway legiters are donating their talents to a series of seven transcribed dramas produced in behalf of the United Jewish Appeal campaign for the relief and rehabilitation of European refugees. The series, entitled "The Gates of Hope," is to be distributed to local stations throughout the country.

Ralph Bellamy will be heard in "The Only Answer"; Ruth Hussey in "House In the Desert"; Mady Christians in "Some Day I'll Tell You"; Louis Calhern in "The Hand Stretched Out"; Oscar Karlweis in "Friendship Harvest"; Charlotte Holland, radio actress, in "The Link"; and Quentin Reynolds in a roundup commentary on the meaning of UJA campaign entitled "The Coming of Tomorrow." Charles Schenck directed the series.

Pittsburghers are still finding it plenty tough to get radio breaks in their own home town. Dozens of them have had to go elsewhere to make good. In most cases, it seems to be a complete inability to recognize talent. Recent example was when a Smoky City gal, who has achieved quite a rep on the nitery belts as a singer, decided she wanted to spend the summer at home. So she went to a major studio there, told them nothing of what she had done and asked for an audition. At the end of it, girl was told by the program director that she needed singing lessons and to come back after she had taken some. Gal has only played some of the top spots in the country and is now at one of Manhattan's biggest East Side cafes.

Is New York still radio's hub? New policies evolved by Bob Reynolds, manager of KMPC, Hollywood, are something of a testament. He readily admits he got his notions while east on recent trip—and principally from "smart" operation of Bernice Judis, of WNEW. For next year KMPC will concentrate on expansion and improvement of news broadcasts and musical programs, with every effort being directed toward those two features. Station will steer clear of special events unless of top caliber, and unless station can give it first class handling. No attempt at maintaining a regular schedule of events is contemplated. Ear catchers will be exactly what name implies—special events.

Augmenting exploitation planned by Cinema Century Productions, NBC will get behind filmization of "One Man's Family." A big advertising and exploitation campaign is planned by the network to hypo the indie production of its vet serial. Radio system is believed to have never before taken paid space to promote a motion picture, but is understood to be going all out on "Family."

Two Dictatorial Plans for Radio Seen Readied by Arg. President

Montevideo, April 23.

Tension is acute not in Buenos Aires only, but in the whole River Platte zone, now that an ostensibly free election has legalized Col. Peron as head of the Argentine state. He is not expected to pull his punches and many institutions and industries are flexing themselves to take the blows.

Before taking over officially, however, the Peron seems to be prepared to allow the outgoing regime to do the house-cleaning for him, muzzling any opposition in advance, so that all can be plain sailing for him.

First step in this direction has been aimed at democracy-loving Uruguay, where Peron's opponents could always take refuge by clandestine escapes across the huge river when oppression became too great. When Argentine outlets or the Argentine press was under too great pressure, the Uruguayan outlets were available for the opposition to bark back at the Colonel and tell Argentines the truth of what went in their own country. At one time the Uruguayan newscasts with Argentine news had quite as many listeners in Argentine as in Uruguay, and U. S. advertisers were quick to jump to the commercial possibilities of the Montevideo stations under those circumstances.

Now the Argentine government has hit out by denouncing the 11-year old Radio communications Treaty inked with Uruguay in 1935 ratified at the Rio de Janeiro radio convention of 1937. The Argentine move is based on "the continuance of attacks of an offensive nature against Argentina made by the Uruguayan stations." Argentina has also announced probable denunciation of the tourist treaty with Uruguay. As the tourist trade from Argentina is one of economically poor Uruguay's chief industries, both measures show that Peron is getting set to gang up on the small neighbor, using economic pressure to muzzle any facilities Uruguayans might still be disposed to grant Argentine exiles who oppose the Colonel.

The Uruguayan government countered denunciation of the Radio-Communications Treaty with a dignified statement to the effect that most of the anti-Argentine broadcasts had been eliminated, since the Argentine election results demonstrated the will of the Argentine people and that the government has no legal means of silencing the offending outlets.

Some believe that denunciation of this treaty is only a preliminary step pointing to nationalization of the radio system as soon as the Peron administration takes over. By denouncing the Treaty, Argentina will disregard wave-length allocations and prevent any effective coverage of Argentine listening by any outlet in Uruguay designed to reach a dissatisfied Argentine audience.

This theme of nationalization is one on which the Argentine radio industry is harping incessantly in the past weeks. Two nationalization blueprints are being talked about, one calling for outright expropriation, and the other for the state taking a share in combination with private ownership.

The all-out nationalization scheme is said to have been fathered by Oscar Lomuto, former Press and Propaganda chief. Under this plan only three outlets would remain to cover the city of Buenos Aires, apart from the official government station and the Municipal airer. Mundo, Rades and Belgrano would continue to operate under state ownership, while the remaining 11 stations would be sent to the interior provinces which haven't yet got outlets. The three big webs would continue to take in commercial advertising with a minimum charge of 50 centavos (about 8 cents) per word of commercial text. Boosters of this scheme overlook one important point, i.e., the unwillingness of sponsors, national or foreign, to spend their coin on government dominated nets.

The alterative scheme, fathered by a German-surnamed ex-announcer, ousted from an agency job for Axis activities, provides for mixed government and private ownership of all radio outlets. The state would acquire 51% of shares in the three big webs, and appoint a controller in each to govern a mixed administrative board, which would also include a rep each for the authors', composers' and actors' guilds.

Chi-ABC

Continued from page 47

which they operate, providing for cooperative use of the 890kc band between WENR, net outlet and Prairie Farmer owned WLS. When WLS uses the band, ABC programs come in over WCFL.

With WCFL already fulltime and owning a network affiliation, it would appear that the scales lean away from WJJD, which could still be waiting for fulltime approval long after the WCFL 50,000 wattage had been approved. However, the latter station is owned by the Chicago Federation of Labor, which might not be too happy over strong affiliation with a management group as large as ABC.

Toward this end, both outlets have been busy programming more live talent than they ever had before. WCFL has added four new live shows and a platter symphony, the last sustaining, with an eye to serving this area more effectively. At the same time, WJJD has added a couple of its own and has knocked off use of race results. Although no one at either station openly admits that his outfit is looking for affiliation, no denial is made—and any discussion is accompanied by meaningful grins.

Looks like the race is on.

KQV
PITTSBURGH
FOR
LOHREY PACKING CO.

NEW
NEW YORK OFFICE
475 Fifth Avenue
Hotel Pickwick, Kansas City 6, Mo.

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

Air Transport Firm Solicits Band Biz; More Leader-Owned Planes

Air travel between dates by bands may not be as far away as has been thought. In recent weeks, various band agencies and personal managers have been solicited by one new commercial air transport outfit for assignments to move bands between dates. This firm does not state prices, but asserts in its letter that rates will not be far away from current bus-transport charges, which now vary from 44c to 60c per person per mile.

While this firm seems to be one devoted only to the movement of freight and chartered passenger hops, the various major companies have been bidding for theatrical trade. And it's safe to assume that, as soon as new and sufficient equipment is obtained from plane manufacturers, the big ones too will go after band business.

Although the band business will in years to come make extensive use of plane travel between dates, it's not likely that one-nighters will be covered thus. Currently, few hops between dates are long enough to warrant the use of planes, at least for the average band. The topnotchers, who can afford to underwrite the extra costs, might do it in order to give musicians more rest and relaxation between bookings. But lower-priced combos will probably stick to buses and private cars.

Many leaders, however, are making preparations to cover distances between dates in private planes. Quite a few are pilots. Vaughn Monroe, for example, is getting delivery next month on a new four-place cabin ship which will pick him up and lay him down on one-nighters, etc. He's a licensed pilot, but the ship will be in charge of his brother, also licensed.

Copyright Shift Hypoes Maurice

Peter Maurice Inc., new publishing house set up in New York as a result of the reciprocal publishing deal tieup between Leeds Music here and the Maurice firm in London, will be strengthened immediately by a shift of copyrights.

Peter Maurice for years has been placing songs with various U. S. publishers. These copyrights are 50% owned by the U. S. firms which marketed them here, and 50% by Maurice of London. Now, the half of these copyrights held by Maurice of London will be transferred to the N. Y. firm to give it strength.

Working out of the shift required the okay of Performance Rights Society, the British counterpart of the American Society of Composers, Authors and Publishers. Under the agreement, all royalties formerly paid by U. S. firms to Maurice, which went first to ASCAP then to PRS, then to Maurice in London, will henceforth go from the U. S. publishers to ASCAP to the Maurice setup here.

J.C. PETRILLO CAN NOW PROVE HE'S FAMOUS

Toledo, April 30.

Investigation is under way by both the Toledo local and the American Federation of Musicians, in an effort to determine the identity of the person who, representing himself as James C. Petrillo, head of the union, last week (23) asked Clarence R. Ball, supervisor of music in Toledo high schools, for the names of students playing in the bands. When Ball refused, the imposter threatened him with loss of his job.

Man told Ball he wanted to form civic bands in cities of more than 50,000 population. He said he wanted to get the youths into the union before they get commercial jobs, and could provide them jobs during the summer as soon as they get out of school.

Musikers Plan Bowl Night

Hollywood, April 30.

American Federation of Musicians Local 47 is planning huge musical program to be staged in Hollywood Bowl on Aug. 21 to benefit hospitalized war vets.

Union spread similar show last September in Bowl, netting $24,000.

James' Eastern Plans Involve Many Dickers

Harry James still has not definitely decided on the dates his band will play when it comes east in June. For weeks, Music Corp. of America has been dickering for various locations, bids and counterbids flying back and forth between the agency's New York and Beverly Hills offices and James. In addition to coin, working hours, number of performances per day or night, etc., have been haggled over.

As it stands, James is likely to play Totem Pole, Auburndale, Mass.; Convention Hall, Asbury Park, N. J.; Steel Pier, Atlantic City; perhaps Meadowbrook, and a string of one-nighters.

Canadian promoters have been making offers of $5,000 and $6,000 guarantees in U. S. coin for him, but nothing is definite.

Post Lodge, Larchmont, Name Band Expansion Set for May 29 Preem

Post Lodge, Larchmont, N. Y., apparently has been able to secure building materials with which to enlarge its capacity enough to permit a name band policy. Spot expects to be able to double its current 400-seat limit by May 29. It has bought Claude Thornhill's new postwar orchestra to debut the room.

Originally, Hal McIntyre was to open the enlarged spot, but the idea was subsequently discarded due to construction materials restrictions. McIntyre's contract holds good, however. He opens June 12, following Thornhill. Spot is paying good money; McIntyre is drawing $3,750 weekly against a percentage. Thornhill's coin is undisclosed, but it's probably similar.

Upped capacity and top names puts the Post Lodge in direct competition with Glen Island Casino, not far away at New Rochelle. Latter spot almost always uses non-name, embryo combos (see separate story).

EMBASSY MUSIC, RCA, T.D. SUED OVER SONG

Charging that its copyrighted tune, "Blue Blazes," was appropriated by Embassy Music, Tommy Dorsey, and Radio Corp. of America, Denton & Haskins Corp., owners of the tune, filed injunction and accounting suit in N. Y. supreme court. According to the complaint, the defendants published, performed and recorded the plaintiff's copyrighted song since 1942, without consent.

Embassy, et al. have moved for dismissal on the ground that the court has no jurisdiction over the subject matter because it is an action under the copyright laws of the United States and should be brought in U. S. district court. In the alternative, the defendant's seek to have the plaintiff's attorney serve an amended complaint, making the allegations more definite as to whether they are suing for alleged infringement of a copyrighted song under the U. S. copyright laws or whether they claim infringement of a common law property right.

Complaint states that prior to 1935, the composers Sy Oliver and Jimmy Lunceford, assigned all rights to "Blue Blazes" to its own publishing firm and that Embassy unlawfully published the same song and allowed it to be performed and recorded. (Oliver is arranger for Tommy Dorsey's band and has written a number of original melodies which Embassy publishes.)

Musicraft Sets Up Own N.Y. Distrib Machinery

Musicraft Records has set up its own distributing company to handle its product in the metropolitan New York and New Jersey territory. Subsidiary is called Musicraft Distributing Co. and it replaces former connection with Irwin Gwirtz' distrib outfits.

George Schautz will be in charge of the distrib setup, working under Oliver Sabin, company's sales director.

Oberstein on Coast To Wrap Up New Recordings

Hollywood, April 30.

Ell Oberstein, head of RCA-Victor talent and repertoire arriving here over the weekend on one of his periodic trips to record RCA talent in this area. He'll cut the usual bunch, Freddy Martin, Martha Stewart, Spike Jones, etc.

Oberstein is due back in N. Y. May 11.

AFM 'Unfair' Tag Shifts to Gill, Off Glen Island Casino

Glen Island Casino, New Rochelle, N. Y., which a few weeks ago was placed on the "unfair list" by the American Federation of Musicians, is now mysteriously off the black sheet. Instead, the onus has been shifted to Howard Gill, attorney for the spot, who until a month or so ago was a licensed AFM booker, but whose permit was revoked after charges against him to the union by maestro Shorty Sherock.

No one among the execs in the band agencies is quite clear on what occurred in the Glen Island case and the AFM is, as usual, not talking. Originally, each of the major agencies was warned, by telephone, that the spot was out of bounds because of its habit of exacting a "piece" of the future earnings of all bands booked in there. Late last week, the ban on the spot itself and Howard DeZutter, who operates the place on a lease from the Westchester County Park commission, was lifted and, it was explained, Gill was the only person connected with the operation to be marked "unfair." This after his license was revoked.

It is known that DeZutter had been in conversation with AFM execs after the first ban on the spot. It's probable that this was the method evolved to clear things up after he went to bat.

As for the bands that will play the spot this summer, not much is known. William Morris agency says that its contract with DeZutter for Harry Cool's band to work the second half of the season, opening July 17, has not been disturbed. Who will fill in the first half isn't known.

CBS' Coin Splurge For 'Meadowbrook'

"Matinee At Meadowbrook," 60-minute sustainer which emanated from Frank Dailey's Meadowbrook, Cedar Grove, N. J., before the war, will resume May 11, on CBS 5-6 p.m. every Saturday afternoon. CBS net is pouring some $900 weekly into the fashioning of a script show, with guest stars weekly, all backed by the band at the spot each week.

Initial show will have Vaughn Monroe's orchestra, Yvette and Walter Gross as guestars, and the Bergen County College Choir. It will be scripted by Draper Lewis and announced by John Tillman.

Monroe Cracks B.O., $12,000 at Pottstown

Vaughn Monroe, who has made a habit of cracking b.o. marks lately, added another last week. He topped all figures at Frank Dailey's Meadowbrook for the period between Tuesday (22) and Sunday (28) by at least $2,000. Saturday gross was $300 above previous takes with 2,204 patrons. Charlie Spivak, who preceded Monroe at Meadowbrook, also did well, comparatively.

Week before opening at Dailey's, Monroe worked Sunnybrook Ballroom, Pottstown, Pa. and set a new admissions and money mark. He worked to 6,273 people, and pyramided a gross of over $12,000, including tax.

Jazz and Longhair To Work Together On Carnegie, N.Y., Podium

Lineup of jazz and musicomedy talent has been added to concert and opera names for the Pop Concerts which will be inaugurated by Philharmonic-Symphony players at N. Y. Carnegie Hall Sat. (4). Eddie Condon's Jazz group is dated May 13; John Raitt, of "Carousel," and Nan Merriman, radio soprano, May 19; Borodkin String Quartet, jazz specialists; "Sugar Chile" Robinson, 7-year-old piano prodigy, May 25.

Opening concert will have Arthur Rodzinski and Walter Hendl as conductors, latter doubling as pianist in Gershwin's "Rhapsody in Blue." Robert Merrill, Met baritone, will be soloist.

Artists appearing with the 70-piece orch first two weeks will include Simon Barere, Ray Lev, Vivian della Chiesa, John Corigliano, Rosemarie Brancato, Miliza Korjus, Ernesto Lecuona, Josephine Antoine, Grace Castagnetta, Eileen Farrell, Katherine Dunham, Federico Rey, and others. Season will run six nights a week through June 16.

SYDNEY GOLDSTEIN IN RETURN TO PAR-FAMOUS

Sydney Goldstein, who quit Paramount-Famous several months ago to take over the operation of Plymouth Music in N. Y., has left the latter and will return to Hollywood. He goes back to the Coast as head of Par-Famous activities in that area, the job he originally turned down. Eddie Wolpin heads the two music companies, subsidiaries of Paramount Pictures.

Goldstein goes back west due to family pressure. All his ties center in that area. He had a contract with Plymouth which had a long time to run, but which was cancelled on his request by Cork O'Keefe and Glen Gray, owners of the firm.

Yoicks! Hounds A'Bay For That Sweet Wall St. Hay

By BERNIE WOODS

Anybody who thinks the hunt is a thing of the past in New York since the Indians pocketed $24 and a few G-strings for the site, just ain't hep to what's going on. There's been enough sniffing and baying between Times Sq. and Wall St. the past week or two to make the Dutch who displaced the red men sit up and ask what's cookin'. What's everybody, specifically everybody in the band and music field, hunting? Capitol Records' stock.

Ever since Capitol made that deal with a couple of Wall St. firms several weeks ago for financial backing, via the disposal of treasury shares, and the word got around that blocks of common would be for sale, everybody's been on his horse ready to follow the hounds. Music and band biz people don't even ask the standard "How do you feel?" anymore when they meet. First pops the question, "Where can I buy some Capitol stock?"

Scent became increasingly stronger the latter part of last week, after rumors ran around that some pieces of Cap would be available soon. Nobody knew whether it was going on the market, or where it was coming from. But every one has been breaking his neck trying to find some, even execs of rival companies. When the notes do show up they'll disappear so fast the light of day won't have a look-in at fading the nice fresh printing.

Flash: The scramble started yesterday (Tuesday) morning in New York. Some 95,000 shares of Capitol went into over-the-counter trading first thing in the morning at $19.50, and before most band and music biz people had time to blink half-opened eyes, was up to $33 per.

ASCAP Reelects Entire Slate; Votes Prexy Deems Taylor $25,000 a Year

All officers of the American Society of Composers, Authors and Publishers, from president Deems Taylor down, were returned to office yesterday (Tues.) by vote of the director board, but not before a hot argument on the question of a salary for president Taylor's post. It wound up with the chair being awarded a salary of $25,000 a year, with the restriction that no one can occupy it for more than two terms.

For some time there has been sharp discussion among ASCAP directors over the problem of a salary for the president, or since Taylor at first made it known he would like remuneration beyond an annual bonus (he drew $20,000 last Xmas in addition to substantial expenses). Some were against the idea, others were in favor. At yesterday's meeting, it was the writers who were adamantly in favor, the publisher faction being at first split, but finally making it unanimous. Taylor himself, contrary to reports on his stand for a salary, did not lay down any demand, expressing himself willing to serve with or without pay.

Prior to yesterday's meeting, it was known that ASCAP toppers had approached other outstanding music men on the idea of taking the president's spot, which actually entails a minimum of work. Two of these were Oscar Hammerstein II and Richard Rodgers, who turned it down. One of the reasons, incidentally, that the coin went through is to forestall any electees claim that, to take the post in the future, would be committing business suicide, i. e. that he would have to neglect his own business, if he had one.

Officers reelected, in addition to prexy Taylor, were Gus Schirmer, Oscar Hammerstein 2d, v.p; George W. Meyer, secretary; Jack Bregman, treasurer; Donald Grey, asst. treas. Only new member is Ray Henderson, elected assistant treasurer to take the place of Irving Caesar, now off the board.

Irving Caesar A Mystery Man

Major music publishers and top songwriters are trying to figure what's behind the nomination of songwriter Irving Caesar as a candidate for the publishers' seat on the Appeals Board of the American Society of Composers, Authors and Publishers. Most have their own idea on the subject, which they aren't voicing loudly or often.

Unusual angle of Caesar being posted for the seat, is that last month he was defeated as a candidate for reelection to the Society's board of directors, of which he was a member for years. However, his presence on the board was as a songwriter not as a publisher, and his defeat was not taken lightly by certain of his former contemporaries. Caesar has every right to nomination to the Appeals Board as a publisher since he has operated his publishing firm, Irving Caesar, Inc., for years. Appeals board consists of two writers and one publisher.

Caesar's name as a candidate for the a.b. was placed before the board of directors yesterday afternoon (Tues.) and ratified. This is customary; all such candidates must be okayed by the board before voting by ballot by the full membership occurs.

SINATRA VS. SINATRA OR BARTON VS. COL.

Manie Sacks, director of artists and repertoire for Columbia Records, is plenty steamed at Barton Music, owned partially by Frank Sinatra, one of Columbia's top names.

It seems Barton slipped Sacks and Sinatra a fast one by allowing Majestic Records to release two of its new songs as done by Jack Smith, while Sinatra's Columbia cuttings of the melodies are still on the shelf for future release.

Two tunes are, "How Cute Can You Be" and "Something New Something Old," marketed by Majestic last week. Sinatra's Columbia cuttings of the tunes were made some time ago.

10 Best Sellers on Coin-Machines

1. Oh What It Seemed to Be (12) (Santly-J)	Frank Sinatra Frankie Carle	Columbia Columbia
2. Prisoner of Love (4) (Mayfair)	Perry Como	Victor
3. All Through the Day (3) (Williamson)	Perry Como Frank Sinatra	Victor Columbia
4. Shoo-Fly Pie (6) (Criterion)	Stan Kenton Dinah Shore	Capitol Columbia
5. Laughing On the Outside (1) (BMI)	Dinah Shore	Columbia
6. Day By Day (9) (Barton)	Frank Sinatra Bing Crosby	Columbia Decca
7. You Won't Be Satisfied (9) (Mutual)	Les Brown Perry Como	Columbia Victor
8. I'm a Big Girl Now (1) (World)	Sammy Kaye	Victor
9. Always Chasing Rainbows (11) (Miller)	Perry Como	Victor
10. Gypsy (Leeds)	Dinah Shore	Columbia

Coming Up

Seems Like Old Times (Feist)	Guy Lombardo Vaughn Monroe	Decca Victor
Don't Be a Baby, Baby (Triangle)	Mills Bros. Tommy Dorsey	Decca Victor
In Love In Vain (T. B. Harms)	Margaret Whiting	Capitol
Atlanta, Ga. (Stevens)	Sammy Kaye Andrews Sisters	Victor Decca
Sioux City Sue (Morris)	Bing Crosby	Decca
Bumble Boogie (Martin)	Freddy Martin	Victor
I Don't Know Enough About You (CP)	Peggy Lee	Capitol

Victor Working Toward Full Beneke Credit, Gradually Dropping Miller

An attempt is being made to gradually fade Glenn Miller's name from the orchestra now circulating with Tex Beneke as its leader, and bring the latter's name to the fore. As a start, the second set of RCA-Victor disks by the band, marketed last week, had different label credits than the first two, put out a month or so ago. Initial pairing read, "Glenn Miller Orchestra with Tex Beneke." Second pairing cited "Tex Beneke with Glenn Miller Orchestra." Third release, it's hoped, will read, "Tex Beneke Orchestra," with no mention of Miller.

One of the things that contributed to the decision to hasten the placing of the band's title fully on Beneke's shoulders is a discovery made after the band's first two disks were released. It was found that diskbox operators were, in many instances, billing only Miller in machine slots and ignoring Beneke. This, while logical from ops' business standpoint, was figured to make it all the more difficult for Beneke to assume full title to the band, which is owned by Mrs. Miller and Don Haynes, the late leader's former manager.

Sales of the initial disks released by Victor tell a story to bandsmen and recorders interested in it. Four sides were marketed at once to launch the new crew. Victor has shipped approximately 375,000 of each, one disk being some 2,000 in advance of the other. This indicates that record buyers bought the disks because of the band rather than the songs with which they were inscribed.

Second release, also four sides, had an initial order of 500,000, making an overall total of 1,250,000 copies of the band's first eight sides.

MORRIS REPUDIATES GAILLARD DISK PACT

Hollywood, April 30.

William Morris' local office last week notified all diskeries on Coast that agency has Slim Gaillard under contract and consequently is alone authorized to set disk deals for singer-composer. Agency has handled Gaillard since 1938, when he was partnered with Slam Stewart.

Morris is refusing to recognize recent recording pact which Gaillard negotiated on his own, giving exclusive to 4 Star Records. Pop-plattery was under impression it had an exclusive, was so advertising, but outcome is that four sides which Gaillard recently made for diskery will remain just individual recording shots, and Morris is still offering Gaillard to all bidders.

Bert Block Now an Agent

Bert Block, ex-maestro, who before the war devoted himself to personal management, became an agent last week. He joined Joe Glaser's Associated Booking Corp., working on locations for large and small band units.

Block was only recently discharged from the Army, after four years' service.

N.Y. Symph Booked For Memphis Year in Advance

Memphis, April 30.

Beethoven Club set something of a record for an advance announcement on a concert here when it disclosed last week that the New York Philharmonic Symphony will appear in concert here for the first time on April 29, 1947.

Week also brought announcement that Vladimir Horowitz, pianist, will play here in February, and Jascha Heifetz, violinist, in March. These two will be presentations of Arts Appreciation.

Como Renews With RCA for 5 Years

Perry Como renewed his affiliation with RCA-Victor records last week. Singer signed a new five-year deal calling for a guarantee of 16 sides annually at a salary said to be one of the most outstanding ever written for a pop artist. He's Victor's star salesman and the new pact guarantees him a 6,000,000 disk sale annually.

Como's original Victor deal called for $200 a side against the usual 5% of the purchase price royalty.

DECCA RECORDING LOOT FOUND AFTER BATTLE

Los Angeles, April 30.

Mystery of the burglaries at Decca Records and Audio Pictures last year was solved by a gun battle between bandit and police, after which $50,000 worth of stolen recording equipment and sound apparatus was recovered. Machinery had been toted away in trucks last November.

In the gun battle, two detectives were wounded.

Sepia Local 767 Huddles With New Theatre Ops

Los Angeles, April 30.

Negro Musicians' Local 767 officials will session this week with operators of Orpheum, who last week acquired Lincoln, colored house, in which they plan to institute vaudfilm policy using sepia stageshows. Lincoln, located in local Harlem area, has struck snag with 767 because management does not want to hire regular pit band, pointing out that house will be booking Negro musical combos on stage with every show and hence will not require pitmen.

Local has countered that operators have regular pit crew of ten men at Orpheum, paid whether used or not, according to yearly contract with Local 47, white union.

Harvey Stone has been set for the Riocabana, Chicago, at $2,500 for seven weeks and four-week option, starting June 28.

Honeydrippers Cancel Dates for Throat Ops

Hollywood, April 30.

Joe Liggins, batoneer of Honeydripper band, over weekend cancelled 28 one-niters scheduled for May through Florida, Alabama, Georgia and Louisiana so leader could scurry back here and undergo operation for strep infection of throat. Liggins was admonished to check into hosp immediately after medical inspection last week in North Carolina.

Musicians will accomp leader here and Willie Jackson, saxman in crew, will enter hosp with Liggins and have tonsils clipped, figuring he might as well have it done during layoff period. Band will resume on June 12, when it goes into Shepp's Playhouse, downtown L. A. nitery for 12-week stand.

Cosmo Purchase Of ARA Dropped

Cosmo Records and ARA, the Hollywood disker originated by Boris Morros and now owned by Mark Leff, almost completed a deal recently whereby Cosmo would have purchased the ARA holdings. Latter firm asked $850,000 for its setup. Deal fell through when the two couldn't get together.

Possibility of the takeover of ARA by Cosmo was hottest during the recent visit by Harry Banks, head of the latter, and artists and repertoire chief Herb Hendler on the Coast.

Gold Rush Winds For Top Orks In Coast Terperies

Hollywood, April 30.

Local ballroom operators, who as recently as last month were savagely bidding against each other for name bands that tilted coin to all time Coast highs, have snapped the rubber-band on the bankrolls. Last week several bids by bands were refused, with terpalace potentates bluntly telling agencies to slash money demands, that the Yukon days are over.

Roundly nixed was Casa Loma crew, offered by General Artists, at $5,500 weekly. Ballrooms nodded "no" all over town, reminding agency that band got $4,500 or thereabouts last summer at Casino Gardens and that that was top figure they would consider. GAC went into quick huddle and bobbed up with statement that flat $5,000 was lowest figure Cork O'Keefe, Casa Loma manager, would accept. To date none has accepted.

GAC also submitted Tony Pastor, asking $5,000 weekly for late summer, but the hoofing-halls glanced out the window with disinterest and some pointed out to agency that same band was here last summer for stands at Palladium and Mission Beach, San Diego, at around $4,000. Pastor is still on the block.

William Morris agency had similar experience with Hal McIntyre, offering him at $5,500 per, getting no nibbles, dropping price $500 and still no sales, with only the soon-to-open Avodon reported making an offer, that of $4,500. Music Corp. of America round-robined the town, asking $4,000 for Skinnay Ennis, with no takers, and over weekend was reported ready to sew up deal with Sherman hotel, Chicago. Ennis strikes out with newly formed band when he fades off Bob Hope show for summer on June 11.

Palladium is still saying nix to Benny Goodman's $8,500 a stanza quotation for run, starting Oct. 15. Caper-hall is paying steepest salary to a band ever it paid to Glenn Miller-Tex Beneke combo for Sept 3 at $7,500, but the asking price originally was $10,000, and aside from Palladium only one other local dancery, Avodon, was willing to soar to the figure finally accepted.

Reason operators have suddenly turned leery of paying any amount to get name bands is slump in dancehall biz here. Spots all over have been affected and none has been making any money to speak of. Buddy Rich six-week stand, which terminated at Palladium Sun. (28), established some low records for site. Benny Carter at Trianon also reported giving owner Horace Heidt apprehension, although one reason customers obviously are staying away from Trianon is that dancery continues to stay open although repairing and decorating work is going on.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(*WOR-Mutual's All-Night M.C.*)

Dinah Shore (vocal with Sonny Burke Orch) "Come Rain or Come Shine"-"All That Glitters is Not Gold" (Columbia). This is Columbia's bid for some of that "St. Louis Woman" gold. From the score of the show, "Come Rain" has already been sung by Margaret Whiting on Capitol, and latter's waxing is superior. The high specks that Miss Shore tries for scratch a bit. Sonny Burke backing is good. Will do well with fans of the femme. "All That Glitters" on the other side is sold by Miss Shore. A calypso, it suits her style fine. Should be good for many customers at jukes and highly recommended for aid shots.

Artie Shaw (vocal by Hal Stevens) "A Ghost of a Chance"-"Let's Walk" (Musicraft). The newest of Musicraft's issues, it's on unbreakable Vinolyte. It's also Artie Shaw's debut on the initial red seals. "Ghost of a Chance" is sung adequately by Hal Stevens. The record for the first chorus sounds quite ordinary, but of course with the vocal gives the group little chance to stylize. Technically, it's a poor disc, for with the exception of Shaw's licorice stick the balance of the instrumention is lost somewhat by being too far from mikes. Disc finishes better with maestro playing adequately, but not up to his former par. "Let's Walk" is more like it, on the reverse. Brilliantly in tempo, the mike setup is still bad, but the men blow louder, and the recording highlights the echo effect off the studio walls. It gives a Stan Kenton twist to the wax. Shaw does a "Clarinet Marmalade" type of chorus for the customers, and it's good. Should peddle with exploitation by Musicraft.

Billy Williams (vocal with orch) "Heartbreak Trail"-"Yippee Ki-Aye" (Victor). This is the Sammy Kaye male vocalist fulfilling his special contract with Victor which allows him to record western tunes as a single. Williams sings pure Texas, and in the chorus of "Heartbreak Trail" does his best work to date. Should do very well in southwestern nickleodeons and in city slicker territories too. The uncredited orchestra handles the background tempo excellently, with neatly styled strings. "Yippie" is even better than the "A" side. It shows Williams to be a strong bet in the "Texas talk" department. Will sell. Highly recommended for juke airshows, particularly west of the Mississippi. Talking points: Williams, originally from Texas, sold Sammy Kaye a song while the latter toured Williams' home country. He also sold himself to Kaye, for Williams was the only warbler that could sing it to Kaye's satisfaction. He's been with the organization since, and has become Kaye's vocal mainstay. Tall, lean, and "western" looking, Williams has long been overlooked as a hoss opry picture type. Victor signed him some months ago to single on discs with western tunes exclusively. He is allowed to remain with Kaye, making the platters when he can. They'll point him up strongly as a western pic type.

Al Trace (vocal by Bernie Beam) "It'll Take a Little Time"-"I'm Going Back to Brooklyn" (Coronet). Trace, the Hotel Dixie (N.Y.) maestro has done little work on wax. "Little Time" listens fairly well. Recording is bad in spots, particularly when reproducing trumpet section, but Beam vocalizes it well. Piano spots, if heard better, would register more effectively. Cornball licks at finish of disc. A neat ballad. With distribution by the minor firm, should sell adequately. "I Ain't Going Back" presents the type of lyric that this group specialize in. They present sound effects via mouth and kazoo, also a chorus of sidemen. Featuring Nate Wexler and the leader vocally, it's pure corn. If you like corn, you'll like this. Bad recording work is repeated. Should sell in beer garden jukes.

Gene Autry (vocal with string band acc.) "You Only Want Me When You're Lonely"-"I Wish I Had Never Met Sunshine" (Columbia). "Want Me" sounds like a sequel to "There's a Star Bangled Banner Waving Somewhere." Autry on this even sings like Elton Britt. Bound to be commercial. Pure outdoor stuff, it'll peddle fine in rural areas. Very plaintive with a tear in it, it's bound to dampen the Southwestern eye. "Sunshine" tells the musical story of regrets. Replete with "jailhouse" finish. After listening you're sure the wrong fella got jugged. Author! Author! Sure it'll sell—in the west.

Korn Kobblers (vocal) "Old Square Dance" (both sides) (Majestic). This is a new twist by a discing firm. Majestic put a square dance on both sides of a disc. Actually it's a farmhand version of the ancient "Polly Wolly Doodle" handled with square dance lyrics. Special material that should grab attention and nickels in the hinterlands, and big yocks in the city.

[*From this and the foregoing reviews, it's obvious that many of the waxing firms have conceded that "there's gold in them thar hills!" Many a disc has sold almost a million copies in the stix, and been barely heard of on the sidewalks of New York, notably "Star Spangled Banner Waving Somewhere" and "Sioux City Sue."*]

Perry Como (vocal with Russ Case orch) "They Say It's Wonderful"-"If You Were the Only Girl" (Victor 1857). Como croons for top stakes on "They Say," plug tune from the expected-to-be-a-hit "Annie Get Your Gun" score by Irving Berlin. It often seems that he can sing no better, then he tops everything on its next disc. A ballad, "Say" gives Como a chance to really sell. Highly recommended for jocks and jukes. Sure to make the top ten. On the other side, Mr. C. has waxed a fave of "Supper Club" dialers. "If You Were the Only Girl." It'll register as a fave on wax too. A great duo. Boff backing by Russ Case.

Stan Kenton (vocal by June Christy) "Painted Rhythm"-"Four Months, Three Weeks, Two Days, One Hour Blues" (Capitol 250). "Painted" is a Kenton original. It's in the same kick as his "Artistry Jumps," which is good if you're looking for riffs. A bit wild in spots, it'll be snapped up by his fans, and definitely spots Kenton as a great rhythm group. "Four Months," on reverse, begins with a chorus that will sound good to sidemen, but won't be understood by the customers. It's too advanced. Miss Christy does well with the lyric. It's a blues thing, and looks good on her. Bad finish by the group. Not commercially as acceptable as Kenton's previous works.

Sammy Kaye (vocal by Betty Barclay, Billy Williams) "I've Never Forgotten"-"Laughing On the Outside, Crying on the Inside" (Victor 1856). "I've Never Forgotten" is the usual Kaye parody on what could be a good job of ballading. Replete with business man's bounce, vocal by Betty Barclay. She doesn't help. Not recommended for anything. "Laughing" is better. It's in better tempo for Kaye, and listens well with lots of sax. Billy Williams puts Texas in his vocal. Will sell at jukes, and recommended for air shots.

Andy Russell (vocal with Paul Weston) "They Say It's Wonderful"-"Laughing on the Outside, Crying on the Inside" (Capitol 252). Paul Weston's direction assists strongly, and forms a strong backing for this Andy Russell disc. "They Say," although quite adequate, will not draw top coin at slots. Como's is better. Russell seems to be working voice fuller, and it's an improvement. "Laughing" best side. Russell has read a better lyric, but it won't be noticed by fans. They'll like it, and show it with action at the nickelodeons. Approved for radio time.

GARFIELD INKS DISK DEAL FOR KIDS' YARN

Hollywood, April 30.

John Garfield last week was signed by Mercury Records to disk six-sided album, "Rabbit Town," aimed at children and designed to promote racial tolerance. Actor will narrate yarn, backed by Alec Wilder's musicrew at two sessions, May 6 and 8, presided over by Jimmy Hillard, waxery's artists-and-repertoire chief here from Chicago headquarters.

Jack Carson will wax Mercury album for which he recently was signed on May 7. Item will be four sides of humorous narration, also slanted at kids.

Freddy Goodman Coasts

Freddy Goodman, brother of Benny Goodman, arrived here over weekend to assume duties as Coast rep of Regent Music Co.

Regent is B. G.'s publishing firm.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	13	1,750	31,800
Jerry Wald*	New Yorker (400; $1-$1.50)	4	2,075	8,950
Tony Pastor	Pennsylvania (500; $1-$1.50)	2	2,275	3,775
Leo Reisman*	Waldorf (550; $2)	12	3,250	39,075
Erskine Hawkins	Lincoln (275; $1-$1.50)	10	1,100	10,325
Nat Brandwynne	Roosevelt (400; $1-$1.50)	6	2,050	12,800
Ray McKinley	Commodore (400; $1-$1.50)	9	2,100	19,900

• Asterisks indicate a supporting floor show. New Yorker has ice show. Lexington, an Hawaiian floor show; Waldorf, Joan Edwards, John Sebastian.

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Crawling back up to standard 3,000.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman and Think-a-Drink Hoffman opened Friday (26), splitting big 6,400 with Frankie Carle, who closed.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Kisley, 3 Swifts, Martells & Mignon got okay 5,500.

Frankie Masters (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Pretty good 5,500.

Griff Williams (Empire Room, Palmer House; 590; $3-$3.50 min.). Okay 5,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Figures are returning nifty normal of 3,500 covers.

Jimmie Grier (Biltmore; 900; $1-$1.50). Also getting back to pre-war scores at 3,500 tabs.

Location Jobs, Not in Hotels

(Chicago)

Les Brown (Rainbo; $1-$1.25). Brown came in Tuesday (23), splitting fine 8,000 with Teddy Phillips, who closed.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Claridge, Ben Blue, Cappella & Patricia, et al, got fine 5,500.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Average 3,300.

Eddy Howard (Aragon; 90c-$1.15). Howard doubled with George Olsen Sunday (21), with a mob of 7,400, and wound up the week solo with terrif 23,000.

Henri Lishon (Frolics; 700; $3-$3.50 min.). Gypsy Rose Lee, Lishon lured 4,000—good.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Martha Raye, Lou Holtz, etc., drew 4,500.

Benny Strong (Trianon; 90c-$1.15). Strong shared the bandstand with Art Kassel Sunday (21), with end-of-the-week figures totaling 19,000 for the mostly-Strong week.

(Los Angeles)

Buddy Rich (Palladium, B, Hollywood, 6th wk.). If lucky, finale stanza might dig 18,000.

Benny Carter (Trianon, B, South Gate, 4th wk.). Took a climb for the better and garnered 5,400 admishes.

Stan Myers (Slapsy Maxie's, N, Los Angeles, 3rd wk.). Never varies from solid 4,000 customers.

Garwood Van (Ciro's, N, Hollywood, 3rd wk.). Advent of Joe E. Lewis has put house into heavy coin with 3,350 covers.

PAXTON, FB AGENCY, MAY CALL IT QUITS

George Paxton and Frederick Bros., which has handled the band since its inception, may cap their differences within the next few days by parting. Paxton wants to get away from the agency and as of last week the latter was willing to peddle his contract. It wants $20,000 for the outfit, 10G in cash and the remainder weekly over a long period. So far no deal has been closed.

Paxton has been battling with FB for months. His contract with the agency calls for certain guarantees, among them one that makes it mandatory that his bookings reach a stipulated guarantee weekly. Apparently, this has not been done in recent weeks because the American Federation of Musicians stepped in at one point and forced FB to make up to Paxton in cash a sum lacking from recent bookings.

Estate of more than $500,000 was indicated in Springfield, Mass., with the filing of a bond by the executors of the estate of the late Robert Cooley, attorney for several music firms, among them Wurlitzer.

Gee-Gee Influence

Jack Robbins takes great pride in the new International Business Machines now in the offices of The Big 3 (Robbins, Feist, Miller) which are rather amazing comptometers. These tell the music firms, at a glance, at the end of each day, not only just how many copies were sold, but also automatically computes the royalties, etc. They're behemoth machines which IBM, incidentally, never sells to anybody—just leases.

Harry Link, g.m. of Feist, got a load of the machines and cracked to Robbins, "We're the only music business with our own pari-mutuels."

New Colonna Unit Set for Summer

Jerry Colonna will occupy the summer hiatus from the Bob Hope program this year by playing a series of one-night dates in the east, midwest and possibly Canada, beginning June 15. He'll work the standard ballrooms at the head of a unit comprising the new Billy Butterfield orchestra, guitarist Tony Romano, Bonnie Lou Williams, former vocalist with Tommy Dorsey's orchestra, and a dance act. William Morris agency, which will book the unit, is said to be asking $2,500 a night against percentages.

Colonna, a former trombonist, will exercise his horn along with his comedy and singing, backed up by the remainder of the unit, which will do four-hour shows.

Bill Butterfield's orchestra is a new one, recently formed. Before going out with Colonna, it will play a series of break-in one-nighters in New England, starting May 15. It has been signed for Capitol recordings, which also disks Colonna. Allen Wylle is vocalist with the band.

Consolidated Edison Again Picks Up Tab For N.Y. Park Dates

Consolidated Edison Co. of N. Y. will for the fifth straight year underwrite the cost of one-nighters by various name bands in city-parks in the N. Y. area. Dates will start June 27 at the Central Park, N. Y., bandstand, for which no orchestra has been signed as yet.

Annual cost to Consolidated for the series of thrice-weekly dates runs in the neighborhood of $50,000.

RR WASHOUT TRIPS KAYE COAST DATE

Sammy Kaye's orchestra completely muffed a scheduled one-nighter at the Pacific Square Ballroom, San Diego, last Friday night (26) due to a railroad delay. Heading Coastward on the Santa Fe's Chief, a bridge washout near Needles, Cal., held up the train for almost nine hours, dropping Kaye's close time schedule for a complete loss.

An effort was made by Pacific operators and Music Corp. of America execs to get a plane to Kaye to fly him the remaining miles from Needles to San Diego. However, in the mountainous country no landing field close enough could be found. Kaye aat.

James Scramming Out of Music Makers, Wants to Forget Pub Biz

Harry James is currently negotiating to rid himself of his Music Makers publishing company, and if the deal is completed probably will steer clear of such affiliations in the future. James is selling his firm, set up less than a year ago, to E. H. (Buddy) Morris. Final papers are now on the way west for his signature.

Financial details of the deal are undisclosed, so far. It's known only that the Music Makers catalog will be kept together by Morris, either under that name or another, as a separate entity, and James, as part of the deal, will continue to drop into whatever original songs he develops in the future. It will not, however, have a staff to work it. Dave Hyltone, who headed the company from the Coast, is out. Charles Lang, who heads the firm in N. Y., ditto

Morris also has another deal on the fire. This is for the L. B. Curtis catalog. He has an option to buy the house which expires May 15. It's likely that the deal will be consummated before then. When final purchase is made, the catalog will go into the Burke-Van Heusen firm set up by Morris last year for the two songwriters.

KAY CONNER TO BE COSMO FEMME ENTRY

Cosmo Records has signed Kay Conner, legit singer, who'll go into the pop field for the first time, as its entry in the solo femme disk field. She'll stack up against Columbia's Dinah Shore, RCA-Victor's new Betty Rhodes, et al.

Miss Conner is now in "Song of Norway" on Broadway.

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BMI Pin Up SHEET
Hit Tunes for May
(On Records)
A STORY BOOK ROMANCE (Block)
Jimmy Foster—GI 101 • Guy Lombardo—Dec. (soon to be released)
ALL THE CATS JOIN IN (Regent)
Benny Goodman—Col. 36967 • Roy Eldredge—Dec. 23532
ATLANTA, G. A. (Stevens)
Sammy Kaye—Vic. 20-1795 • Woody Herman—Col. 36949
Shep Fields—Vogue 712 • Red Caps—Davis 2102
Andrews Sisters—Dec. 18833
BLUE CHAMPAGNE (Encore)
Jimmy Dorsey—Dec. 3775 • Freddy Martin—Bl. 11256
Frankie Masters—Okeh 6279
I DON'T KNOW ENOUGH ABOUT YOU (Campbell-Porgie)
Johnny Desmond—Vic. 20-1861 • Peggy Lee—Cap. 236
Mills Brothers—Dec. 18834
LAUGHING ON THE OUTSIDE (B M I)
Merry Macs—Dec. 18811 • Teddy Walters—ARA 135
Dinah Shore—Col. 36964 • Enoch Light—Cont. 1175
Vincent Lopez—Mercury 2074
Sammy Kaye—Vic. 20-1856 • Andy Russell—Pied Pipers—Cap. 252
Jerry Wald—Sonora 3007 • Monica Lewis—Sig. (soon to be released)
MOON OVER BROOKLYN (London)
Guy Lombardo—Dec. 18809
SO IT GOES (Marks)
Enric Madriguera—Vogue (soon to be released)
(Ah, Yes) THERE'S GOOD BLUES TONIGHT (Embassy)
Martha Tilton—Cap. 244 • Tommy Dorsey—Vic. 20-1842
Lucky Millinder—Dec. 18835 • Les Brown—Col. 36972
WHAT A DEAL (Vanguard)
Martha Tilton—Cap. 222
WITHOUT YOU (TRES PALABRAS) (Peer)
Andy Russell—Cap. 234 • Desi Arnaz—Vic. 20-0158
Jayne Walton—Mercury 3002 • Noro Morales—Maj. 5000
Jack Carroll—Music Art 750
Frankie Carle—Col. • Randy Brooks—Dec. (soon to be released)
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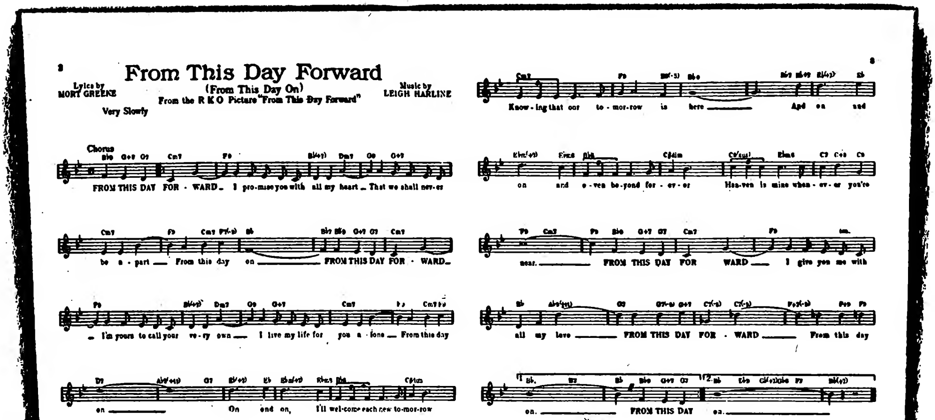

From This Day Forward
(From This Day On)
From the R K O Picture "From This Day Forward"
Lyrics by MORT GREENE
Music by LEIGH HARLINE
Very Slowly

Chorus
FROM THIS DAY FOR - WARD_ I pro-mise you with all my heart _ That we shall nev-er
be a - part ___ From this day on ___ FROM THIS DAY FOR - WARD_
_ I'm yours to call your ve - ry own ___ I live my life for you a - lone ___ From this day
on ___ On and on, I'll wel-come each new to-mor-row
Know - ing that our to - mor-row is here ___ And on and
on and e - ven be-yond for - ev - er Hea-ven is mine when - ev - er you're
near. ___ FROM THIS DAY FOR WARD ___ I give you me with
all my love ___ FROM THIS DAY FOR - WARD ___ From this day
on. ___ FROM THIS DAY on. ___

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RKO RADIO PICTURES

Inside Orchestras—Music

Screen Composers' Association, newly-formed Coast group of 94 of the top film scorers, will have difficulty inducing American Society of Composers, Authors and Publishers to give background-music cleffers a special slice of the coin annually collected from film houses. In future confabs with reps of SCA, the Society undoubtedly will hold that it cannot improve classification rating of average film scorer because his works are not always published and further that salaries composers receive from films are so scaled that they are complete payments for compositions, all rights to which are consigned to companies producing the pix. Occasionally a piece of accomp music is fitted with a lyric and published. Outstanding recent example is "Laura."

Rex Stewart will have a big day May 2. He opens that night at Kelly's Stables, N. Y., after a matinee scheduled for Bronx, N. Y., Magistrate's court, where he's pressing charges against Ted Hardy, operator of the Casa Bella, Bronx nitery, on charges of passing Akron checks. Stewart's band was pulled out of that cafe several weeks ago by N. Y. Local 802 of the American Federation of Musicians, because checks totaling $240 had bounced. Hardy refused to go along on a proposition to pay Stewart off nightly in cash until he could catch up with the defaulted amount. Union is pressing separate charges against Hardy.

"The Schillinger System of Musical Composition," authored by the late Joseph Schillinger, is a 1,640-page, two-volume work in musical theory based upon mathematical concepts applicable to both popular and serious compositions. The work comprises 12 sections including the theory of rhythm, pitch-scales, melody, harmony, variations by means of geometrical projection, correlation of harmony and melody, theory of counterpoint, instrumental forms, evolution of pitch families, theory of composition and theory of orchestration.

Arnold Shaw and Lyle Dowling, co-editors of the volumes, have contributed an introduction explaining some of the author's fundamental ideas.

Bel-Tone Records, Coast pop-plattery, last week dropped Apollo Records as its distrib in N. Y., Baltimore, Atlanta and Detroit. Tieup had been unique, that of one-odd-label selling a rival's products. Reason for break was that Apollo would not sign pact to take Bel-Tone disks on minimum-order basis. Neither Dick Elwell nor Bob Cook, Bel-Tone partners, will state that Apollo ever failed to push sales or favored own label, albeit both firms specialize in race-records and oatunes. To replace Apollo, Bel-Tone has picked up regular distribs in the four key cities.

Buddy Rich, who had financial backing for his new band pulled out from under him two weeks ago by Frank Sinatra, is looking for new coin. He's said to have a new angel interested in a deal, but so far nothing definite has come out of conversations. Sinatra withdrew support from the band after he had poured between $25,000 and $30,000 into the cost of building the outfit and sustaining it during early dates. It's said Rich's refusal to try to lower the band's payroll contributed to Sinatra's attitude.

Columbia Records, in setting up a complete publicity outfit in its New York office, under Wayne Varnum, recently returned from service, intends to have even its own photographers to service talent, covering openings, unusual events, etc. Columbia, incidentally, last week shifted advertising agencies from Benton & Bowles to McCann-Erickson. At the same time Musicraft took on the Earle Ferris agency for advertising and publicity in the east.

RCA-Victor is going the average record company advertising department one better by getting out oil paintings of its various recording talent. Oils are then copied, in color, to make up posters, store displays, etc.

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TEDDY POWELL TO SET UP NEW ORCH

Teddy Powell is going about the organization of a new orchestra. He will get back into action in the band biz about June 1, handled by Joe Glaser's Associated Booking Corp.

Powell, who has had a hit song, "You Won't Be Satisfied," written with Larry Stock, riding for him during his period of enforced inactivity (he got tangled up in a draft evasion case), leaves for the Coast this week. Band will be formed after his return.

Philly Symph Hits Road First Time in 8 Years

Philadelphia, April 30.

Philadelphia Orchestra next month starts on its first transcontinental tour in eight years.

Tour will last 41 days and include 39 concerts in cities as far west as Vancouver, B. C., and south to New Orleans. It starts April 28, day after the close of the local season, with the first concert in Buffalo, ending June 7 in Columbus.

Tour is being booked by the William Morris agency.

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British Best Sheet Sellers

(Week-Ending April 1 '46)

London, April 12.

Chickery Chick	Connelly
Cruising Down River	Cinephonic
Ashby de la Zouch	Gay
I'll Dream of You	Macmelodies
I'll Buy That Dream	Wood
Might Well Be Spring	Chappell
Grand Night Singing	Chappell
Kentucky	Connelly
Bygones Be Bygones	Feldman
Had Dozen Hearts	Victoria
Close My Eyes	World-Wide
Can't Begin to Tell You	Chapell

Heidt Pays 500G For the Las Vegas Biltmore Hotel

Hollywood, April 30.

Horace Heidt has purchased the Biltmore hotel, Las Vegas, Nev., for $500,000. This is the second hostelry bought by the former maestro. Last year he purchased the Lone Palm in Palm Springs. He takes possession of the Biltmore today (1).

Heidt is also owner of the Trianon Ballroom, Southgate, Cal., not too far from this city. He bought it several years ago while still batonning his own band. Since last year, Heidt has devoted all his time to the operation of his real estate. After a long dispute with Music Corp. of America, he disbanded his orchestra.

802 Bars Free Rehearsals For Nitery Musicians; Rule Also Affects Hotels

N. Y. Local 802 will eliminate free rehearsals for musicians playing N. Y. night clubs and cafes with floor shows. Up until now, 802 allowed a six-hour practice session for free for all bands and musicians, name or otherwise.

New rules will demand the usual rehearsal fee of $2 per man each hour in a six-hour session, applicable when complete new shows have to be gone over. Rule will affect some hotels, such as the New Yorker, Biltmore, et al, and many niteries.

LEGION'S 25G BACKING OF SAXIE DOWELL BAND

Saxie Dowell's new band has a unique financial arrangement. He's being backed to the tune of $25,000 by American Legion Post No. 1, Raleigh, N. Y., the contract calling for the organization to retain a percentage of the band's profits after it pays back the original investment.

Dowell, who recently returned from Navy service where he distinguished himself during the bombing of the aircraft carrier S.S. Franklin, is now at the New Kenmore hotel, Albany, with his band. He goes soon to the Cavalier hotel, Virginia Beach.

Herbie Fields' 12-Wk. Date At Englewood Cliffs, N. J.

Herbie Fields' new orchestra will replace the current Les Elgart band at the Rustic Cabin, Englewood Cliffs, N. J. Fields opens next Monday (6) for 12 weeks, with options. Latter he'll probably get; Elgart went in for a like period and held-over six months.

Fields' band is less than two months old. It was formed after he left the Lionel Hampton orchestra. Price he's drawing at the Rustic is undisclosed. Scale for the spot was recently boosted from $50 to $70 per man by the Jersey City local of the AFM, which upped all scales in its territory.

Betty Rhodes' RCA Buildup

Hollywood, April 30.

Betty Rhodes, singer and former Paramount starlet, has been signed to a five-year recording contract by RCA-Victor. She will be the subject of a concentrated buildup by the company in an effort to create a new name, one that has not been connected before with any recording company.

Miss Rhodes made her first disks for RCA here Monday (29) under Eli Oberstein's direction, Oberstein, head of RCA talent and repertoire, reached Hollywood over the weekend.

ASCAP, Berlin in Compromise, Set 4,750 Availability Point Rating

Irving Berlin was partially successful last week in his long battle with the American Society of Composers, Authors and Publishers to obtain a better availability point rating than that given his new Irving Berlin, Inc., last year. After deliberating for weeks, the Society's Appeals Board upped the original 4,000-point grant to 4,750; in other words it split the difference between what Berlin was originally awarded and the 5,500 points he wanted.

Consensus of opinion among ASCAP publishers and writer executives is that the new rating will not be disturbed in so far as they are concerned. Originally, after Berlin started his campaign for 5,500 points, the Society's Publisher's Classification Board, which consists of all the publisher-members of the board of directors, rejected his bid for more than the original 4,000. Increase to 4,750 was made by the appeals board and could be thrown out by the Classification Committee. That's not likely to happen.

However, Berlin isn't likely to be satisfied with the 4,750 points. He has some definite ideas on the worth of his catalog (which consists of tunes he penned, both words and music), formed out of his split last year with Saul Bornstein, with whom he was partnered for years. Berlin feels that the catalog is worth as much as any of the current 5,500-pointers, i.e., Remick, Robbins, Shapiro-Bernstein and some nine more and is adamant on achieving an equal footing.

One point in the situation that has aligned sympathy with Berlin's campaign from a good many quarters is the fact that Berlin is the writer of both words and music of all his songs. This doesn't get him any more revenue from ASCAP than comparable Double "A" lyric or melody writers. In other words, whereas he drew approximately $20,000 last year as a top-rated writer, other "AA" men who contributed only lyric or melody drew the same amounts. Richard Rodgers and Oscar Hammerstein II, for example, drew $20,000 each for their "AA" ratings as lyricists and melody writers. Berlin drew the same for turning out both lyric and melody of his songs.

However, this point has nothing to do with Berlin's battle for availability points for his catalog. It has, however, been a point of conversation in discussing his publisher troubles. Many music men in high ASCAP positions feel that Berlin as a writer is entitled to a double double "A" classification because all of his songs are entirely self-written.

Band Box, Chi, Pacts Hampton, Armstrong In Top Coin Band Policy

Chicago, April 30.

This town will have a counterpart of the Acquarium Restaurant, N. Y., which recently inaugurated a top-band policy, paying top prices. Band Box here is going in for the same idea, debuting with the same two orchestras which opened the Acquarium—Lionel Hampton and Louis Armstrong, who's current at the N. Y. spot.

Hampton opens June 21 for four weeks, with Armstrong following. Hampton is drawing $5,000 per; Armstrong's coin is undisclosed, but it's figured to be similar. Band Box seats between 700 and 800 and will operate without cover or minimum.

Long Beach Spot Mulls Name Band Policy Return

Roadside Rest, Long Beach, L. I., restaurant, which before the war employed a name band policy for awhile, wants to return to that style of operation for the summer. It has as yet bought no talent. Spot wants to open May 29 or 30.

Bands used will be medium priced combos, which means today names in the $2,000 and $2,500 per bracket.

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Lyric by ROY TURK Music by FRED E. AHLERT

Miller—

MORE THAN YOU KNOW
Lyrics by WILLIAM ROSE and EDWARD ELISCU Music by VINCENT YOUMANS

I'M ALWAYS CHASING RAINBOWS**
Lyric by JOSEPH McCARTHY Music by HARRY CARROLL

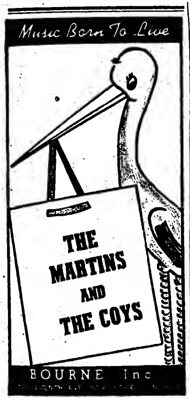
*From 20th Century-Fox's "DO YOU LOVE ME"
**From 20th Century-Fox's "DOLLY SISTERS"

Music Notes

Bob Maxwell, harpist with Matty Malneck's band, inked as single by Columbia Records....Peggy Lee back in Hollywood....Cass County Boys, oatuning trio from Gene Autry airshow, pacted for platters by ARA.... Helen Humes has shifted her vocalizing from Aladdin to Black & White Records....Rafael Mendez-Cliff Lang and ork combo have cut "Symphonie Jazz" album for Pan-American Records....Ben Pollack, prez of Jewel Records, east to set up distribs for his product....Phil Regan back in Hollywood....Victor Borge leaves Coast late this month on concert tour ....Joan Barton, Desi Arnaz band chirp, inked for platters by Pan-American....Sid Talmadge has arrived on Coast from N. Y. to join Cosmo Records' distrib office there....Burl Ives signed by Decca. Waxery will hustle out album of songs from 20th-Fox's "Smokey," in which Ives appears ....Jean Byron new thrush with Spike Jones' outfit....Bob Mohr band now waxing on Winner label....Linda Darnell warbles pair in 20th-Fox film, "Darling Clementine"....Ronnie Ralph set to wax moppetunes for Spotlight Records, using 12-piece accomp.....

Kay Starr's suit to break her warbling pact with Jewel Records calendared for May 23 in Los Angeles' Superior court...."One-Zy, Two-Zy" British rights have been given to Chappell Music, European continent rights to Charing Cross Music and Australasian rights to Allen, Ltd.... Ginger Dinning caught the mumps so Capitol Records on Coast had to cancel recording dates of Dinning Sisters, vocal trio, over weekend.

Benny Carter, current at Trianon ballroom, L. A., cut a batch of Keynote platters, featuring Sonny White on the 88....Bernard Hermann leaving for N. Y. Sunday (5) upon completion of conducting score of 20th-Fox's "Anna and King of Siam"....Lecuona Cuban Boys signed by 20th-Fox for "Carnival in Costa Rica." Outfit getting $50,000 for four-week stint....Harry Lim, Keynote Records' artists-and-rep chief, back in N. Y. after fortnight on Coast....Dave Kapp, Decca veepee, in Hollywood on quickie dash from Gotham....Happy Goday, Leeds Music veepee, back on Coast after six months in N. Y.....Nappy Lamare, currently fronting own outfit at Gay Inn, L. A., cut four new slides for Sunset Records....Bing Crosby recorded "As Long As I'm Dreaming" for Paramount's "Welcome Stranger," one to five new Burke-Van Heusen tunes....Bob Wills' oatuners into Universal two-reeler. Modernaires featured in same short...."The Notables," vocal quartet, signed by PRC for "Missouri Hayride"....Buddy Rich band disked four sides on Coast for Mercury label....The Todds, trio on Al Pearce airshow, pacted by Bel-Tone Records....Helen Humes' contract with Aladdin Records bought by Black & White plattery....Mort Greene and Leigh Harline collab on ditties for RKO's "Beat the Band," Frances Langford-Gene Krupa starrer into production June 10....Ethel Smith, swing organist, arrived on Coast from N. Y. for spot in Universal's "Cuban Pete".... Robert Scott signed by Mercury Records on Coast....Henry King band completed rhumba album for Black & White Records....Desi Arnaz musicrew will wax Latin album for RCA-Victor when band arrives in N. Y.



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5-5:30 P.M.
Lyrics by SAMMY LERNER
Music by J. RUSSEL ROBINSON

SPRIGGENS, COOLEY IN BEEF BEFORE UNION

Hollywood, April 30.

Deuce Spriggens, leader of western band, was hailed before Local 47 trial board by Spade Cooley, batoneer of rival oatune aggregation, charging latter with solicitation. Bands currently alternate on bandstand at Western Palisades ballroom, Santa Monica, and Cooley is charged with trying to ease out or otherwise undermine his podium podduer. Hearing will be held by union board today (Tues.).

Bobbie Bennett, operator of Palisades under lease from Walt Newcomb, supports Spriggens' charges. It is claimed that immediately after being booked to share regular Saturday night dates with Spriggens, Cooley commenced making overtures to Miss Bennett to cancel rival. Failing to win this point, it is charged, Cooley went to Newcomb and attempted to have Miss Bennett's lease terminated so he could assume operation of the cactuscapery.

Spriggens has been fixture at Palisades since September last. Cooley came in to split the musicking last month. Coincidentally, Spriggens quit Cooley crew about a year ago with five other prairie plainters and formed own outfit. At that time Miss Bennett managed Cooley; now she manages Spriggens.

Musicraft planning a "Centennial Summer" album with chirper Louanne Hogan and Alfred Newman's orchestra. . . . Kitty Kallen cuts her first sides for Musicraft in Hollywood end of this month. . . Georgie Auld cutting four sides for Musicraft in N. Y. before heading for the Coast on a Columbia Pictures deal.

STEADILY CLIMBING TO THE TOP
"IT'LL TAKE A LITTLE TIME"
Featured By:
David Cheskin, Dick Stabile, Milton Shrednick, Three Suns, Vincent Lopez, George Barry, The Breakfast Club, Al Trace, Bill McCune, Jack Berch, Claude Hopkins, Coast-to-Coast on a Bus, Rainbow House, Jack Fulton, Herbie Fields, Francis Craig, Jack Smith, Joe Gallicchio, Horn & Hardart Children's Hour, Irene Day, Vera Holley, Jack Harris, Korn Kobblers and others.
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10 Best Sheet Sellers

(Week Ending, April 27)

Laughing on the Outside	BMI
All Through Day	Williamson
Prisoner of Love	Mayfair
Gypsy	Leeds
Oh What It Seemed	Santly
Shoo-Fly Pie	Capitol
Sioux City Sue	Morris
One-zy Two-zy	Martin
I'm Big Girl Now	World
You Won't Be Satisfied	Mutual

PAT BALLARD CAN'T RESIST LINDY'S CALL

Tyrone, Pa., April 30.

Pat Ballard, who took a rest from Tin Pan Alley the past year via purchase of a small town jewelry store, has peddled his property in Tyrone, Pa., and returns to the bright lights to scribble lyrics.

Starting as a hobby, Ballard got interested in collecting rare violins about five years ago, now does it seriously, and has written a book on the subject, which has been placed in many college and university libraries for reference. He has been go-between in many sales of famous violins, including an Amati formerly owned by Jascha Heifetz.

Professional writing done by Ballard in the past 25 years includes several of the old U. of P. "Mask & Wig" scores, over 100 published pop songs, radio scripts for Fred Astaire, Fred Waring, etc., and several unproduced plays that were sold to Hollywood.

Dick Stabile Set For Biltmore Hotel, N.Y., Date

Dick Stabile's new orchestra draws its first major hotel job in the N. Y. area. It will open May 9 at the Biltmore hotel, N. Y., for four weeks with options. Follows the current Jack Harris.

Stabile was discharged from the Coast Guard last fall.

Buddy Morrow Shifts To Lincoln, N. Y., May 10

Buddy Morrow's new orchestra, which finished a long run at the Roseland Ballroom, New York, Sunday (28), moves into the Lincoln hotel, N. Y. May 10, following current Erskine Hawkins. Run is short, for only three or four weeks or until the band goes into the Capitol theatre, N. Y. the last week in May or first in June, with the Ritz Bros. show.

Who'll succeed Morrow then at the Lincoln is unknown. Lee Castle is mentioned.

Band Review

TONY PASTOR ORCH. (17)
With Virginia Maxey, Tommy Lynn, Tune-Timers (4)
Hotel Pennsylvania, N. Y.

Tony Pastor's band proves, on this date, that it finally has arrived. Working for the first time at the Pennsylvania's Cafe Rouge, one of the top prestige jobs of the country, it is doing a crack job, musically and at the b.o. And it's about time, for Pastor himself has long been one of the best top name potentials available.

This combo Pastor led into the Penn, consisting of four trumpets, three trombones, five sax, four rhythm, headed by the leader's own tasty tenoring, is even a better outfit than that which made such a fine impression last fall at Frank Dailey's Meadowbrook. Strengthening is on the musical side, replacements in the various sections having sharpened the preciseness and enthusiasm that was even then so evident in its performance. A solid beat it has always had.

However, Pastor's forte remains his crack arrangements. His book, unusually well stocked with pops, standards and novelties, is outstanding. Not often can it be said that an arrangement of this or that tune by any one band is at the same time both commercial and good musically. That applies to virtually all of this band's library. The stuff is modern, musical, colorful, and extremely attractive to the layman. An example is the writing of "Whispering."

Pastor himself adds plenty to the band. His likable personality, combined with an unusual song delivery makes him stand out among maestros who must cater to the public. Virginia Maxey, blonde, cute and lively, holds up her chore neatly, She's an improved singer, too. Tommy Lynn does ballads fairly well and a quartet, recently added, help some. Latter group could stand improved costuming and coiffeurs, however. *Wood.*

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, April 19-25, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
Atlanta, G. A.	‡Stevens
Come Rain, Come Shine	Crawford
Day by Day	Barton
Doctor, Lawyer, Indian Chief—†"Stork Club"	Melrose
Easter Parade—*"As Thousands Cheer"	Berlin
Gypsy, The	Leeds
I Don't Know Enough About You	‡C-P
I Fall In Love With You Every Day	Stept
I'm Always Chasing Rainbows—†"Dolly Sisters"	Miller
In Love In Vain—†"Centennial Summer"	T. B. Harms
It Couldn't Be True	Santly-Joy
Laughing On the Outside	‡BMI
More Than You Know—*"Great Day"	Miller
Oh What It Seemed To Be	Santly-Joy
One More Dream	Barton
One More Tomorrow	Remick
One-zy, Two-zy	Martin
Personality—†"Road to Utopia"	Burke-VH
Pickle In the Middle	Robbins
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Sioux City Sue	Morris
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
Welcome To My Dreams—†"Road to Utopia"	Burke-VH
We'll Gather Lilacs	Chappell
Who's Sorry Now	Mills
You Won't Be Satisfied	Mutual

† *Filmusical.* * *Legit Musical.* ‡ *BMI Licensed.*

SPIKE JONES' $4,500 FOR BUFFALO QUICKIE

Spike Jones' City Slickers, whose antics on RCA-Victor records have boosted them into the big-coin class, will draw $4,500 for 45 minutes work July 4 at a party put on by the Buffalo, N. Y., Evening News. Six-man combo will work as an act on a long bill—drawing $100 a minute for its comedy and corn.

Date is part of a string of one-nighters Jones has booked in eastern and western Canada, for which he's drawing $2,500 a night guarantees. He does 11 dates in Canada all told, in Calgary, Saskatoon, Winnipeg, London, Hamilton, Niagara Falls, Ont., et al.

Lawrence Starts at Top With Penn, N.Y., Date July 1

Elliot Lawrence, whose new band has started more conversation in the band business in the east than any outfit since before the war, debuts the combo July 1 at the Pennsylvania hotel, N. Y. That's what is called starting at the top, since the Penn is regarded as one of the best band spots in the east. Lawrence is in for five weeks, with options, following George Paxton, who succeeds the current Tony Pastor.

Lawrence's outfit is another spawned at WCAU, Philadelphia. He was musical director of the station almost two years and during that time excited consistent comment via CBS broadcasts. He follows Jan Savitt and several other leaders who have made a name while at WCAU.

Band is being handled by General Artists Corp. It also is under contract to Columbia Records, for which it makes its first disks today (Wed.) in N. Y.

Tosci Lifer at 47

Hollywood, April 30.

Arturo Toscanini last week was voted honorary life membership in Local 47 of American Federation of Musicians meeting.

Composer is now in Milan, Italy, working on revival of opera in historic La Scala.

McAllen Publications, a Long Island, N. Y., firm, has republished their tune "Saratoga Trunk Blues" since Warner Bros. release of the film "Saratoga Trunk." Song was originally published in 1941.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
SHE'S FUNNY THAT WAY
Words by RICHARD A. WHITING
Music by NEIL MORET
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SAIL ALONG SILV'RY MOON
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Tommy Valando, Gen. Prof. Mgr.

S-Q Rodeo Act Proves Gene Autry's Gun-Grip on Kids Undimmed by Army

Washington, April 30.

Gene Autry's tour of duty with the Army hasn't blunted his hold on the kid population of the nation if his appearance in the S-Q Ranch Rodeo Show here is any proof. Rodeo opened a cross-country tour at Uline's Arena here with the warbling horse opera star in his first show biz stint since getting out of uniform, and there was no question as to who was the b.o. magnet.

Autry could do nothing wrong for the several thousand youngsters who piled out to see him and, only incidentally, the rest of the show. They cheered and whooped it up for everything he did, and mobbed him for autographs when he rode Champion, Jr., out of the arena.

Autry makes two appearances, one in which he puts the oat-burner through a series of fancy circus tricks, and the other in which he sings to string accompaniment by the Melody Ranch Boys. Musical routine includes such numbers as "Glad to Be Back in the Saddle Again," a medley of three songs from his pictures; and another a medley of service songs—"Marine Hymn," "Wild Blue Yonder," "Caissons Go Rolling Along" and "Anchors Aweigh." Autry appears to have put on a little meat since he went into service, and for the city adult the songs appeared slightly on the corny side in rendition. But, as far as the kids are concerned, "God's in his heaven and all's right with the world," particularly since Autry sings from the back of Champion, which, in turn, stands atop a large white grand piano in the middle of the arena.

Col. Jim Eskew's show otherwise follows the general routine of rodeos, with some very able talent in the bronc bareback riding, calf roping, steer wrestling, trick and fancy riding, etc. Most exciting number, as usual, is the riding of wild Brahma bulls, which gave the audience its biggest kick.

Hollywood might take a gander at Col. Jim Eskew's son, Jim, Jr., a handsome youngster and the most graceful figure to appear in a saddle all night. Jr. Eskew is also the country's topper in trick and fancy roping, as he proves to the complete satisfaction of the audience.

Ted Allen, champion horseshoe pitcher, is one of the real stars of the performance, particularly for the oldsters. Strictly cow country humor is provided by Jack Knapp, a sawed-off, chunky gent who knows how to draw laughs. A comedy mule act and the Hoover Family and Their Ford also provide laughs.

Milton Berle Negotiates New Deal at Roxy, N.Y., To Follow Carnival Run

Deal for Milton Berle to play the Roxy theatre, N. Y., is virtually set. Hitch to inking is that it's not known when Berle will wind up at the Carnival, N. Y., where he's currently on a protracted stay. He'll probably hang on there until nitery business slows up.

Terms of the Roxy deal haven't been disclosed, but will most likely parallel those of his last appearance when he drew $10,500 and overages.

At the Carnival Berle has been consistently getting around $10,000 for his own end on a contract which guarantees him $7,500 plus overages on grosses above $42,000.

GAC Fetes Romm

Harry Romm, who leaves General Artists Corp. at the end of this week to enter indie film production, will be feted at a dinner at the Hotel New Yorker, May 6.

On dinner committee are Tom Rockwell, GAC head; Bill Kent, Artists Representatives Assn. president; Tom Martin and Val Irving, both of GAC. There's a $10 couvert for the feed.

REGAN'S EASTERN DATES

Hollywood, April 30.

Phil Regan leaves for N.Y. late this week, where he will cut some sides for Majestic Records before going to Boston for two weeks of personals in late May.

Singer due back here by June 10 for next Monogram starrer, "Sweetheart of Sigma Chi."

Tess Diamond To Resign As AGVA Hollywood Boss

Tess Diamond is resigning as head of the Hollywood branch of American Guild of Variety Artists, effective May 10. She had been in charge of that branch less than a year.

Prior to joining AGVA, Miss Diamond was secretary of Artists Representatives Assn., New York agent group. Her future plans are unknown. Her successor in Hollywood is not definite, but the choice is likely to be Florine Bale, who previously had been in charge of Hollywood branch. She has since returned to AGVA and is now in charge of the Dallas local of the union.

ARLENE SMITH TO OPEN OWN NITERY IN DALLAS

Dallas, April 30.

Arlene Smith, for many years associated here with Joe Landwehr and Dick Wheeler in night club operations, plans opening up her own spot. Miss Smith is currently negotiating for bands with Artie Shaw and Will Bradley under consideration to open at her Yacht Club.

Landwehr and Wheeler last week opened their new Plantation Club with Russ Morgan and his orchestra on the band stand.

Jim Threat, operator of the Sylvan Club, has leased the Old Plantation from Landwehr and Wheeler and will remodel and open the spot as the Greenville Gardens.

Lou Walters Throws Open Latin Quarter, N. Y., Booking to All Agents

Latin Quarter, N. Y., is again an open spot. Lou Walters, op, has dropped his own booking office headed by Ruth Barr, and is now signing talent direct.

Reason for the move is not given, but it is known that talent agencies were burned at the idea of having their performers shell out an extra 5% to Miss Barr. She was delegated last year to book all Walters' operations exclusively. At that time, American Guild of Variety Artists and the Artists Representatives Assn. protested the move on the ground that it was viewed as a means of getting additional commissions, and that Miss Barr was not qualified to book large operations because of her inexperience.

However, it was brought out that Miss Barr opened a talent office that would handle as well as book spots other than those owned by Walters, and an AGVA franchise was subsequently given her.

Disassociation was made last week before Walters left for the Coast and Miss Barr took off for Florida vacation.

American Theatre Wing Extends London Canteen

American Theatre Wing will continue the London canteen until July 31. Action followed a request by the Army for continuation as all other canteens are being closed in the British capital.

Financial support from the British committee will be continued as long as canteen operates.

Chi Nitery on U. S. Auction Block, But Buyer Must Buck City

Chicago, April 30.

Anybody wanna buy a night club, complete—from napkins, cutlery and china to mirrored walls, bandstand and dance floor? The U. S. Government is selling one here May 2.

Unusual auction is believed to be the first of its kind anywhere, inasmuch as the nitery is being sold as is, and not piecemeal. Government wants to sell it all in one fell swoop.

Boite put up on the block is Chi's 51 Hundred Club, which was seized by U. S. Marshal on April 9, on order of the Internal Revenue Dept., for a tax deficiency of $20,000. Shortage of owners Byron Massell and Henry Weiss was discovered when the revenuers made a check of the club's books.

Odd angle of the sale, incidentally, is that it'll come just four days before the closing deadline given the club by the city three weeks ago. At that time the city license dept. announced the 51 Hundred, along with 16 other Chi bistros, wasn't operating on a license but on a "temporary permit," contingent on getting the place in line with fire laws.

So it looks like the city fathers won't let whoever buys it from the Federal Government open it anyway.

OLD FERRY DEBUTS AS FLOATING NIGHT CLUB

Seattle, April 30.

Newest night spot here is a floating club which nightly cruises around Lake Washington. Ship is a remodeled and redecorated former Puget Sound ferry.

Operators and owners are C. E. Fisher and Glen Frank. Dining begins at 7 p.m. with cruise in the Lake starting at 9.

Reid Eyes Nite Spot

Billy Reid looking for a site to open a N. Y. nitery. It's his second attempt within a year to find a site. He'll have backing from Monte Proser.

After an unsuccessful attempt to locate an intime room in N. Y., Reid spent the winter producing shows at the Clover club, Miami.

HARVEY STONE

"Number One Comic of World War II"

—ED SULLIVAN

- CLOSING SIX RECORD BREAKING WEEKS AT THE CAPITOL IN NEW YORK.
- THANKS TO MARVIN SCHENCK AND JESSE KAYE.
- P. S. It was a pleasure appearing with you Xavier Cugat.

BUDDY ARNOLD at the Piano

Exclusive Management
M. C. A. ARTISTS, LTD.

Vaude Producers Unable to Knit Road Units, Can't Get Line Girls At $55 Per

Inability to secure line girls willing to travel precipitated the cancelling of new vaude units in process of production by a trio of producers in New York last week. Units involved were "Greenwich Village Nights," which Joe Wright was producing; "Echoes of Broadway," by Bobby Conklin, and "Pan-American Follies," which Sammy Rosen contemplated. When unable to sign chorines trio had to camphor the idea.

Producers assert there is no acute shortage of chorus gals, but the hitch is they don't want to travel at the union rate of $55 and budgets do not usually permit upping this figure and at the same time allow a profit. Gals claim that with current inflated living expenses still obtaining throughout the country they'd do little more than break even at that salary.

Additional fly in ointment seems to be allowable layoff period in contracts which calls for six weeks work out of each eight and permits a two week layoff sans salary when consecutive bookings are not available. Gals argue they can live better in stationary spots, such as niteries, and therefore frown upon unprofitable touring treks.

GORDON BOSTOCK BACK INTO AGENTING BIZ

Gordon Bostock, former Keith agent, who has been out of show biz for some years, has returned to the agency field and will set up offices in New York upon his return from London. He left for the latter city by boat last Friday (26).

Bostock took with him a list of acts available for London and other European dates and while abroad expects to sign foreign acts for American appearances. He is expected back latter part of June.

Prior to the foldo of the Keith-Albee vaude circuit, Bostock and his brother, Claude, handled many of the topflight acts booked on that circuit.

Blackstone Angles B'way Theatre for His Magic

Blackstone, magician, is angling to lease an intimate theatre in New York as permanent stand for his magic shows. George Alabama Florida, business manager for the magico, has had feelers out on several theatre deals including the Vanderbilt, N. Y., but Mike Todd has first call on it. Theatre recently was vacated by American Broadcasting Co.

Bid has also been made for President theatre, N. Y., currently tenanted by little theatre group. If and when a deal is closed it would be first theatre to be devoted exclusively to the hocus-pocus.

Chas. Trenet's Inability To Talk English Costs Him Unpleasant Publicity

Charles Trenet, French singing importation at the Embassy club, N. Y., could have avoided some unpleasant publicity if he was able to talk English. Singer walked off the floor at Saturday's (27) midnight show after two numbers, and a columnist reported that it was a display of Gallic temperament.

According to Bill Miller it was a case of indigestion and Trenet had to get off the floor pronto. At the next show, the singer stayed on for a half-hour.

Miller claims that the first week of Trenet will produce a record-braking take for the club. First four nights ending Sunday (28) grossed $24,000, as against spot's previous week's high of $23,000.

Lenny Kent, comic, set for Strand theatre, N. Y., May 3 for three weeks.

St. Regis Bows May 8

St. Regis Roof, N. Y., opens May 8. Paul Sparr orchestra is set, alternating with Theodora Brooks' Hammond Organ ensemble. Peggy Norman, vocalist, completes entertainment.

On May 7, benefit is scheduled for the Emergency Fund of N. Y. Local 802 of the AFM's hospitalized veterans.

Sinatra Agrees To Chi, Detroit Dates

Frank Sinatra, after resting a week at Palm Springs, will play the two theatre dates in Detroit and Chicago, which he had first confirmed and then cancelled two weeks ago creating an uproar of no little proportions. He had signed to work the Downtown, Detroit, week of May 9, and Chicago, Chicago, week of May 17. For the two weeks work he is drawing higher guarantees than any ever before earned by a performer.

In Detroit, the singer is getting a $25,000 guarantee against a 50-50 split of the gross from the first dollar. At Chicago, his deal calls for a $25,000 guarantee plus a 50-50 split over $60,000. In each case he will work with a house band, paying out of his cut for only the acts working with him. These have not been decided, though it's probable that one turn will be the Pied Pipers, vocal group which works with him on the Old Gold commercial. Others will consist of a dance act and comedy turn.

When Sinatra originally confirmed the two weeks above, then cancelled out on advice of his doctor to take a rest prior to going to work on a new Metro film, the theatres burned plenty. They did nothing about the cancellations, however, fortunately, the cancellations were forwarded before advertising, etc., had been prepared.

Pearl Bailey booked for the Strand theatre, N. Y. Date is open and will probably follow run of current legiter "St. Louis Woman" in N. Y.

Cop-Censor-Critics OK Mpls. Burley But Think Shows 'Lousy'

Minneapolis, April 30.

Two policemen assigned to censor the burlesque show at the Alvin theatre here after the city council received a petition asking for license revocation, turned critics and gave the performance a clean bill of health. But, in their report to the council, slammed the looks and ability of the chorus girls and the performance's quality. Although the girls weren't pretty or shapely enough to suit the policemen-censors and the show wasn't good enough in their opinion, the council voted 18 to six to renew the theatre's license.

In appraising the chorus and show, the policemen-censors became hard-boiled critics. Turning in a regular review, they wrote: "Only two of the chorus girls have any ability in the entertainment field. The rest are just broken down older girls who probably can't get a job doing anything else. Their efforts are so clumsy as to be pathetic. Most of the rest of the performers also have no talent and the show was lousy."

Newspapers here don't review the Alvin shows, but they ran the policemen's "review." The theatre, however, has been having an exceptionally profitable season and business didn't fall off after the publication of the policemen-critics' review.

'Skating Vanities' Sets Up New Show; French Duo In

The Darescos, an adagio act to be imported from France, has been signed for the next edition of "Skating Vanities," rollers show. Team will work sans skates.

Other talent signed for this show includes Joe Jackson, Jr., tramp bicycle comic; Ernie Whittler, skater, and the badminton team of John Scott and Dave Drury, with Jimmy Ross announcing. Gloria Nord and Mickey Meehan have been re-signed for the layout.

Outfit goes into rehearsal around July 15.

AGVA Arbitration Bd. Has Full Agenda; Kent Vs. GAC Prime Case

Question of whether Lenny Kent can reneg on a exclusive contract with General Artists Corp. will be decided via arbitration at American Guild of Variety Artists later this week. Comedian-emcee, according to complaint, wants out upon grounds that GAC has not given complete representation and had not worked in best interests of furthering his career which he states is violation of terms of the pact.

Also on the agenda when the Arbitration Board meets are three other matters of same nature. These include cases of Edith Fellows, songstress, who wants to part company with Frederick Bros.; Two Zephyrs, sepia dancers, who seek to nullify their deal with Associated Booking Corp.; Marilyn Paul, singer, who claims her agent, Herman Fialkoff, hasn't lived up a contract with her. Agreement is said to have guaranteed four weeks' work in each 90 days, which she asserts hasn't been lived up to.

ACT EXCHANGE DEAL SET BY EDDIE SMITH

Eddie Smith, New York agent, has completed a one-year deal with the Hyman Zahl office, London, for mutual exchange of acts. Deal was concluded by Leon Kimberly, Zahl rep. who returned last week to England, after eight weeks here.

Dicker will cover Smith's acts in the British Isles only as he's already made a deal with Kurt Rosner, Milan agent, to cover Italy, Belgium and Scandinavia; and is now negotiating with a French talent firm.

Thanks Fellas
We Like You Too!
This One Is On Us . . .

"Joey Adams, clean-cut comedian who broke into New York night life a few years ago at Leon and Eddie's turned La Martinique into a madhouse of fun Wednesday night when he and his partners, Tony Canzoneri and Mark Plant, presented their highly perfected act as a high point in the new revue . . . It's the funniest and cleanest comedy program I've seen this season in a night club."

ROBERT W. DANA.
New York World-Telegram,
April 6, 1946.

"Carole Landis, Frank Sinatra, Xavier Cugat, Maureen Cannon, Renee de Marco, Toots Shor, Rags Ragland, Henny Youngman and Jerry Cooper cheered Joey Adams as he clowned with his partners Tony Canzoneri and singer Mark Plant . . . It was a splendid, most hilarious show—different—not corny."

EARL WILSON.
New York Post, April 4, 1946.

Recommended: "Joey Adams, Tony Canzoneri and Mark Plant at La Martinique."

ED SULLIVAN.
Daily News, April 24, 1946

"To La Martinique for the debut of Joey Adams, Tony Canzoneri and Mark Plant. One fine, hilarious trio —and they keep their comedy pretty clean."

LOUIS SOBOL.
New York Journal-American.
April 6, 1946.

Triple A Indorsement: "The good fun—and for most part clean fun—furnished by the Messrs. Joey Adams, Tony Canzoneri and Mark Plant nightly at La Martinique.'

LOUIS SOBOL.
New York Journal-American.
April 23, 1946.

"Star of the show, Joey Adams, with Mark Plant and Tony Canzoneri, had the ringsiders in the palm of their hands. Funny after-bit that really rocked them."

THE BILLBOARD.
April 13, 1946.

SO WHAT'S NEW?

JOEY ADAMS
MARK PLANT
TONY CANZONERI

Thank you Dario and Jimmy Vernon for a swell engagement at La Martinique.

Thanks for everything to our pal and manager Leo Cohen.

More thanks to our biggest boosters Marvin Schenck, Joe Vogel, Jesse Kaye, Allan Zee and Lester Isaac.

Personal Manager LEO COHEN,
160 West 46th Street,
New York City.
LOngacre 3-6157.

"Joey Adams has gone a long way since I discovered (ahem) him at Leon and Eddie's, where he worked for peanuts. He now rates a bagful caked in gold. With Handsome Plant, of the glorious voice, and little Tony, who is again a champ as a straight man, Joey has whipped up an act that no one ever topped at La Martinique, or many other places."

LEE MORTIMER.
Daily Mirror, April 10, 1946.

"It was a cinch the rest of the typewriter-tappers would take bows for discovering sensational Joey Adams, who shines in the current show at La Martinique."

LEE MORTIMER.
Daily Mirror, April 7, 1946.

"Heading the current La Martinique show is a young performer who increasingly becomes synonymous with the sure-fire comedy values with which this spot has become associated. La Martinique has been a notable springboard for such comics as Danny Kaye, Danny Thomas, Jan Murray and Jackie Miles, and now Joey Adams is here with a quip, a ready retort and a beguiling manner that must surely manifest themselves whatever the audience. Adams has come a long way. Right now Adams, working with Tony Canzoneri, the former lightweight champ, and Mark Plant, the good-looking giant baritone, is certainly among the sockeroo commercial acts, for theatres or Cafes."

KAHN, Variety.
April 10, 1946.

"Joey Adams, Mark Plant and Tony Canzoneri are the most cooperative and most entertaining act ever to appear at La Martinique."

DARIO and JIMMY VERNON.

Recommended: "The Three zany comedians at La Martinique, Joey Adams, Mark Plant and Tony Canzoneri."

DANTON WALKER.
Daily News, April 25th.

Private Transport Spins Vaude Show, Complete With Stagehands, to Dates

Chicago, April 30.

Packing acts, props, costumes, stagehands and themselves into a private plane, two young vaude impresarios are taking a group of vauders on a tour of foreign bookings. Joe Callon, 26, former manager of Frederick Bros. midwest band department, and Morris Mirkin, 27, head up a string of seven acts which left last week on a junket to Puerto Rico and points south.

Callon, who speaks passable Spanish, arranged bookings for the tour in all towns on the Caribbean island and plans, after getting down there, to arrange future dates in South and Central America. Troupe has had extensive publicity throughout PR, topped off by a series of Filmack trailers which have played every island house. Transportation will be supplied by two Army vet friends of the partners, who bought their own plane, a new DC-3 which will fly the acts, with their costumes and props, to the various dates.

Troupe includes Jack Waller, emcee: Doris Drew, Dawn Brothers, Ron and Mary Norman, Neal Stanley, Ginny Lowrey, and the Debutantes, a line from the 5100 Club here. Travelling also will be special stagehands as well as the scenery. If the tour is successful, Callon and Mirkin plan to buy a house in PR for themselves and the acts. Meanwhile, headquarters will be in one of San Juan's leading hotels. Music will be supplied by a Puerto Rican band booked on the island.

Morris Agcy. Revamp

William Morris Agency has increased its capital stock from 1,000 shares no par value to 1,100 shares, 100 at $1 par and 1,000 at no par value. Move was made because of a rearrangement of stock holdings between William Morris, Jr., son of the agency's late founder, who is now president of the firm, and Abe Lastfogel, general manager.

Wilzin & Halperin, Morris office attorneys, filed the papers in Albany.

Lou Mindling, Ex-Navy, Into Personal Managing

Lou Mindling, ex-MCA and CBS talent manager, has gone into personal management with a stable of people comprising Martha Tilton, Buddy Clarke, Dorothy Shay and Tommy Dix, working in cooperation with Music Corp. of America. Mindling was in the Navy over three years.

Clarke starts the Carnation Milk (NBC) series June 3 with Percy Faith, new format calling for him to officiate as a singing emcee.

HISTORIC FELTMAN'S CONEY ISLAND, SOLD

Benno M. Bechhold, executive vice-president of the swank Savoy-Plaza hotel, N. Y., has taken on a plebian operation with his purchase of Feltman's, famed Coney Island eatery. He bought the old established restaurant last week in partnership with Alvan Kallman and Harry Socoloff.

With conclusion of the deal, Feltman's for the first time since its founding in 1874, passed out of the hands of the Feltman family. Until its sale, spot was operated by Charles L. and Alfred F. Feltman, sons of the founder, and Charles A., son of Charles L.

In its heydey Feltman's was one of the swank spots in the N. Y. vicinity and handled carriage trade almost exclusively. Among those entertained there were P. T. Barnum and Jenny Lind. With the automobile and the subway, came the mass invasion of Coney Island and consequent change in character of the spot. After many years of serving choice viands, specialty of the house became hot-dogs. To the nine restaurants and two bars were added an open air movie, rides and a shooting gallery. Because of help shortages during the war, operation dwindled to two restaurants.

Dario and Jimmy Vernon
Present
BEE
KALMUS
Broadway's Favorite Singing Star
Currently at the
LA MARTINIQUE
NEW YORK

JUST COMPLETED

- 8 weeks—Blackamoor Room
  Miami Beach, Florida
- 4 weeks—Kitty Davis' Airliner
  Miami Beach, Florida
- Hollywood Beach Club,
  Hollywood, Florida

"Bee Kalmus always gowned exquisitely catches the eye and ear when she sings her vibrant love ballad medley."
—Dorothy Roymer
Miami Daily News, March 20, 1946.

"Bee Kalmus has been long a favorite singer of this department. She seems to get better as she goes along. We don't know what salary Miss Kalmus commands, but if she isn't in the top brackets now, she should be. From her opening theme of 'Sunny Side of the Street' to her 'Cavalcade of the Stars' every note was a tug at the heart. Her Gershwin medley was like a granite memorial to the late composer."
—George Bourke
Miami Herald, Jan., 1946.

"Bee Kalmus acts as emcee, hostess and sings, a triple assignment, each excellently performed. Such showmanship. . . ."
—Paul M. Bruun
Miami Beach Sun-Tropics, Jan. 2, 1946.

P. S.—My profoundest thanks to Ben Gaines and Kitty Davis for 12 of the happiest weeks in my career.

Andrews Sis Invading Northwest Vaude Houses

Andrews Sisters go into the Northwest for the first time next month, opening up new vaude time in Spokane, Seattle and Oakland, Cal. Unit they will head is virtually the same "8-To-the-Bar-Ranch" show with which they played the Paramount theatre, N. Y., last summer. It is being sold on a 50-50 from the first dollar basis, without guarantees. At the Par the trio drew $20,000 weekly.

Northwest vaude houses have lately been developed, with the majority of the talent playing that area consisting of western film stars such as Tex Ritter, Gene Autry, etc. Hence, the Andrews' unit, with its western flavor, fits the overall picture. In addition, they have never been shown in the territory.

Unit will consist of Vic Schoen's orchestra, comedian Pat Henning, who'll do a new western act; Charles Leighton, harmonica tooter, and Johnny Bond and His Red River Valley Boys. They'll work, in order starting May 14, at San Diego, Golden Gate, San Francisco, Oakland, Seattle, Spokane, Yakima, and Portland, Ore.

Pitt Nitery Ops Oppose Union's Security Edict

Pittsburgh, April 30.

Smaller Pittsburgh nitery ops are threatening to cancel talent because of demands of the American Guild of Variety Artists for posting of cash bonds by all cafes. While beefs are coming from smaller spots mainly, the Nixon is one major considering cancelling shows and using musical cocktail acts and bands only.

Move is a result of conferences held between cafe owners. Only spot exempt from the AGVA is the William Penn hotel which is part of the Statler chain.

Lyric, Seattle Landmark, Where Cort, Arbuckle Figured, Gets the Axe

Seattle, April 30.

One of this town's last ties with its colorful and romantic past is fading with the wrecking of the old Lyric theatre at Occidental avenue and Washington street.

First playhouse to rise from the great fire of 1889, the Lyric was for a number of years, in the '90's and early 1900's, the town's leading night spot. It was never the house for heavy melodrama, specializing instead on vaudeville, burlesque and tab shows, and its casts always included plenty of girls. The Lyric hit its peak of popularity during the gold-rush days of '97 and '98, when its draw was added to by the popularity of a famous saloon, Our House Bar, on the building's first floor.

John Cort, theatrical magnate, controlled the Lyric for a while, and Russell and Drew, as well as Lewis and Lake, were other Lyric producers. Of late years the house has been unused except occasionally for a mission or as the gathering place for some religious sect. It lies in the very heart of the skid row district.

Among famous names who got their start at the Lyric was Roscoe "Fatty" Arbuckle, who played in burlesque there in 1907 before he went on to Hollywood and fame in the movies.

Berg Takes Over Sepia Nitery in D'town L. A.

Hollywood, April 30.

Billy Berg, operator of Hollywood nitery bearing his name, has taken over Shepp's Playhouse, now-closed L. A. colored club, and will reopen spot June 12 with Joe Liggins' Honeydrippers and a flock of Negro acts as yet unset.

When new venture gets underway Berg will have effected unique operation. Whole show will be moved from one spot to other. At Shepp's, bid will be for colored patronage; at Berg's, for white.

Catskill Mt. Resort Ops to Meet With AGVA This Week on Problems

Matt Shelvey, head of American Guild of Variety Artists, has deputized Arthur Kaye, an assistant, to meet with group of operators of N. Y. Catskill Mountains Area resorts to discuss talent bookings for forthcoming season. Meet will be held latter part of week in either Monticello or Swan Lake, N. Y., spot to be designated by the owner group.

At this meeting, the ops and Kaye will discuss talent budgets for forthcoming season on which salary bond sums will be based. Kaye will also explain to the ops the special contract the talent union will invoke on such dates this year. It is expected he will bind all spots to AGVA pacts calling for cash security guaranteeing performers salaries. This will be demanded of the ops this season. Since majority of such dates include room and board, this angle will be worked out also at the confabs.

Group of agents which handle bulk of the resort bookings met with AGVA last week and ratified the union's closed shop stand on agents this year, which means that only AGVA-franchised agents can book AGVA member-performers into AGVA-pacted spots. This practically eliminates freelancers of both categories that had romped the mountain circuit in previous years. Among agents attending were Beckman & Pransky, Charley Rapp, Abe Lyons, Jack Segal, Sid Liepsig, Jack Fink, Seymour Shapiro.

Room and board facilities for performers consumed a major portion of the discussion. It developed that in some instances the agent books the shows in as a package. In such cases responsibility will be upon the agent to adequately house performers in vicinity of places of engagement, with accommodations subject to AGVA approval and with agents lifting the tab for room and board in addition to salaries. In cases where acts are booked individually, hotel owners will be required to give performers food and lodging comparable to paying guests.

Nitery Pair Nabbed By FBI on Navy Theft Rap

New Orleans, April 23.

An emcee and a photographer at two local night spots were arrested by FBI agents last week on charges of receiving photographic equipment stolen from the Navy. Emcee, William J. Zibilich, of the French Casino, and Verne Dear Landers, photographer at Pat O'Brien's and the Casino, are charged with purchasing stolen equipment from a sailor.

Landers was reported by the FBI as having in his possession a camera, light meter, three filters and a lens. Zibilich is accused of having 112 flash bulbs in his possession.

CATALINA IS DUE FOR COMPLETE FACELIFT

Chicago, April 30.

Gum magnate P. K. Wrigley is on his first jaunt to his Catalina Island property in more than four years, with plans to give the entire place a complete face-lifting. Rebuilding job will be done on the St. Catherine hotel and a name band policy will be reinstituted there. Two dance halls and other island concessions will also be refurbished with an eye, wherever possible, to bringing name entertainment there.

Wrigley, who also owns the Arizona-Biltmore, will remain on Catalina for two months, during which time he will also supervise resumption of the boat and plane service between the island and Wilmington, mainland harbor.

A Dog Once Had Same Trouble With a Bone

Chicago, April 30.

"Go to sleep and make $10,000," said Joe Sherman, co-operator of the Loop Garrick Lounge to his partner, Danny Goldberg. So they did. But nothing happened.

Pair had been mulling selling the spot for a few months now, figuring on asking about $75,000. Last week a couple of New Yorkers offered them $80,000. Sherman said to Goldberg, "Let's ask for $90,000, and don't appear anxious." So they asked for it, sleeping on it overnight.

Next morning they called the guys at a Loop hotel but they had gone back to N. Y.

British Midget Act Due

Dudley & Midgets, British teeterboard act, joins the list of English talent imports to this country. Act is booked for a series of fair dates in August.

Salary is $800 weekly for seven people.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 30.

Arthur Alverez, colony member and quiz master over local station WNBZ, cited by Sylvan Hoffman, who authored "History of America," as having one of the best quiz programs on the air.

Al Brandt, of Brandt-Edwards circuit, shot in at the Rogers for brief stay and checkup.

Dr. George E. Wilson, medical superintendent of the Rogers, off on a three-week furlough.

Marilyn Shaw trained in from N. Y. and is at the Rogers for a general checkup and rest routine.

Palace theatre, Lake Placid, shuttered for refurbishing, reopens next week.

Benito Collada, N. Y. nitery owner, in for a two-week stay, selecting camp site where he will vacash this summer.

Peter Hagen in from Brooklyn, N. Y., to visit daughter, Edna Hagen, who surprised him with good clinic reports.

Tootie Emerson, who is flashing good reports, elated over surprise visit from Mrs. Beverly B. Baird, of Minneapolis.

Ben Nadler handed his go-home papers and shoved off for home in Cleveland.

Adele Carlson in for weekend to visit sister, Helen Carlson, who is doing nicely at the Rogers.

Dr. William Stern, Rogers medico, back from Florida vacation.

Among ex-pros who are doing OK in this colony are Ed Lamy, Larry Doyle, Mike Fagen and Johnny Highland, ex-prize fighter and wrestler, who toured with carnivals.

Write to those who are ill.

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WEEKS IN
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A Big Hit!

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Funnier Every Year!

Causes Pandemonium!

One of the Greatest!

Funniest Guy in the Business

"Lou Walters having revamped his show with Willie Howard as topper, apparently has sufficient confidence in the current layout to have gone off to the Coast a day after the preem. His confidence isn't misplaced as Howard's classic skits will be a certain lure for the tourist trade as well as natives who never tire of Howard's comedics. And there are many in that category.

"There probably isn't a show-wise audience which wouldn't feel put out if he didn't perform his classic French professor, with Al Kelly as the double-talking stooge and the quartet from 'Rigoletto' MASTERPIECE, with an assist from his famed pork chop piece. Doing those he completely satisfies the audience."

JOSE, VARIETY, April 24, 1946.

"On Broadway I am known as a fast guy with a superlative. I think no more of tossing around 'sensational,' 'tremendous,' 'colossal,' or even 'beggaring description,' than you do of tipping the waitress a nickel.

"But one trouble with being so generous with circus-poster praises is that you run out of adjectives when you run into something really big. . . . Willie Howard.

"This is straight reporting. Howard is still the FUNNIEST GUY IN THE BUSINESS. He had the opening-night AUDIENCE HYSTERICAL for 45 minutes and could have continued as long again. His act and material are adult, literate and intelligent. His choice of stooges is uncanny."

LEE MORTIMER, Daily Mirror, April 24, 1946.

"The ZANY ANTICS of Willie Howard at the Latin Quarter, STILL FRESH after nearly a half century."

DANTON WALKER, Daily News, April 24, 1946.

"Willie Howard . . . CAUSES PANDEMONIUM in the Latin Quarter.

"Willie reveals what the old-fashioned showman has up his sleeve. Willie comes from the days when the artist had to give; there was no trumped-up publicity to put him across. But the Howard chronicle is too well known to warrant repetition here, and for the young folk or those who have somehow missed him, there is only the need to study his face for a moment to see what the great ones have. At various times in his hilarious stint, Howard is everybody. Look at his eyes; listen to him as a not-too-bright delivery boy; notice his response to Al Kelly, the double-talk clown; hear his vigorous vocals—and then you'll see just what the artists of the Howard school learned to deliver.

"Respecting his audience has made Howard the expert and the star he is today."

VIRGINIA FORBES
The New York Sun, April 29, 1946

"An old hand at the business has added a new punch to Lou Walters' stunning Latin Quarter revue, "This Is New York." Never in all his years—and who can rightly say how many, he looks so young—has Willie Howard been funnier or scored a more resounding triumph than at the big New York night club."

ROBERT W. DANA
N. Y. World-Telegram, April 27, 1946.

"Willie Howard says he's 60 and the books say he's 63. Much of his material is almost as old as he is. But if he ever changes any of it this reporter is going to write some bitter complaints. He opened at the huge Latin Quarter Sunday night, JAMMED THE PLACE, and simply tore it apart. He's ONE OF THE GREATEST men in the whole, wide world. . . .

"He looks about 40 years old and his face gets FUNNIER EVERY YEAR. He's the last word."

ROBERT SYLVESTER, Daily News, April 23, 1946.

"Recommended: Willie Howard's BIG-LEAGUE HILARITY at the Latin Quarter, with double-talking Al Kelly (Howard's quartet from 'Rigoletto' remains one of the top comedy moments of the Stem) . . . Howard's sense of timing is one of the great techniques of the stage."

ED SULLIVAN, Daily News, April 24, 1946.

"Comedian Willie Howard, who turned 60 recently, is the latest Old Guy to come back on Broadway. He's A BIG HIT at Lou Walters' Latin Quarter."

EARL WILSON, New York Post, April 22, 1946.

Willie Howard

Annoyed by AL KELLY

CURRENTLY **LATIN QUARTER** **NEW YORK**

Opened April 21st

4-WEEK ENGAGEMENT

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Booked by: FREDERICKS BROS.
1270 Sixth Ave., N. Y.

Night Club Reviews

Coronet. Philly

Philadelphia, April 25.

Sophie Tucker, with Ted Shapiro; Lloyd Mann, Jack Randall, Line (8), Norman Land Orch (8); dinners $2.50 up.

The buxom "last of the Red Hot Mammas," Sophie Tucker, hasn't lost any of the boxoffice magic that's made her the No. 1 cafe attraction for more years than even Soph likes to talk about.

It's first time here for Miss Tucker in about four years and she's been playing to packed houses ever since she opened. When reviewed, the tapes had to be dusted off and used for the first time in many moons at the Coronet.

Her routine is in the formula that has paid off for years—a couple of new gags, a new tune or two—and then nostalgic reminiscences and the ever-favorite songs that she's been singing almost since the turn of the century.

It's all there this time: "Your Red Hot Mamma Is a Jitterbug Now," "A Good Man Is Hard to Find," "How You Gonna Keep 'Em Down on the Farm," "Why Go to Havana," "The Man I Love," and then a reprise of all the oldies she's ever done while "reading" her Philadelphia diary—places she played in Philly in the past—winding up with "Some of These Days." Ted Shapiro does his usual swell job of accompanying and stooging for La Tucker.

The old gal had to beg off—but beg!

Lloyd Mann has a novel marionette act which is tailor-made for a nitery audience. It's varied, well-paced and as an added fillip, has puppet strip-tease for a finale which gets plenty of chuckles and plaudits from the customers. Puppet peeler does a Carrie Finnell for a smash finish.

Jack Randall, local crooner just out of the service, has a pleasing voice and personality. He also handles the emcee chore nicely.

A new band in the place is Norman Land's orchestra, which does a nifty job of accompanying acts and playing for dancing. Maestro is an alumnus of Cugat and other name crews and doubles as director of musical programs at WPEN. Guy knows his music and it shows up in excellent arrangements of the band.

Guy Martin's aggregation of lookers turns out some production numbers that are way above par for local niteries. *Shal.*

Terrace Room, Boston

(Statler Hotel)

Boston, April 27.

Annamary Dickey, Raul & Eva Reyes, Ran Wilde Orch (14); $1 *cover after 9 p.m.*

Terrace Room of the Statler, one of best patronized dinner and supper spots in the city, specializes in intimate shows usually spotting one name and following up with a dance team or similar act for contrast. Operates two shows a night, usually never more than a half hour long, and never tries to sell the show at the expense of the cuisine, considered the main attraction.

Annamary Dickey fits in with this scheme but carries it a little too far. More professional as a singer than most nitery warblers, she often conveys the impression she's a little bored by the whole thing and never really warms up the customers. Her spoken material heightens this effect, even to the point of suggesting she's just a little too good for this sort of thing. Result is a coldish—even if well sung—appearance. Needs better material, more warmth, more enthusiasm, more graciousness of approach.

She sings "All Thru the Day," "Honey," "How Deep Is the Ocean," "When I Grow Too Old" and other not-too-suitable tunes and the "Vissi d'arte" aria from "Tosca." Vocally no complaints; she just doesn't make an effort to sell it.

Raul and Eva Reyes lend plenty of gayety to their dance act, finishing a Latin-America series of dances with a cute automobile novelty, with femme simulating the engine by doing the shakes. Nicely received. Ran Wilde orch. is excellent, specializing in nostalgic tunes, sweetly done for the generally older crowd the room attracts. *Elie.*

La Martinique. N. Y.

(FOLLOWUP)

Bea Kalmus has been around in the varieties for a flock of years, though still young, and this date is one of her most important from a prestige standpoint in a number of seasons. She's a pleasant singer, though by no means sock, her style and voice lending themselves more to the intime spots such as those she played in Florida during the past winter season.

The gal has plenty of s.a., enhanced by the low-cut white gown, and she knows how to sell, though her manner at times is somewhat suggestive of the old school. Old school? A couple of old-schoolers like Sophie Tucker and Belle Baker, come to think of it, have been doing all right for themselves.

Miss Kalmus apparently has been so used to singing in the intimate bistros that she has lost, somewhat, the fundamental of singing in the larger spots—of reaching the customers at the back tables. She also could be dressed a little more simply, that orchid in her hair giving her a tendency to appear overdressed. Her routining is okay, but she could use tunes that are in the more popular current idiom than numbers, for instance, as "Amor," "Tico Tico" and the "State Fair" film medley, which have been done to death. But, withal, Miss Kalmus was finding herself at her opening, and by now she's probably clicking.

Otherwise, this bill is additionally entertaining via Joey Adams with Mark Plant and ex-fight champ Tony Canzoneri, who've been here a couple of weeks. Miss Kalmus is an added starter, replacing Connie Haines. Adams' opening-night nervousness has been overcome, and with his two sidekicks, he's really getting those yocks now. *Kahn.*

Club Continental. N. Y.

(ST. MORITZ HOTEL)

Ben Cutler, Lys Bert, Joel Shaw Orch; Saturday minimum, $2.

The St. Moritz hotel has converted one of its dining halls into an entertainment spot which will do all-right even if it draws only patronage from the well-filled hotel. The menu is reasonable and there's no weekday minimum, but with the type patronage it's getting there's little difficulty about quaffing the minimum.

The room's accent is on dance and for that purpose Joel Shaw's five pieces amply fill needs of the small room with smooth society rhythms.

There's also a one-man floorshow in Ben Cutler (New Acts), the former bandleader, who has lately eschewed batoning in favor of singing. His many seasons at the Rainbow Room, N. Y., have provided him with a wide acquaintance, which will justify his salary. Lulls are by Lys Bert (New Acts). *Jose.*

Blackhawk. Chi

Chicago, April 24.

Jay Seiler, Mack Malone & Mandell, Chuck Foster Orch (11) *with Betty Clarke & Tommy Ryan;* $2-$2.50 *min.*

On the nitery's 25th anni it's the Chuck Foster outfit and the front man's showmanship that ties this layout together. Acts are okay, but highlights are provided by the band and chirper Betty Clarke.

Evening's doings get under way with "Blackhawk Scrap Book," an olio of tunes featured by bands which have played the spot. From minstrel to Coon-Sander's "There'll Be Some Changes Made" and then Hal Kemp's "Date With an Angel," followed by segue into Kay Kyser, Bob Crosby and Benny Pollack; Foster does an impresh of Como on "Temptation," followed by a Gracie Barrie and the Ink Spots. All sockeroo.

Old-time song and dance is brought somewhat up to date by Mack Malone and Maudell. When the kids dance they're fine, but act needs editing and more pace. Comic by-play on dime-a-dancery is lost, as well as other gag bits. With strictly tunes and terps this act would be upped plenty.

New with the orch, Miss Clarke is showcased for a knockout stint. Gal sells 'em from every angle, with voice, s.a., and personality. Swings "Listen to the Mockin' Bird," then wows with "I'm a Big Girl Now." Surprising range shown in "Maid of Cadiz."

Jay Seiler is a jack-of-all-trades and a trifle monotonous. Soft-shoe efforts that open the act could well be carried through, but comic goes into some tired magic and monolog that drops with a thud. Slapstick on semi-circular skis picks the stint up for a fair finish.

Foster orch does a fine cut on a tough show and pitches smooth on straight dance arrangements for a packed floor. *Tomm.*

New Horizon. Chi

(Continental Hotel)

Chicago, April 16.

George de Carlo Orch (7), Robert Crum; $2.50-$3.50 *min.*

This former waiting room of the ex-Medinah Athletic Club has been converted into a mugwump nitery; half cocktail lounge, half bistro. And until Robert Crum's arrival, the entertainment's been that way, too.

Intime atmosphere is perfect for impressionistic pianoing, but Crum's orgies at the keyboard are a little tough on the customers. Musically, however, the guy's got it. Especially good is "Laura," "Yesterdays," and his own boogie improvisations. Style is still highly eclectic with a bit of Waller, Brahms, Tatum and Ravel tossed into the pot. It all gets socko response.

George de Carlo should stick to society-sweet tunes, better adapted to a room with a dime-size floor. Too many bouncies mean sore shins. *Tomm.*

Club Sudan, N. Y.

Billy Eckstine Orch (17), with Ann Baker; Patterson & Jackson, Leroy Carrington, Lawrence 88 Keys Trio; $2 *min.*

Since splurge of Harlem nitery openings, that sector's entertainment format appears to be getting set. Harlem's impresarios are relying increasingly upon the efficacy of a hep band with diminishing assistance from outside acts. Theory behind this school of thought seems to be the fact that there's a comparative scarcity of spots where the natives can cut away from their terp inhibitions, and since rug-cutting is a major hobby in these parts, a solid crew will entice considerable trade.

The theory is working out at the Club Sudan where ropes were up at night caught. But here the band forms one part of the picture as the maestro, Billy Eckstine, enjoys local repute as a Sinatra. Number of stagging females at the tables as well as gasps arising from his vocal efforts indicates that he's the major draw. Vocally, he's robust, and his ballads really send 'em. His band, built along blast lines with a battery of eight brasses, five reeds and four rhythms, keeps the dance floor filled. However, for the more austere downtown houses, orch will have to learn volume restraint. In all, Eckstine has an up-and-coming combo which is making a strong bid to become important. His vocalist, Ann Baker, a looker, sings a fine ballad.

Rest of the show rates a little more than support for Eckstine with Patterson and Jackson and Leroy Carrington (New Acts) providing entertaining moments. P&J, a heavyweight comedy pair, work hard on their tap routine, but win the major portion of laughs on their Ink Spots satire and do solidly here.

The 10-gal line isn't up to par because of obvious inexperience of majority of femmes. Producer Clarence Robinson consequently had to devise routines to fit their limited talents. *Jose.*

Normandie. Mont'l

(FOLLOWUP)

Montreal, April 20.

Ugo Martinelli, back for a return engagement at the Mount Royal hotel's Normandie Roof, Montreal, headlines a neat little entertainment package. He has one of those effortless tenor voices that garners many encores. His best selling-bit is the "Largo Al Factotum" from "Barber of Seville" and in between his tee-off "Finiculi, Finicula" and a quickly-taken "Toreador Song" from "Carmen," he throws in "Here Comes Spring" and an innocuous arrangement of "Loch Lomond."

De Marlos offer some effective ballroomology, the best items being a couple of things in a Spanish vein aided by a femme warbler sitting among the payees. It's all very sexy, sensuous and plenty commercial. The gal has fair set of pipes. Frakson does some neat legerdemain routines that get heavy returns.

Buddy Clarke's orch does nice work showbacking and for dansapation, aided by Dee Saunders, and the Ernie Ardi quintet continues to soothe on the relief periods. *Laza.*

Blackhawk. Chi

Chicago, April 18.

Mardoni & Louise, Helaine Jaro; Chuck Foster Orch (11), with Marilyn Paul and Dick Roberts; $2-$2.50 *min.*

Medium budgeted boite follows its act-terpster-band policy and comes up with a better than average layout, with Foster orch again providing solid backing.

Maestro opens show with parody on "June Is Bustin' Out All Over." Tune carries on in much same line as other Foster parodies, and garners nice hand.

Acrodancer Helaine Jaro follows with boff routine. A big gal, but graceful, this terpster has all the standard tricks plus a couple of new twists. First number is "Ombo," a tango, followed by series of slow one-armed handsprings to "Daybreak." Very good stint.

Chirpster Marilyn Paul, out of "Pal Joey," showcased in "Just One of Those Things," pulls applause for both looks and voice. Encore is "I Can't Say No."

Top-biller for the package is magic act, Mardoni & Louise. Tricks include the standards plus a couple of innovations. Joining rings, card tricks, and mind-reading are climaxed by magic rose bush.

Foster orch dishes up its usual straight dance music, with enough drive to pull out of the mickey class. Dick Roberts is tuneful enough vocalist, but too deadpan. *Tomm.*

Terrace Room. Pitt.

(HOTEL WILLIAM PENN)

Pittsburgh, April 17.

Terry Lawlor, Marionne, Coty & Sue, Marty Gregor's Orch (10) *with Beverly Bennett;* $1.50-$2 *cover.*

Best all-'round show town's class spot has come up with so far this season. It's headed by Terry Lawlor, red-headed thrush, and she's giving the customers their money's worth, doing eight and nine numbers before they'll let her get away. Gal's something new for the Terrace Room, where they're accustomed to their singers straight. Miss Lawlor gives 'em the pops all right, but she's also well-fortified with some good

(Continued on page 62)

THE BARRANCOS

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By RAY HUNT, Chicago Times, April 21st.

"DANCE EXQUISITELY AND EFFORTLESSLY."

By BOB LOCKE, Chicago Sun.

"SKILLED DANCERS with more than USUAL ABILITY to provide THRILLING moments for ATTENTIVE AUDIENCES."

By CHARLIE DAUN, Chicago Herald American.

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Night Club Reviews

Continued from page 60

special material and it rings the bell.

Marianne opens with her flashy Bolero, whirling around the floor for minutes, picking up speed and finally winding up like a dizzy pinwheel gone berserk. She's a striking looker, which helps, and gets things off to a fast start. Coty and Sue, on second, keep the ball rolling with their balancing. Boy and girl don't have any original tricks; it's standard stuff but done well.

Marty Gregor orch, in second year here, continues to improve both on show music and dansapation, and remains easy to listen to for those who prefer just sitting. Beverly Bennett is back doing the vocals after a little time out for a throat ailment and sounds better than ever.

Cohen.

Clover Club, Miami

Miami, April 26.

Frances Herrick & Al Seigel, Renee & Root, Frank Paris, Line (6), Ken Delaney's Orch (8); min. $1.50.

Jack Goldman's been getting along for some weeks now without using comedy in his shows, but current layout proves that the type of package he's been presenting needs comedy hypoing.

A capable emcee could have overcome opening night difficulties, especially in closing spot when piano being wheeled out on stage tumbled, with the busboys handling the spinet standing around until told what to do. Situation brought Frances Herrick, latest Al Seigel protege, into spot with Seigel trying to play the battered piano, and finally giving up, to move over to bandstand.

Youngster, thrown off stride for first half of opener, got back nicely under Seigel's guidance. Displays a voice which needs plenty of work, and a delivery which is still a bit awkward. This is her first nitery appearance, and with additional engagements, should be able to handle any of the tricky arrangements Seigel gives her. Projected "If You Were But a Dream," "Without A Song," and "If I Had You" among others. Off to nice hand.

Renee and Root click solidly with some smartly routined terping. Classy looking and nicely costumed, their lifts and spins are done with ease and grace. Toppers are the waltz and "Evolution of the Jitterbug." Had to beg off.

Frank Paris, held over from previous show with his marionettes turns in solid stint. Puppets do everything, from ice skating, rumbaing to a canine cutie that had the payees giggling. Skeleton routine is standout.

Line, nice looking and tastefully costumed, bracket show with some standard routines.

Ken Delaney and orch do a neat job backing up the show. *Lary.*

Minnesota Ter., Mpls.
(HOTEL NICOLLET)

Minneapolis, April 18.

Hotel Nicollet Orchestra (14) *with Frankie Gelson, Baron & Bernay, Peter Lind Hayes;* $2-$2.50 min.

What outstanding talent and first-rate material can accomplish is being demonstrated in this class spot by Peter Lind Hayes. At a 1 a.m. show caught on a Saturday night, when the room was packed with merrymakers, Hayes held his audience in the palm of his hands. Heckling and disorder were conspicuous by their absence, customer attention was rapt and laughs spilled out almost continuously. Yet Hayes never once resorted to the off-color. His performance throughout hewed to the dictates of good taste.

It's Hayes' first appearance here, and he's a sock hit. As a topnotch comedian with an above-average singing voice and an exceptional ability in mimicry, he scores on every count.

In his impresisons of John and Lionel Barrymore, John Charles Thomas, Ronald Colman, Charles Boyer, etc., Hayes gets laughs galore by sticking to satire with many original twists. He has his screen and radio stars doing and saying things entirely out of character. There's much sly wit, too. The impressions seem letter-perfect, but fun is the dominant note.

Baron and Bernay rate high among the many fine dance teams which have appeared in this room. Their whirls and spins are thrilling, and have grace and smoothness.

Frankie Gelson, personable vocalist, fronts the band and starts the show off nicely with "I Concentrate on You." The dance music keeps floor crowded. *Rees.*

Panther Room, Chi
(HOTEL SHERMAN)

Chicago, April 25.

Woody Herman Orch (17) *with Lynn Stevens, Blue Flames* (4); *"Think-a-Drink" Hoffman, Line* (8), *Jack Lane, Carl Marx,* $1.50-$2.50 *min.*

It's the maestro's show all the way here, as Woody Herman and the band are showcased for 40 minutes of solid musical production, and the low-ceilinged Panther Room really quakes. Tough on the 'bugs, because the floor looks like Macy's at nylon time.

Herman warms up on "Caldonia," one of his top-selling platters, then moves the spot to featured sidemen, with "Flip" Phillips doing "Sorrento" on the tenor, Bill Harris tromboning "Mean to Me," and "Red" Norvo polishing off "Man I Love." Nothing to be said of these boys; they're tops.

Lynn Stevens, vocalist, is not the best Herman has had, in either looks or voice, but was complaining of a cold when caught, which might have caused some of the rough spots. Opens with "A-Sittin' and A-Rockin'" moving then to "Just Like Old Times."

Not featured for long are the 4 Blue Flames, in "Shoo Fly Pie," joining Herman for a last lick in "Day by Day." Vocal combo could learn more mike technique.

Woodchoppers pitch with "Northwest Passage," "Heads Up," and "One Two Three Four Jump." Chubby Jackson spotlighted with rhythm section in 'Four Men on a Horse." Barrel-like baser is good comic-showman along with his musicianship. Entire outfit closes with drip-proof "Apple Honey."

Only reason for booking of "Think-a-Drink" (try that on your mouth organ) Hoffman here is to provide showcasing for the line. While emcee Jack Lane reads verses on different cocktails gals parade. Hoffman's gimmick is to produce drinks from apparently empty shakers and glasses, from sidecars to chocolate sodas.

Slapstick ably provided by clown Carl Marx, although antics are dampened by jam-packed floor.

Tomm.

JULIE DALE SHIFTS FROM CHI FB TO GAC

Chicago, April 30.

Julie Dale, formerly with Frederick Bros. here, was added last week to General Artists Corp. cocktail department here. Also new in the same division, in line with GAC expansion plans, is Ray Borden, former musician, who's making his bow in the agency biz. Joe Musse stays on.

Complete revamp of the office here has Jack Denney handling the newly-added concert department; Buddy Howe, formerly of the vaude team of Carroll & Howe, assisting Howard Rosene in the act department; Frank Hobbs in charge of radio, replacing Harold Lee; and Germaine Cleary named office manager. Latter is a newly created job. Paul Bannister stays on in charge of bands.

Renee's Village Bistro In Owner, Policy Switch

Renee's Little Club, Greenwich Village, N. Y., nitery, changes hands May 1, when current operators, Frank Farrell and Walter Barry, bow out in favor of Carl Pederson, who may convert into a Swedish nitery a la The Wivel nitery, uptown.

Farrell and Barry had operated spot for past three months after takeover from Renee Shepard, songstress. Duo operate trio of Brooklyn niteries, and claim reason for unloading Village spot was to concentrate on their Brooklyn operations.

Nitery has been playing modestly budgeted shows and class B dance combos.

Chi's GAC Books Jones

Chicago, April 30.

First concert tour being laid out by the new concert booking dept. of the midwest General Artists Corp. office is that of Allan Jones, who starts a 10-week tour some time in September, with guarantees ranging from $2,000 to $3,000 per date, depending on the spot played, plus varying percentage deals over gross receipts.

Dates are being laid out now by Bob Weems, head of the Chi office. Jones will travel with a dance team and piano team, according to present plans. They haven't been picked yet.

NOBLE SISSLE BACK

Noble Sissle returned to the U. S. Friday (26) from a USO-Camp Shows tour that lasted more than a year.

Sissle, heading the "Shuffle Along" company, played before troops in Italy, Germany, France and Austria.

Dunninger Breaks Ice

Dunninger will play a New York nitery for the first time. He opens at the Biltmore Roof, June 6, for eight weeks. He'll do a midnight show only.

Mentalist for the last few years has been doing radio shows and has played several vaude dates.

CHI'S BROWN DERBY RESTRAINED BY OPA

Chicago, April 30.

Brown Derby, Loop nitery, was placed under injunction by consent Thursday (25) by Circuit Court Judge Michael Feinberg here. Under the order, bistro is restrained from charging over OPA ceiling prices on food and beverages, and must reduce its minimum from present $3.50 to $1 on week nights and $2 weekends.

Suit was entered by government agency in February, charging illegal upping of rates during the American Legion Convention, November, 1945. At that time, according to OPA, price jumps put into effect and not removed were topped by a $5 hike per bottle of champagne bought by the vets.

Amount of suit for damages and the date of its filing have not as yet been determined.

N.O. Cops Crack Down On Clubs After AGVA Beef

New Orleans, April 23.

Two French Quarter night spots were raided Thursday night (25) and 16 entertainers arrested as part of a police cleanup of B-girl and strip tease rackets.

Raiding police said they found the entertainers in both places noisy and disorderly, and all were charged with disturbing the peace.

Investigation, ordered by Police Chief George Reyer, followed charges by A. P. Nickerson, representative of the American Guild of Variety Artists, that B-drinking and striptease were widespread throughout the city, especially in the so-called French Quarter.

Nickerson said that the union would withdraw all members from local night clubs "if conditions are not cleaned up within the next two weeks."

Fuchs Setting Up 'Bowery' Unit for Theatre Dates

Sammy Fuchs, operator of Sammy's Bowery Follies cafe in New York, is assembling a road company of his current nostalgic stanza, "Bowery Follies of Gay 90's," for vaude dates. Asking price is $3,500 weekly for the unit.

Current show at the Bowery cafe did a series of one and two-nighter dates in Greater N. Y. RKO houses last winter under aegis of Billy Jackson, vaude agent, which may have prompted Fuchs' yen for dupe troupe.

New unit will comprise 15 oldtimers, purveying nostalgic tunes, dances and quips of yesteryear. Aside from the coin revenue, Fuchs feels it also has potentialities as a trailer for the Bowery spot.

Levin Hits Jackpot

Chicago, April 30.

W. Biggie Levin hit a daily double last week.

Chi agent and his wife, former Lorraine Sanchi of the vaude team of Sanchi & Buckley, recently decided to adopt a baby. They made a deal with a Coast doctor to deliver a to-be-born child as soon after birth as possible.

As Levins were leaving their apartment one night last week they were long-distanced. "It's a boy," they were told. Happy as larks, they went out on the town. On their return they had a message to call Los Angeles.

"Can you use another one?" the doc asked. "A girl has gotten into the act since I talked with you." They've gone west to take both.

FLO BAIRD RETURNS

Flo Baird, vaude comedienne who quit show biz some years ago to teach elocution and dramatics in New Jersey public schools, is planning return to vaude during summer vacation.

She will revive comedy and singing act with Art Lally as new partner, but will return to her school chores after vacation is over.

3d Annual AGVA Benefit June 25

New York local of American Guild of Variety Artists' annual benefit will be held in Carnegie Hall, N. Y., this year. Third annual affair is dated for June 25. Danny Kaye is honorary chairman of Entertainment Committee. Ticket scale ranges from $6 to $25.

AGVA's switch to Carnegie is based on the larger capacity of Carnegie as against Broadway theatres in which previous benefits were held. Advance sale for benefit is already over $15,000 and union figures it can gross $30,000 on a sellout.

AUSTIN OPENS NEW ROOM

Las Vegas, Nev., April 30.

New Aztec Room in El Cortez hotel opens tomorrow with Gene Austin and the Sherrill Sisters heading the show.

Hotel was recently purchased by Ray Salmon and Kell Houssells, who have put in a new casino and nitery.

Liberace Goes West

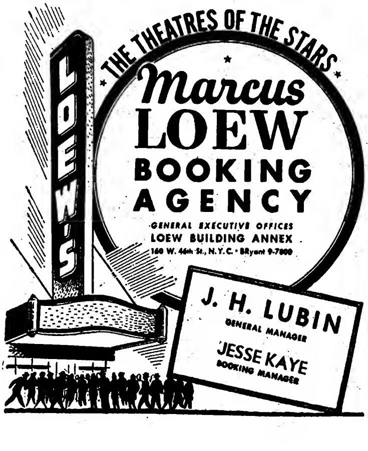
Hollywood, April 30.

Walter Liberace set for two weeks at Last Frontier hotel, Las Vegas, opening Sept. 13.

Will be first far west stand for east's newest nitery click.

ARTHUR BLAKE
Presents His
"SYMPHONY IN SATIRE"
Opening May 10
CHICAGO
CHICAGO

LLOYD MANN
And His
DANCING MARIONETTES
Currently Appearing
THE CORONET, Philadelphia
Mgmt.: The Charles Agency
622 Penfield Bldg., Phila. 7. SAratoga 6688



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BILLY RAYES

87th Consecutive Week
AS
Master of Ceremonies
Earl Carroll's Sketchbook
Earl Carroll Theatre
— Hollywood —
Mgt: MCA ARTISTS

STEVE EVANS
Offering
HAPPY TIMES & JOLLY MOMENTS
Currently
(For 2 Weeks)
PALUMBO'S, PHILADELPHIA
ROSEN-ANGER ASSOCIATES

Variety Bills

WEEK OF MAY 1

Numerals in connection with bills below indicate opening day of show whether full or split week.

Loew

NEW YORK CITY
Capitol (1)
Guy Lombardo Orc
Bob Williams
Willie Shore
Annamary Dickey
State (2)
Tommy Trent
Vic Perry
Diana Berry
Diamond Bros
J 'Scat' Davis Orc
WASHINGTON
Capitol (2)
Bunin Puppets
Pat Rooney
Richard-Adair D
Kelly Bolls

Paramount

NEW YORK CITY
Paramount (1)
Johnny Long Bd
Eddie Bracken
Aeromaniacs
Bob Eberly
CHICAGO
Chicago (2)
Berry Bros
Diganos
Peter Lind Hayes
MIAMI
Olympia (1)
Lary Nash
Fred Stritt
Leslie & Carroll
Rufe Davis
Zarco & Beryl
MINNEAPOLIS
Radio City (1)
Frankie Carle Bd
Johnny Morgan
Tucker & Tremaine

RKO

BOSTON
Boston (1)
Benny Goodman O
Whitson Bros
The Chords
Ralph Slater

Delago & Shirley
Billy Carr
Sully & Thomas
Wayne-Marlin 3
WOONSOCKET
New Park (5)
Phillis Willis
3 Arnauts
The Kayos
Allston & Young
Ray Eberle

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mildred Bailey
Jane Harvey
Florence Desmond
Eddie Mayehoff
Sheila Barrett
James Copp
Rose Murphy
Inca Tary 3
Herman Chittison 3
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Bernie West
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Golden Gate 4
Mouno
Vicente Gomez
Imogene Coca
Mary Lou Williams
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Henny Youngman
Jerry Bergen
Flora Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Club Sudan
Patters'n & Jacks'n
Leroy Carrington
Canfield & Lewis
B Eckstine Orc
Copacabana
Jane Froman
Jan Murray
Eunice Healy
Blackburn Twins
Fernando Alvarez
R De Paudlero
Dick Stabile Orc
Frank Marti Orc
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Gene Krupa Orc
G'wich Village Inn
Jerri Keever
Carrie Finnel
Dave Fisher
Sam White
Russ Carlyle Orc
Havana-Madrid
Hermanitos 3
Cleo Rimac
Lau & Mansita
Don Casanova
Carlos Varela
Hotel Ambassador
Louis Belancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Paul Regan
Bob Russell
Marjorie Long
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Jack Harris Orc
Cardini
Estelle & LeRoy
Marjorie Knapp
Mario Hurtado
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Al Trace Orc
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Tallma
Malie
Mokihana
J Pineapple Orc
Hotel Lincoln
Erskine Hawkins O
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Tony Pastor Orc
Hotel Pierre
Gali-Gali
Enrica & Novello
Stanley Melba Orc

Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
N Brandwynne Orc
Hotel St. Regis
Danny O'Neil
Mr & Mrs Melody
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Joan Edwards
John Sebastian
Iceland
Alan King
Una Cooper
Eileen Deneen
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stables
Teddy Kaye 3
Nan Blakstone
Dumond Sis
Linda Keene
Rex Stewart Orc
Nellie Hill
La Conga
Miguelito Valdez
Nancy Donavan
Diane & Edwards
La Martinique
Joey Adams
Tony Canzoneri
Mark Plant
Connie Haines
Charles Carlisle
Latin Quarter
Willie Howard
Radio Aces
Penny Edwards
Al Kelly
Harriet Lorraine
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
3 Arnauts
L & L Renard
Juno Marsh
The Barrols
Helen & Howard
Madison Cafe
Mack Triplets
Charlotte Tristine
Muriel King
Carl Harte
Irving Roberts Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Romanian
Jackie Phillips
Happy Lewis
Jordan & Parvis
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Ruban Bleu
Doodles Weaver
Maxine Sullivan
Vin Roddie
Muriel Gaine
Cedric Wallace Trio
Russ. Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
J. Marshall
Stork Club
Morales Orc
Versailles
Carl Brisson
Emil Petti Orc
Village Barn
Billy Kelly
Paul & Vida
Susan Cabot
Jane White
Bert Stone
Patsy Lane
Tex Fletcher
Village Vanguard
Eddy Manson
Edith Allaire
Phil Leeds
Don Fry
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Alustio
Francisco
Bruno Norman
Vivian Nickolson
D'Rivero & Behn'le
Zanzibar
Bill Robinson
Mills Bros
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Pee Wee Marquette
Claude Hopkins Orc
Leon Warrick
Ted McRae Orc
Zimmerman's
Geno Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga

Arthur Fisher
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"The Outstanding Agency"
1926-1946
Booking for the Most Discriminating of Independent Theatre Owners
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New York BRyant 9-6352-3-4

Lynn Shirley
Larry Storch
COLUMBUS
Palace (6-8)
4 Evans
SAN FRANCISCO
Golden Gate (1)
Buddy Rich Orc
Will Mastin 3
Dave Barry

Warner

NEW YORK CITY
Strand (3)
C Cavallaro Or
Rochelle & Beebe
Lenny Kent
Barbara Blaine

Independent

NEW YORK CITY
Music Hall (2)
Marian Carter
Choral Ensemble
3 Swifts
Myrtill & Pacaud
Rockettes
Roxy (24)
Jackie Miles
Lane Bros
Lee Sherman
Connee Boswell
Flatbush (4-5)
Joan Barry
Betty Thomas
(two to fill)
Jamaica (29-1)
Diamond Boys
Marti Stanley
De Leon Sis
Frank Cook
The Whirlwinds
(2-5)
The Gibsons
Derr Stewart
Al & Connie Fanton
Fielder & Harriet
Sasha Leonoff
BALTIMORE
Hippodrome (5)
Smiley Burnette
Lowery & Rue
Joey Bishop
3 Corwyns
HARTFORD
State (3-5)
Louis Prima Orc
The Pitchmen
The Barrets
HOLYOKE
Valley Arena (5)
Ray McKinley Orc
Lee Sullivan
INDIANAPOLIS
Keith's (3)
Helen Honan
J Franklin & Pals
Emil & Evelyn
3 Harmoniacs
Nichols & Haley
Leon Fields
KANSAS CITY
Tower (3)
Loria Leland
Jumbo the Seal
Paul McCaffrie
Hal Hoff & Loretta
NEWARK
Adams (3)
"Guess Who" Show
Gautiers' Brick'l'rs
Lenore Roberts
Sylvia Manon Co
Phil Brito
NEW BEDFORD
Ballss Sq (2-4)
2 Valors
Jack Lamont

BUNNY BRIGGS
Is Doubling at CAFE ZANZIBAR and "ARE YOU WITH IT" Show
Per. Mgt.: EDDIE SMITH AGENCY
1501 Broadway New York

Royal (3)
Slam Stuart
Coke & Poke
Lucky Millinder
The Dunhills
State (28)
Lane & Small
DeLage & Shirely
Billy Carr
Reynolds & White
BOUND BROOK
Brook (4-5)
Donna Hall
Lee Christopher
(two to fill)
CAMDEN
Towers (2-5)
The Jansleys
(four to fill)
CHICAGO
Oriental (2)
Allen Jones
Louis Jordan Orc
4 Manhattan Debs
Jean Carroll
ELIZABETH
Liberty (2-5)
Harleen Jr
Marti Stanley
Barbara Barrie
Morris & Ryan
Ralph English
Phillis Willis
Allston & Young
PHILADELPHIA
Earle (2)
Claire & Hudson
Dennis Sis
Hal Raywin
Frank Marlowe
ROCKFORD
Palace (3)
Ray Conlin Jr
Warner & Cole
3 Kelly Sis
Allen Kane
Christine Forsythe
Aerial LeZelles
Paul Walker Orc
SPRINGFIELD
Court Sq (2-5)
Anger & Clifford
Fitz & Carroll
Battle & Moore
Howard Nichols
Allen Reno
3 Claire Sis
WASHINGTON
Howard (3)
Lionel Hampton Or
Reds & Curly
Rimmer Sis
WILLOW GROVE
Park (5th only)
Lane & Small

CHICAGO

Blackhawk
Isabelle Johnson
Jay Seiler
Chuck Foster Orc
Chez Paree
Ben Blue
Patti Moore
Ben Lessy
Capella & Patricia
Kay Vernon
Jayne Matthews
Adorables
Frolics
Jackie Green
Gypsy Rose Lee
The Albins
Cover Girls (8)
Estrellitos (5)
Henri Lishon Orc
Hotel Bismarck
Duke Art & Junior
Sherman Hayes Or
Kay & Glenn
Dell Welcome
Martinis
Mari Gloria
Eddie Fens Orc
Hotel Blackstone
Myrus
Robert Maxwell
E Heckscher Orc
Hotel Congress
June Robbins
S Williams Orc
Pancho & Orc
H Edgewater Bch
Stephen Kisley Orc
Three Swifts
Martells & Mignon
Betty Gray
D Hild Dcrs
Hotel LaSalle
Rollet & Dorothea
Jack Hurley
F ZaBach Orc
Hotel Sherman
T-A-D Hoffman
College Inn Models
Carl Marx
Woody Herman O
Hotel Stevens
Gene Sheldon
The Appletons
Wimer Sisters (2)
Frankie Masters O
Latin Quarter
Martha Raye
Lou Holtz
Doris Dupont
Martin Kent
B Yost Cavaliers
L Q Lovelies
Buddy Shaw Orc
Palmer House
Dorothy Shay
Irwin Corey
Nonchalants (3)
Gene Newcomb
Merriell Abbott D
Griff Williams Orc
Rio Cabana
Bobby Lester
Harbers & Dale
Ellen Terry
Bill Richards
Dean Martin
Cee Davidson Orc
R C Lovelies
Jose Manzanares O
Vine Gardens
Jessie Rosella
Larry Ross
Tony Marke
Drake & Marche
Joe Kish Orc
Jake Sterling
Jack Page Orc

SB Video Buy

Continued from page 1

weekly coin outlay of $4,000 for talent alone. That's just about tops to date for programming on a weekly basis.

S-B wrapped up the 60-minute slot on the assumption that, just as its Fleischmann Yeast-Rudy Vallee show was a pioneer in radio some years back, it's advisable today to corner cream time in television, while the grabbing is good. Show, packaged by J. Walter Thompson, has been set for a year. Posssible also that S-B will sign for another hour on WNBT in the very near future.

Relaizing that the comparatively few video sets presently extant in the N. Y. area might not make the show pay off immediately in product sales, S-B execs are taking the initial splurge into television for several reasons. Company feels that while top name talent from radio, legit and films might go over big in video, it's up to television also to develop its own talent, just as did radio in its embryonic days. In addition, S-B execs feel they'll grab off plenty of publicity as the first top-coin sponsor to invest so heavily in television.

Tops to Date

Program cost is undoubtedly the tops ever spent for video. All three N. Y. stations have been using name stars on their programs whenever available, but the stars were paid anywhere from $50 to $250 for the complete show, producers feeding them the pitch that this would be a good opportunity to learn the video ropes and that, since most of these shows were sustainers, the stations couldn't afford to pay more. Some of the NBC Sunday night full-length dramas have reportedly cost as high as $2,000, but most of the money here went into production, with the talent cost only a minor item on the expense sheet.

Indicative of the calibre of talent the sponsors are shooting for is the first week's cast. Names include Evelyn Knight, Joe Besser & Co., Paul Douglas, James Monks, Enrica & Novello, Doodles Weaver and Miriam LaValle. And, to top things off, Gertrude Niesen has already been inked for the second week's show. With Edgar Bergen and Fred Allen currently being sponsored by S-B in their radio spots, it's believed that these two also will appear on video screens soon.

Program will follow the usual variety format, with a short dramatic skit included each week. Thompson agency is presently working out details for the commercial and is still undecided whether to make its sales pitch via live talent or film.

With S-B starting the ball rolling in this fashion, tele broadcasters are optimistic that other heavy-spending sponsors will fall in line to make their predictions come true that 1946 will be television's first big year.

Hub's L. Q. Reopening

Latin Quarter, Boston, will reopen May 5 after shuttering last week as result of a fire which damaged a considerable portion of the cocktail lounge which leads into the main room.

Fire broke out in the old part of the cafe which is now used as a lounge for musicians and performers. Entrance of the club was virtually destroyed by water.

New Acts

CHARLES TRENET
Songs
30 Mins.
Embassy Club, N. Y.

Charles Trenet is the French songwriter-entertainer whose tunes and disks have preceded him to America to the degree that, were it not for the war's interruption, he would have been over here in '39. Nonetheless, his French disks became increasingly popular as collector's items by the Francophiles. and now fortified by the usual semi-heroics that goes with all emigres from the Continent he emerges as one who was popular in Paris all through the war, went to Germany only to entertain French PWs, and the like. Finally, debuting in New York, he impresses as a sock personality who has nothing wrong with him other than the necessity for song editing. He bids fair to become an important name in U. S. radio and records (besides clubs). and possibly also pix. This spot, while of a class East 57 street calibre, is not the best room for him, especially for a U. S. debut.

He's a chansonier of the accepted idea of the Gallic minstrel, a boyish boulevardier with a demi-Montmartre manner in that he's informal, with his slouch hat askew and studiously casual style accenting the al fresco style. His getup comprises business suit, blue shirt and white four-in-hand, with the hat alternately crushed in hand or askew an engaging reddish-blonde personality. (He uses no makeup—good.) What Chevalier's straw skimmer is to Maurice, and the debonair dinner jacket to Jean Sablon, so is Trenet's short-brimmed skimmer to him. He is "cute" without pouring it on.

Since Sablon and Chevalier are most familiar to American audiences the comparison, odious as it may be, will ever arise. However, it ends there. Trenet is unique in that he's not only an interpreter of the songs of the boulevards—he's also a prolific creator thereof. He's quite the SACEM kid (the French ASCAP) and, with it, has an interpretative personality all his own.

His songwriting predilections are manifest from the start. Although in French lyric form basically, the tempos are attuned to the popular dance idioms, particularly with an overtone of the Yank influence, resulting therefore in an ever-engaging cycle of foxtrot ballad tunes. Trenet himself is a forceful performer which, of course, further enhances the tunes with which he's become trademarked, either through worldwide performance by others or interpretation by himself, notably on the disks.

The diskophiles were largely in evidence, many being recognized either from the wax works or from a nostalgic, first-hand, pre-war familiarity. The GIs may react similarly as many saw him in the ETO; opening night, however, was dominantly black tie.

Apart from his minimum of English, although that is rather cutely circumvented by reading lyrics and announcements, the pacing will improve; ditto the inclusion of a couple of English pops. Why he omitted familiars like "Ca Fait Boom" and "Symphonie" is surprising when he could have more advantageously substituted them for others. None the less he proved a solid hit at his opening and will click generally as he becomes surer of his U. S. ground.

It's a question whether he needs that male quartet for support. He could use a better musical assist, however, than evidenced by the Ralph Lane band. Noro Morales' rhumbaists, alternating band, are quite apparently the prime dansapation appeal at Bill Miller's spot. The boniface incidentally — and wisely—ducked that $20 preem scale for his usual $3.50-$4.50 tariff.

What Miller needed all along since he took over the Embassy—a real attraction—he now has in Charles Trenet. *Abel.*

DORIA WINDSOR (3)
Dance
9 Mins.
Chase Club, St. Louis

Doria Windsor, aided by two stalwart males, in an Oriental and later an adagio dance, presents something new and novel in an act worthy of major cafe engagements. Attired in an extremely elaborate Oriental garb and equipped with an extra pair of arms that are synchronized with the movements of her own, Miss Windsor, a shapely blonde with plenty of s.a., is carried onto the stage. Then she does her interp of the Brahman God, Siva, the idol of many arms, an eye-arresting specialty. Later Miss Windsor sits on the floor in front of her cohorts, whose bodies are hidden from view, and the sight of eight arms waving in different positions and directions at the same time is sock.

The adagio part of the act is a thriller as the 100-pound lass is tossed through space by Roland Meyer and Jack Cooper. Many difficult spins and whirls are included in the routine. It's a strenuous turn but could be enhanced were Miss Windsor to smile naturally. At show caught her facial expression was that of the frozen variety. *Sahu.*

BEN CUTLER
Songs
11 Mins.
Hotel St. Moritz, N. Y.

Former bandleader Ben Cutler has given up batoning and is on his own as a single. As such he should do well in cafes, etc. He's a personable chap with a strong voice who knows song-projection.

He has a repertoire of novelty, pop and semi-classics which is diverse enough to please all types of clientele. Runs the route from "I Love Life" to a satire on a Salvation Army parade, and winds up with a rabbit's foot number in which he carries a live Harvey and passes out rabbits' feet to the audience. He gets off to good returns at the St. Moritz's Cafe Continental. *Jose.*

LEROY CARRINGTON
Dance
5 Mins.
Club Sudan, N. Y.

As used in the current Club Sudan floorshow, Leroy Carrington is virtually a fill-in, but he's on long enough to impress with an energetic tap routine that with further development could work itself into a workable single in theatres. Colored lad's footwork is fast, lithe and needs only punctuation with applause-winning tricks. Also needs better garters. During his turn, one of them snapped, and he had to stop to repair the damage.

Has a song opener, which could be dispensed with even though his pipes are of good calibre. Throwaway manner of delivery doesn't help set him. *Jose.*

THE THREE DUNHILLS
Dance
9 Mins.
Apollo, N. Y.

The Three Dunhills look like one of the better terp turns to come out of the war. Boys were together while playing Irving Berlin's "This Is the Army" and are now making a promising civilian start.

They're well-appearing gents with a smart set of smooth routines which get midway applause. Bulk of their act, however, stresses smoothness and they appear ready for the downtown deluxers.

Indication of their tap-skill is seen by the fact that this ofay turn went over neatly in this house, which has played every crack colored team on the boards. *Jose.*

JOE DOSH
Singer
10 Mins.
Essex House, N. Y.

Young singer with the "Hit Parade" radio show, Joe Dosh is making his nitery debut in a two-a-night appearance here. He's got a good set of baritone pipes and apparently copies Sinatra in his phrasing and shading detail. He shines on the straight ballads, mixed with sentimental oldies.

An ultra-singing cop, Dosh was a member of the FBI before hitting the "Parade," which fact gives him plenty of buildup promotion-wise.

Voice lacks volume for a bigger spot but he's good for intimate rooms, such as this one. *Stal.*

LYS BERT
Songs and Piano
10 Mins.
Hotel St. Moritz, N. Y.

Lys Bert is very timid about the whole approach to her work. Her pianoistics are with a very genteel touch and aren't heard even in this tiny room, she is stronger vocally and does okay with French tunes. However, she displays a singular lack of experience.

Miss Bert ivories classics and musicomedy numbers which could be entertaining if heard. *Jose.*

Robinson Kudoed

Continued from page 2

along with others still very active. Latter included. W. C. Handy, composer of "St. Louis Blues," Jeanete Dupree, a Palace theatre figure who's still performing in Gay 90's units, Benny Davis who's still seeking another "Margie." Hugh Herbert, Ray Bolger, Lew Leslie, producer of "Blackbirds," Nicholas Bros., Rae Samuels, vaudeville's Blue Streak together with her husband, Marty Forkins, who manages Robinson. Maxie Rosenbloom and Max Baer, were on tap. Every vauder in the vicinity who wasn't working also showed up.

Broadcast, WEAF, N. Y., a la March of Time, started at 11:30, but since it couldn't be heard by the assemblage it was repeated shortly after its conclusion. But at the repeat, those who did a few lines on the airshow, amplified the proceedings into an entire act. At 2 a.m., the broadcast was still being enacted, and Robinson performed a multitude of terps. The regular show was scheduled to go on at conclusion of the repeat.

State, N. Y.

Irene Bordoni, Block & Sully, Harold Barnes, Ladd Lyon (2), 3 Smoothies, Al Cowan's Musical Madcaps (7), Ruby Zwerling's House Orch; "Gilda" (Col).

State comes up with another orthodox vaude layout coupled with "Gilda" on screen. Stage layout is topped by Irene Bordoni, French chanteuse, making one of her infrequent returns to vaude, with Jesse Block and Eve Sully featured in the comedy slot.

Harold Barnes, youthful chap with pleasant personality, tees off with some slick wire-walking that clicks, his cakewalk and rope-skipping standing out. Three Smoothies (Charlie, Babs & Little) follow and go over nicely with close harmony session, interspersed with clownantics. Open with "St. Louis Blues," follow through with a pop medley, then a takeoff on the Ink Spots and "If I Didn't Care," winding up with satirical fling at radio singing commercials to send them off to plenty of salvos. Ladd Lyon, assisted by brother, Harry, gets good reception for difficult balancing and equilibristic feats.

Miss Bordoni follows and goes over neatly. An off-stage chorus of "Last Time I Saw Paris" brings her on to good reception. Follows with a Mex number, "Jose Gonzales," a pop medley and "I Don't Want to Get Married," parody on "I Wanna Get Married," which sends her off to solid response. It's the latter number that gives her the best opportunity to project the mannerisms that made her a star in her musicomedy days.

Block and Sully score, as usual, with their funning and are particularly welcome since they're the only comedy act on the bill. Block opens with a snatch of comedy monolog, with Miss Sully coming on and carrying on comedy repartee with him that has the outfronters howling. Off to solid returns.

Al Cowan's Musical Madcaps, septet of Negro hillbillies, inject comedy into their musical performance. Combo comprises piano, bass, drums, washboard and guitar, which projects tunes in such unorthodox style as to defy detection, save an "Old Man River" arrangement.

Ruby Zwerling and pit crew give acts customary slick backgrounding. Biz good at show caught. *Edba.*

Apollo, N. Y.

Roy Eldridge Orch (17) with Rita Grenay; Dorothy Donegan, 3 Dunhills, Wynonnie Harris, Glenn & Jenkins; "Dangerous Intruder" (PRC).

Strong part of this week's show at the Apollo lies in the act department which displays considerable variety, especially when Dorothy Donegan, Three Dunhills and Wynonnie Harris are on. Since that takes in the majority of playing time, display adds up neatly.

The music is by Roy Eldridge orch, a recently organized crew which still has to iron out its rough edges. Eldridge, who has toyed around for a long time with small combos, in embarking on a large crew has to make some changes among the sidemen before the orch will really register. He paces the crew with his showy trumpet on which he can hit notes usually taken by the clarinet. But he doesn't have the backing his own virtuosity needs. Arrangements are little better than stock deals, and selection of tunes is often ill advised. Vocalist, Rita Grenay, shows up well in a single number "Shoo Fly Pie" which she handles neatly.

Showstopper is Wynonnie Harris, a blues-singer who knows how to make the most of the Indigo content of his numbers. Delivery is raucous and low-down and he punches all the way. Had to give out with two extras before he could get off.

Pleasing newcomers are the Three Dunhills (New Acts) sole white act on the bill, who've been showing around since their collective discharge from "This Is the Army," where they spent most of their military career. Comedy is by the oldtimers Glenn and Jenkins, who used to do their act in blackface in the old Keith-Albee days. They've revised their act since then, and it's still a laugh-getter, but only for the family trade.

Completing the line-up is Dorothy Donegan, the boogie-woogie pianist who, while a strong keyboarder, relies on sex to get across. She ogles the audience to the point where there are wolf-howls throughout the house. In fact she didn't need the piano at show caught. *Jose.*

Capitol, Wash.

Washington, April 25.

Prichard & Lord, Dorothy Claire, Colet Worth, Maxellas (4); "Whistle Stop" (UA).

Capitol's bill this week is solid fare, offering variety and smooth performers. Bills clicks throughout, getting steady appreciation from the audience.

Headliner is Dorothy Claire, with plenty of style and pep in her voice. Gal formerly did vocals with top-notch bands like Glenn Miller and Bob Crosby, but has been a single in clubs and on the air for the past year and a half.

She leads off with a swing parody of "Reuben, Reuben," turning it into a medley on the straw theme, and then gives out with winsome version of the "September Song." Gal goes off on a more sophisticated tangent with "I Can't Say 'No,'" and "All That Glitters Is Not Gold," both in a low-pitched intimate style. Garners plenty applause.

Opener, Pritchard and Lord, puts the gallerylites in a receptive mood with some nifty hoofing. They do a well stylized tango, a variation on the buck and wing theme, and an original internretation of ballet combined with ballroomology. Get over neatly.

Coley Worth is spotted for the comic touch and gets a share of laughs and applause, although he falls a little short of par for the course. He throws everything into his stint—impersonations, gags, hoofing and comedy fiddling—and uses stock props such as trick shirt front, pocket handkerchief with hole in it, etc. He works hard to keep things moving, and is at his best with his sawed-in-half fiddle and steady line of insanities.

Marvellos, are still out in front for a balancing-acro act. Two couples keep up a stiff pace, with the gals being deftly balanced and tossed around in different co binations and variations of the usual routine. Comic touch supplied when volunteers are garnered from the audience. This is OK for the men but is of questionable taste when distaff side is pressed into service. Tossing around a plump dame whose skirts refuse to stay down gets some bellies but many give offense to many patrons. *Lowe.*

Keith's, Indpls.

Indianapolis, April 27.

Novak & Fay, Hal Huff & Loretta, Ollie Franks, Warner & Cole, 3 Kelly Sisters, Atlas Trio; "Behind City Lights" (Rep).

Keith's is featuring an unbalanced line of six acts with fair results this stanza. Best clicks on the bill are a pair of balancing acts, the Atlas Trio and Novak & Fay, who open and close, respectively. Their work is impressive and different to a degree, one being the sophisticated type and the other bucolic, but it's a little too much of a good thing for maximum customer satisfaction, especially since what comes between doesn't panic the house.

The Atlases, displaying fine precision and expert timing, were smart enough to get a warm reception at the first show, which is something here. They work up to a nifty triple-header for the climax, in which the top man does a stand on the bottom man's hands while the girl goes into a back bend around his middle. Novak and Fay also have a good looking assortment of headstands and other acrobatics in their line, which they leaven with broad comedy touches for some hefty laughs.

Three Kelly Sisters please moderately with a program of novelty songs that at least get them off the beaten Hit Parade route. Some of their lines are amusing, particularly in "Just Crazy About Radio Commercials," their closing, and best effort. Warner and Cole go away back for their nifties in a routine of light patter. Ollie Franks shows plenty of vim in her starter, "All in Favor Say Aye," bogs down with coyness in "I'm a Big Girl Now," tries hard with "No Can Do" and finishes strong with a topical number about current troubles with baby sitters. Hal Huff & Loretta also rely heavily on shop-worn material until they bring on their talking parrot, which saves the day with its imitation and gab routine. Biz was fair. *Corb.*

Circle, Indpls.

Indianapolis, April 27.

Glen Gray Casa Loma Orch, with Ronnie Dayton, Bobby Hackett, Fats Daniels, Betty George, Billy Gilbert; Ballard & Rae, Diana Craig; "Colonel Effingham's Raid" (20th).

Glen Gray's Casa Loma band, ably supported by a trio of acts, brings life back with a bang to the stage at the Circle this week. In fact, there's a little too much life in his brass, which blares so loudly in the solid jive numbers that rhythmic values are lost. Outside of that, bill is quite a pleaser.

Orch bounces "No Name Jive" off the back wall to open, then presents Betty George in vocal of "Crazy for Me" and "Apple Pan Dowdy." Bobby Hackett plays a hot trumpet to good applause, then clears way for Fats Daniels, who sings "Personality" and "Reconversion Blues" in smart novelty style. Bob Barney, drummer, beats out a torrid tom-tom routine in a solo with sharp, recognizable rhythm for a change. Ronnie Dayton, band's new vocalist, impresses with pleasant romantic warbling of "Night and Day," "Here Comes Heaven Again" and "We'll Gather Lilacs," the latter an encore the customers really insist upon. Band winds up with another jam session, "Featuring the Boys." Except for vocals, there wasn't a sweet number on the program.

Billy Gilbert gets a lot of laughs with his remarks on room shortage and explanation of what are beans in dialog with Mrs. Gilbert, then demonstrates his variety of sneezes with good results. Finally surprises with pretty good singing voice, doing "Melancholy Baby" as "Sinatra with meat." Ballard and Rae add heavily to comedy side with hilarious knock-about antics as "The Gay Inebriates" in 10-minute lost weekend. Their stuff has a novel slant and the customers eat it up. Diana Craig's crisp tap style also is appreciated in two clever routines. Biz was oke. *Corb.*

Pop Goes the Corn

(TOWER, K.C.)

Kansas City, April 26.

Now that popcorn has become a standard accessory to patrons in the "A" houses the way of a reviewer has undergone vast changes. Your K.C. VARIETY *mugg, recently returned to reviewing, found the conversation whispered between crunchings, with friend wife kibitzing, went something like this at the Tower stage show last Friday (26):*

Friend Wife: That's pretty good stuff, isn't it?

Mugg: What, the popcorn?

F. W.: No, the acrobats (Thomas and Therese).

Mugg: Oh (crunch) yeh, sure. Let's give them a handful.

F. W.: Of what, popcorn?

Mugg: No, applause; they earned it.

F. W.: Okay, here, you hold the box. (She claps.)

Mugg: Here, dear, you take the box. I have to make a couple of notes.

F. W.: (After crunching away a minute or two.) Boy, that's sure full of kernels.

Mugg: What ,the popcorn?

F. W.: No, those jokes (by Frank Bernard, the m.c.).

Mugg: Oh, plenty of them, aren't there?

F. W.: (Crunching emphatically.) What, old maids?

Mugg: No, Joe Miller jokes.

F. W.: (Here a few minutes of just crunching as Bernard knocks himself out, imitating GI.'s and brings on Taylor Trout & Mickey with juggling and assorted wisecracks.)

F. W.: This stuff is better.

Mugg: What, the popcorn?

F. W.: No, Trout's gags. They got a bit of the cob in there, though.

Mugg: Where, the gags?

F. W.: No, the popcorn.

Mugg: Oh, the popcorn.

(Betty and John) Quinn.

Gayety, Montreal

Montreal, April 29.

Jerry White, Pat Paree, Carleton & Del, Jack Liddell, Al Fisher & Co. (2) Pat & Sylvia, Jules & Tita, Harry Bee, Line (12) Len Howard Orch (9).

Jerry White is a funny lad, he's got a good sense of timing and delivery, and an expressive face that hypoes any dying gag.

Why he has to do the kind of smut he's doing currently remains a mystery. The stuff he's yocking them with (and he does yock them) is not only lewd, but it's offensive and embarrassing. He doesn't need it and should cut it out pronto.

Besides White in the m.c. spot the current Gayety layout is very much up to par. Harry Bee knocks 'em dead with some semi-longhair and jive harmonicing but his show stopper is "Hungarian Rhapsody." Pat & Sylvia are a nice-looking warbling duo who have to beg off after some standard commercial items like "Carousel" medley, "Donkey Serenade" (duet) and "Bells of St. Mary's." Gal warbles "Back to Donegal" to solid mitting. Al Fisher & Co. do takeoffs of Sinatra, Andrews Sisters, etc. But too much time is wasted before they go into their surefire stuff. Carleton & Del's terping is much along the standard lines but it's boff entertainment. Better costuming would help.

Jack Liddell registers in some standard juggling and balancing as do Jules & Tita in a legerdemain stint. Latter act needs at least one sock routine to really sell it. Decorous Pat Paree's stripping is very much okay. Lines "Pirate" number rates a nod as does Len Howards hot showcutting. *Laza.*

RKO, Boston

Boston, April 26.

Charlie Barnet Orch with Fran Warren, Danny Payne; Robinson & Martin, Criss Cross; "Deadline at Dawn" (RKO).

Another band show deviating little if any from the pattern but enlivened by the brassy, noisy and hep blatting of the Charlie Barnet band with Barnet himself catching kudos for his smart leadership and sharp sax soloing. Show's also underscored by "County Fair" radio contest consisting (on Sat., P. M.) of audience participants trying to punch their way out of a paper bag.

Barnet auditions a new number called "Skyliner," and follows through with a number of tunes like "Cherokee," "Andy's Boogie" and "Drop Me Off in Harlem." Danny Payne and Fran Warren, band vocalists, click with the customers.

Specialties are offered by Robinson and Martin, whose tap-ballet dancing is fast, nicely routined and attractive. They go especially big for a dance team act here. Criss Cross, with his puppets, imitates Charlie McCarthy, the Ink Spots and others and makes a nice comedy impression.

Show nicely grooved throughout and generally better than the usual run of mill band shows, though it's hard to tell one from another. *Elie.*

Olympia, Miami

Miami, April 26.

Paul Haakon, Bobby Pinkus with Ruth Foster, Henri Therrein, Marshal Bros., 3 Parks, Les Rhode House Orch (13); "Tomorrow Is Forever" (RKO).

Current layout provides some good entertainment with neat blending of acts.

Paul Haakon heads up the vaude, and despite weak accomp by the orch, manages to get over, though on paper his type of dancing didn't look good for the Olympia type of patron. Garner nice response hover with his ballet-type terping.

Henri Therrein clicks with tenoring of "Donkey Serenade" "Road To Mandalay" and Beguine."

Bobby Pinkus essays some tried and true comedy, which would look and listen better in a nitery. Muggs, dances, pantos with Ruth Foster assisting in the song and comedy department nicely. Chatter stuff could stand some bolstering but overall good for some solid laughs.

Marshall brothers offer impreshes of radio plugs, crooners and film stars. A pleasant act, but they could use some new types, to get away from those personalities that have been done here time and again.

Three Parks close show with some aerobalancing that gets over neatly. *Lary.*

Cantor's 20G

Continued from page 1

surprise in view of fact that Cantor, in his long time B-M association in the Wednesday night 9 o'clock NBC slot has consistently batted in the top 15, and has yanked more than one show out of the opposition slot. On the other hand, it's a break for CBS, which will welcome the star with open arms.

Of interest to the trade, too, is report that Cantor has divorced himself from Music Corp. of America auspices, after a four-year association, and is returning to the Wm. Morris banner. His split with Morris occurred about eight years ago.

Cantor gets full say on everything in program except commercials. Pabst, through Warwick and Legler, has assured the comedian that it will fully cooperate with him on his various public service programs, which have characterized his long service in radio. Cantor's parting with B-M is on a friendly basis and he is finishing out his contract although Pabst was eager for him to start next fall.

Summer show to follow Kaye in CBS spot is being scouted by agency. Cantor deal was set by Henry Legler, who was on Coast last week to complete negotiations. Cantor's commitment with Pabst is on a straight two-year basis with options for two additional two-year terms.

Mirror Deal

Continued from page 1

are ready to pay as much as $12,000,000 for it.

Since the plan envisages keeping the Mirror in its present groove, journalistically, the backers will try to make a deal with the Hearst-owned King Features insuring itself as the New York outlet for all King Features for at least 25 years.

Difficulty is seen in the fact that the Mirror's printing plant is considered inadequate for wide expansion of circulation. Several scouts for the syndicate are now looking around to see whether they might be able to buy enough printing equipment to make the Mirror deal practicable. They are also looking around for a site to which they could move the Mirror plant and offices, since the Hearst organization had already planned to abandon the present quarters in the next five years.

Three top editors have been considered for the No. 1 job, should the deal jell. One of the three is said to have agreed to take the job at $75,000 a year.

So careful is the planning of the project that, in addition to a number of financial and technical details, certain "psychological" factors have also been weighed carefully by the syndicate. The backers have ruled out of consideration as intimate participants such people as Marshall Field or Henry Wallace, so that their paper should not be labelled as "too New Dealish."

Orpheum, L. A.

Los Angeles, April 26.

Earl "Fatha" Hines Orch (17), featuring Essie Scott, Delores Parker, Arthur Walker; Harry "The Hipster" Gibson, 2 Black Crows, Hi-Hatters (2); "Live Wires" (Mono).

Orpheum stage show goes jive this week, ranging from solid swing music to specialty material. On the more popular side is Earl "Fatha" Hines and his orchestra delivering jive and blues on the commercial scale. More limited is the appeal of Harry "The Hipster" Gibson, a purely local "hotshot" who has the controversy over "be-bop" music to help his following and rate this second Orpheum booking. Hines' crew is in the popular groove, balancing swing and blues for good, if not sock, appeal. Orch features three voices, only one of which is worth okay rating.

Maestro opens show with "Straight Life," giving himself a workout at the piano. He's a good key-boarder who should expand his particular forte instead of turning over so much time to sidemen. "Stompin' at the Savoy" features Bill Thompson at the vibraharp for good results and closer is "C-Jam Blues" Midway, orch really breaks loose with "I Got Rhythm," which proves the most solid bit of musicianship it offers. Number features rhythm quartet, Hines and Clifton Small at piano, Scoops Carry at sax, and Chick Booth, drums. Piece is wrapped up solidly and pleases mightily.

On vocal side Essie Scott's high tenor voice sells big on "Symphony," "Here Comes Heaven" and "Prisoner of Love." Delores Parker gets so-so results with "Gypsy" but fares better with "Sittin' and a-Rockin'." Arthur Walker, trumpet, vocals "Why Was I Born" and "I Cover the Waterfront." He's better at the trumpet.

Gibson, who's gained considerable notoriety for his "Who Put the Benezedriene in Mrs. Murphy's Ovaltine" and similar odd lyrics, has a lot to learn before he can figure as worthy filmvaude single. There's no doubt he's a local fad, but as such rates no serious attention for general engagements. More attention to boogie, which he could deliver in top form, and less to proving himself a Vine Street character would help. What he does now limits his appeal to the fadists, but a little broadening of his work would give him the makings of a hep vaude single. It's merely a question of toning down his mugging and jive talk, which is a showmanly idea off the beaten path, but as displayed proves to be nothing but unintelligible boredom for those outside the "initiated" circles. The makings are there but he needs wising up to fact that the world is broader than Vine Street is long.

The Two Black Crows are back for vaude bookings after a long tour of armed forces dates. George Moran, original member of Moran and Mack, has a new partner, Pie Sadler, to replace the late Mack. Routining still is the same—and still pleases just as much. At show caught act had the house in an uproar, proving that time-honored gags never lose their flavor when cleverly done. Team tells its familiar yarn of the dog's tail and others just as well-remembered for solid response from an audience more toned to brassy music of the featured attractions. The Hi-Hatters, dance team, please with precision soft-shoe terping. Boys' routines are well worked out for fancy display and they combine into a smoothly operating pair with showmanly presentation. *Brog.*

Adams, Newark

Newark, April 25.

Cab Calloway Orch (17) with Tyree Glenn, The Cab Jivers, Peters Sisters, Moke & Doke, 3 Palms; "Caravan Trail" (PRC).

Jive of the oldtime, knock-'em-dead variety is on hand in this uneven setup. Cab Calloway concentrates more on his personality projection, with its eccentric leaps and jitterbugging, than on producing solid rhythmical effects. The orchestra didn't seem up to par at the opening show (25).

The start is the bill's lamest part. This section deals out "Hi-de-hi" and "Smokey Joe" stuff all over the place, but the expected audience antiphony isn't worth a papier mache razor. Emphasis on sniffing or smoking the stuff is fairly unfortunate.

Better things emerge when the numbers become more up-to-date. Maestro does a fine job on "Shoo Fly Pie," and his "Hay-Baba-Re-Bob" rates similar honors. Another newie, "Honey Drippers" lacks warmth but has lots of drive. A novelty, "Minerva," features an instrumental trio with nice harmonies. The Cab Jivers, a septet of sidemen, play New Orleans style in a piece called "Cab Jiving." Tyree Glenn, trombonist, plays "Don't Blame Me" in the season's slowest tempo.

Peters Sisters, looking like a range of mountains, get in some hot licks with "Gotta Be This or That," "Rainy Sunday" and "I Got Rhythm." Moke and Doke flounce around the stage in an amiable, footless fashion. The Three Palms put on some fast tapping. *Bran.*

To Cough or Not to Cough; Stromberg And Philly Critic Tangle on Question

Philadelphia, April 30.

Lenore Bushman, film editor and second-string drama critic of the Daily News, tangled with Hunt Stromberg, Jr., at the opening of "Laura" at the Walnut St. theatre last week, when the producer ordered her out of the theatre.

Row started after Miss Bushman had a coughing spell and left her seat and went into the lobby and purchased an orangeade. She returned and sat in the last row and started to sip the drink to allay her cough.

At this point, Stromberg, who claimed she was making "too much noise" asked her to leave the theatre and offered to refund her money. When the gal identified herself as the News critic, she claims that Stromberg called her abusive names and threatened to yank his ads from the paper if she wrote a review.

He followed Miss Bushman into the lobby during intermission, and according to Miss Bushman, "screamed that the paper would be forced to send another reviewer; that I would crucify his show." Stromberg claims Miss Bushman said on leaving, "Wait till you see my review tomorrow."

Stromberg then sent a telegram to Dean McCullough, News managing editor, stating Miss Bushman had "coughed violently and munched orangeade and disturbed the audience." He added that he felt Miss Bushman's review would be prejudiced because of her threats.

McCullough ignored the wire. Miss Bushman's review (which incidentally was favorable) appeared in the paper.

Stromberg later declared that Miss Bushman was making so much noise sipping through an empty straw that "not one line of dialog could be heard."

"It was she who called me abusive names," Stromberg added.

He admitted sending a wire to the Daily News, stating that he felt Miss Bushman's "prejudice against me would sway her review."

When it was pointed out to him that Miss Bushman's review was favorable, he declared that he was informed by his pressagent that Miss Bushman had written a scathing review and that it had to be rewritten by the editor. (This is vehemently denied by the reviewer.)

Stromberg said that he was "accosted by Miss Bushman's brother" (Sam Bushman, local pressagent) at Station WIP after an interview and that the latter had called him "abusive names" and demanded an apology which he wouldn't give.

"However," he says, "I regret the entire incident sincerely."

Old Vic Advance Guard Heralds Air-Trip Era

Part of London's Old Vic company arrived at LaGuardia Airport, N. Y., Monday (29) morning, heralding the era when theatrical troupes will make international jumps by plane. There were 26 in the party headed by Laurence Olivier, others including co-star Ralph Richardson being due today (1) and during the week. The outfit will rehearse at the Century, where a six weeks' repertory date will start Monday (6). Scenery for the first two plays has already been hung, having arrived on the Queen Mary last week.

Pan-American Airlines had a collation including liquors ready at the field for the Britishers but they immediately asked for tomato and fruit juices, not available over there for six years. In talking with Richard Aldrich and Beatrice Straight of Theatre, Inc., the sponsoring outfit, Olivier pointed out that arrangements worked out so well, that Old Vic could have closed in London Saturday and opened here on Monday. English star was accompanied by Vivien Leigh, his wife (not in the company), who is recovering from a pulmonary ailment.

"Henry IV," Part One, will be the first attraction, premiere performance starting at 8 p.m. Top for the first nights, of which there will be four, is $12, with $6 applying on other evenings. Despite the ticket prices Old Vic date does not figure to be profitable.

Milford's 'Roberta' O.O.

Robert Milford, manager of "Show Boat" at Ziegfeld, N. Y., planes to San Francisco Saturday (4) to o.o. Edwin Lester's revival of "Roberta" which opens there May 6. Originally a Max Gordon property, after the show does three weeks in Frisco and three more in Los Angeles, it may be brought east for the summer season.

Milford, dividing his time between Frisco and Hollywood, returns after one week.

Equity Salary Deposits' New High, $2,200,000

Breakdown of money deposited with Equity to guarantee salaries reveals surprisingly high totals. During the fiscal year that ended March 30 over $2,200,000 was handled in cash and securities.

That figure is approximately $700,000 more than during the previous year and around Equity the salary guarantees are alluded to as its "banking department." Part of the money is refunded to producers, although some managers keep such coin on deposit with Equity indefinitely. Not a little was checked out by the association to actors, mostly in cases of out-of-town flops.

During the 1945-46 period, guarantee deposits covered 130 shows, those on Broadway and on the road. Not figured are attractions presented by showmen who are exempt from posting guarantees. Excessive number of tryout flops and increases in salaries explain why the salary protection fund went to a new high, costly payrolls being the pertinent factor. Total does not include one of the costliest musical flops that did not come to Broadway. Equity rules stipulate that two weeks salary must be deposited.

Bois Gets 'Polonaise' Billing—a Little Late

Minneapolis, April 30.

Height of theatrical irony probably was attained here last week when "Polonaise," playing the Lyceum, prominently billed Curt Bois in its newspaper ads and had his name in bright lights on the canopy, although he had left the company in Chicago prior to its Twin City engagement.

What made the incident ironical, perhaps, as far as Bois was concerned, was the fact that when he actually was with the show he "very seldom got billing in ads," according to his complaint with Equity, although his contract called for feature billing.

Archie Thomson, stage manager, appeared before the curtain at each performance and, announcing "changes in the programmed cast," said the part of Sgt. Zapolski would be played by T. C. Jones "because Curt Bois is no longer with us, which none of us regrets." Patrons evidently took it that Bois wasn't too popular with his fellow players because the "which none of us regrets" drew a big laugh out front.

Bois chose to take a $2,500 Equity award instead of continuing with "Polonaise." He had asked for $5.000. Jones, his understudy, elevated from the chorus, won the critics' plaudits for his performance in the comedy lead.

June Duprez to B'way For Repertory Sked

Hollywood, April 30.

June Duprez, currently working in "That Brennan Girl," at Republic, shoves off for the east on completion of that picture to get a legit workout with the American Repertory Theatre.

Season opens Sept. 27 in Princeton, N. J., with "Henry VIII," slated for Broadway presentation Nov. 4. In this drama Miss Duprez appears with such troupers as Eva LeGallienne, Walter Hampden and Victor Jory.

'Ozarks' Runs Into Rough Weather in Spgfld. Landing

Springfield, Mass., April 30.

Producer Jules Pfeiffer of "Maid in the Ozarks" got himself some bumps and some publicity this week when he booked the play into the Broadway for three days starting Thursday (2).

Police chief Raymond B. Gallagher sent a policewoman to preview the show at Utica, N. Y., and theatre editor W. Harley Rudkin cracked the Pfeiffer knuckles in the Daily News.

Rudkin noted that the play had a $3 top, only 60c less than Katharine Cornell is asking for her presentation of "Candida" and "Antigone" at the Court Square next week. Said Rudkin: "You should get a first class show for that."

Rapping the tone of the "hush-hush" advance publicity, Rudkin said that Walter Merkel of the Worcester Telegram told him he objected to the show there because it was "full of double meaning and innuendo."

"I have no battle with burlesque," Rudkin added, "when it is billed as such. The people who want this type of show know what they are getting into. What we want here is a clear idea of what we are getting before we start buying tickets and planning to take the family. There is a definite line of demarcation in the field of theatrical entertainment, and the ticket buying public has a right to know where that line is drawn."

First three-day, four-run attraction in several years has been set for the Court Square theatre. Katharine Cornell and Sir Cedric Hardwicke will do "Antigone" Mon. and Wed. evenings, May 6 and 8, and "Candida", Tues. (7) night, Wed. (8) matinee.

Derwent Awards Seen As Boners

When two $500 cash prizes for the "best unfeatured supporting actress and actor" were awarded last week to Barbara Bel Geddes of "Deep Are The Roots" and Paul Douglas of "Born Yesterday," reaction along Broadway was that the committee that made the selections had pulled a boner.

Neither player is featured but the criticism was that both are playing leads in their respective shows and have, been accorded considerable publicity. That they are not given billing appears to be an error on the part of the two managements.

When Clarence Derwent established the prizes, his purpose was to encourage minor players or those on their way up, rather than those who had arrived. Derwent, a featured actor himself, explained this as the intent of his grant, after last week's winners were named. He has suggested that next season the committee, which will be newly named, should use revised considerations before selecting the winners.

Incidentally, the committee did make up its mind, instead of ducking the issue as did the Critics Circle in refusing to name a best play this season. Two of the judges, Lewis Nichols of the Times and Ward Morehouse of the Sun, are reviewers, Nichols being among those who voted no award. Others were Bert Lytell, Gilbert Miller, Herman Shumlin and Margaret Webster. Prizes will be given the winners at Equity's annual meeting June 7.

Legit Birth Pangs Stir Nebraska's Capital

Lincoln, Neb., April 30.

First's big-scale attempt at legitimate theatre enterprising here resulted in the filing of articles of incorporation for Circlet theatre and a factual community theatre for Lincoln, with only one serious drawback—housing—a problem which is expected to be solved shortly.

This new project will see 12 shows with 12 performances each shown during the remainder of 1946. Theatre director Don Carter has "Springtime for Henry," popularized by Edward Everett Horton, scheduled for June 20. Tryouts for this first production will be held shortly.

Patron memberships of $10 each and sustaining memberships of $25 or more will keep the venture afloat, it is hoped, and the theatre expects to be in no way competitive with two college players groups, which have only short seasons and cast only university students.

Stage Flaw Delays 'Annie' 3 Weeks; Interim Switch to Philly Costs 50G

When a backstage defect at the Imperial, N. Y., caused a three-week premiere delay of "Annie Get Your Gun" last Thursday (25), there was something of a furore around the theatre. But when the excitement subsided it was evident that playgoers would have to take the rap as much as anyone concerned, if not more. Patrons who had been standing in line for a week and a half buying in advance, would have to do it all over again.

It was natural for the box office to be thrown into confusion, because for a time no opening date could be set. The highly touted musical, which was shipped to Philadelphia after the N. Y. debut was delayed, is due to bow on Broadway, May 14 or 15. Problem of the boxoffice would have been tougher but for the fact there are no theatre parties for the show, such deals having been publicly declared out recently by Rodgers and Hammerstein, the producers.

Day before the expected opening, while scenery was being hung, a sharp report above the stage was heard. It was the snapping of a bolt, with the result that an eyebeam which counterweigh lines and pulleys. There were weird reports of crashing scenery but nothing fell, nor was there any damage to the production. Rodgers and Hammerstein stated that it was fortunate that the incident occured prior to the opening since an accident during performance might have been calamitous.

Blame was a matter of speculation, the indications being that a thorough inspection of the stage before the show was moved in may have disclosed the structural weakness. Imperial is a Shubert house and the firm has a maintenance crew. Claimed the production is unduely heavy but Jo Melziner, who designed "Annie," stated that were adequate lines and counterweights, pointing out that the show played New Haven and Boston without mechanical difficulties. Some producers, however, intimated that designers were inclined to prefer too solid settings.

When most legiters were built the gridirons were designed to carry 15 tons, according to backstage crews, but some scene designers appear to have gone Hollywood in the way of heavy productions. Reported that 60,000 pounds of "Annie Get Your Gun" settings are hung by lines, including an unusual amount of electrical equipment.

Stated that a contract for $8,500 for labor and materials was made to strengthen the backstage structure at the Imperial for "Annie," supposedly before the show came in from Boston.

License of the Imperial was temporarily suspended pending repairs and the problem of spotting "Annie" was solved by Lee Shubert. He arranged to switch "Windy City" from Phila. to Boston, where a house was available through the fast folding of "Shootin' Star" Saturday (27). Understood he assumed the cost of the "Windy" switch, that musical having been booked in Phila. for a longer period than one week.

Estimated that the cost of sending "Annie" out of town would entail around $50,000, since actors, crew and musicians were under full pay. Actual loss of any will be figured later since it is expected that "Annie" will earn a profit in Phila. despite the sudden date. If red is entailed in the operation it will be a matter between the Shuberts and the producers. Show has an actors' payroll of $10,000 weekly but that is only part of the operating cost.

Request was made to Equity to permit a salary deduction for the half-week postponed preem, but that was refused on the ground that the postponement was not the fault of the actors, as well as fact that the crew, orchestra and all others would be regularly paid. "Annie" is wholly backed by 20th.

Annual inspection of theatres was pushed ahead because of the accident and it's understood that other theatres looked over by city authorities were okayed. Licenses are issued on May 1 each year and a more careful inspection is in order before renewals are issued by the license commissioner.

Bookworm Friedlander

Emil Friedlander, chairman of the board of Dazian's, N. Y. theatrical fabric house, is building the "Friedlander Library" which will constitute an exhaustive collection of books on design, display, decoration, scenery, stagecraft, costumes and fabrics.

Library upon completion will be open to the public.

Producers Deny ATAM Pay Tilt On 'New Blood' Claim

Association of Theatrical Agents and Managers huddled with the producer members of the League of New York Theatres last week for the purpose of seeking pay increases as of next Labor Day. The producers said that until the union makes provision for more elasticity in membership, otherwise referred to as the mooted "new blood" factor, they will not negotiate salary tilts.

Advance men and company managers claim the cost of living on the road has increased 72%, but over what period of time isn't clear. ATAM asks a boost from $165 weekly, which is the minimum set forth in the basic agreement, to $200 for press agents in New York and $250 out of town. For house and company managers on Broadway the union seeks $150 for straight plays and $175 for musicals, as against the present scale of $115 weekly. Understood that most road agents and company managers are receiving more than the minimum, so that move for the sought-for tilts is partly academic.

There was provision in the agreement permitting producers to name five new members to ATAM annually, but it is inoperative. Some producers have complained of incompetence in agenting on the road, seasoned advance men replying it is the showmen's own fault for permitting inexperienced assistants associated with New York agents' offices to handle such assignments when experienced agents are available.

There are factions within ATAM, road men being opposed to the multiplicity of jobs by Broadway agents. Amendment designed to permit new blood into the membership was recently defeated, but the union has a committee working on an amendment acceptable to all ATAM groups.

Session between the producers and ATAMers was not exactly amiable, and when one showman brought up the name of Petrillo when the pay increases were outlined, the union group angrily denied using the musician union head's methods.

'Central Park' Terrif Chi Advance Tops $150,000

Chicago, April 30.

With a smash $28,000 in the till for the first half-week of play, Mike Todd's "Up in Central Park" had an advance sale of slightly over $150.000 as of Tuesday (30). It's record for Chi—with one exception, same being, of course, "Oklahoma!"

Let-up in congested travel conditions in the midwest—plus the public's yen for musicals—is seen as the cause of the huge mail order demand for ducats, which has forced the Shuberts to add three additional clerks to the staff at the Shubert theatre, where the show's playing.

Some of the terrif biz was one day's mail last week, containing 952 checks and money orders. Because of the theatre's limited b.o. space, tickets are racked four weeks in advance only, but this will be stretched out with the addition of new racks this week.

It looks like a real run for "Park."

New Job Shocker Due

Hollywood, April 30.

"Dawn in Lyonesse," new psycho-shocker adapted by Thomas Job from the Mary Ellen Chase novel, will be produced on Broadway this fall by Paul Feigay and Oliver Smith.

Job wrote "Uncle Harry."

Philly Has a First-Class Whodunit; Where Were 'Annie' Tix on Weekend?

Philadelphia, April 30.

On Saturday morning (27) a long line stood outside the Shubert theatre boxoffice for tickets to "Annie Get Your Gun." As the customers stepped up to the boxoffice they were curtly told that there were no seats available closer than the 20th row—for any performance.

On Monday (29) a long line stood outside the Shubert boxoffice. As the customers stepped up and asked for choice seats they were politely asked whether "fifth row center would be all right." And the boxoffice man even thanked them when they laid their dough on the line!

In between the two-day stretch was an "expose" of a ticket racket which has burned Philly legit patrons for years but about which nothing could be done.

It's been an axiom in Philly that whenever a hit musical came to town, the good seats were gobbled up by the ticket brokers, and unless one forked over a premium one saw the show from the bleachers, no matter how early he tried to get tickets.

The Philadelphia Record city desk has been trying to crack the story for years, but each time an inquiry was made as to "how come" no good seats, the paper was told the reason was "mail orders."

Booking of "Annie," however, gave the paper the golden opportunity of finding out what's what. Show's N. Y. opening, Thursday (25) was suddenly cancelled when a defect was found in the Imperial theatre stage. It was decided to take show to Philly for a two-week run.

Reporter First in Line

First announcement of the show's opening was made in Friday's papers. The Record assigned reporter Louise Lee Outlaw to get in line first thing Saturday morning to buy seats. She arrived at the theatre at 6:30 A.M. and was first in line when the boxoffice opened at 9:30—time the first tickets were to go on sale.

As she stepped up to the boxoffice she was told that there was nothing closer than the 20th row—that the first 19 rows were sold for all 11 evening performances—a total of approximately 7,000 seats. The "mail order" alibi could not be used because there was no time for anyone to have written in for tickets.

At first Miss Outlaw, who didn't reveal her identity as a reporter, was told that the tickets had gone to the producers—but this was denied by Oscar Hammerstein, one of the show's producers.

Where the tickets were Saturday was a mystery—because none of the ticket agencies had them at the time. (Apparently they had been set aside for them—but nobody would admit to that.)

Lawrence Shubert Lawrence, gen. mgr. of the Shubert theatres here (all legit houses in Philly are operated by the Shuberts) denied that all choice seats were being withheld from public sale.

Next day (Sunday) the Record reached Lee Shubert, co-director of the Shubert enterprises, and told him the situation. He immediately ordered all seats withheld from ticket brokers and sold at the boxoffice.

Said Shubert: "We weren't aware what was going on in Philadelphia until we heard about it from the Record. Some of the tickets were sold to friends of the management, but most went to the agencies."

Shubert said that the agencies sent people to stand in line for them. The same condition prevailed in New York, he said. (This wasn't the case this time, however, as the Record reporter was first in line—and reporters watching the boxoffice all day Sat. saw no one getting any seats closer than the 20th row.)

When informed that five of the city's largest ticket brokers reported that they had no seats for "Annie," Shubert said that apparently they had not yet been delivered.

"But in any case," said Uncle Lee (he's Lawrence's uncle), "I have directed that all choice seats be called back and offered to boxoffice purchasers."

Shubert laid the blame for the situation, not on his nephew, but on the theatre treasurer. "If tickets were given to speculators," he said, "they were given by the theatre treasurer—the only man who is in position to handle tickets. Now that we have found out what the situation is, we will see to it that in the future the public will continue to be able to buy good seats at the boxoffice."

Shows in Rehearsal

Old Vic Repertory—Theatre, Inc.
"The Dancer" ("Narrow Is the Way")—George Abbott.
"Swan Song"—Ben Hecht, Charles MacArthur and John Clein.
"Second Best Bed"—Ruth Chatterton and John Huntington.
"Cyrano de Bergerac" (revival)—Jose Ferrer.

'LOST COLONY' OPENS HDQRS. WITH NEW G.M.

Raleigh, April 30.

Major John A. Walker, new general manager of the state-sponsored "Lost Colony" production on Roanoke Island, will go to Manteo this week to open headquarters of the agency, it was announced by former Gov. J. Melville Broughton, president of the Roanoke Island Historical Assn.

Walker, now on terminal leave from the Army Air Forces, has been in Chapel Hill and Raleigh conferring with producer Sam Selden and Broughton about plans for the 1946 season. He has been connected with the production of the famous Paul Green play since it was first produced during the summer of 1937, serving as director of lighting for the five summers of presentation.

Mrs. Walker, formerly Marianne Logan of Shelby, is also a former member of the "Lost Colony," having been in the chorus during the last two summers of production. She will again be active in the play, though in an acting capacity this summer. Mr. and Mrs. Walker have one child, Constance, one year old and a contender for the role of Virginia Dare.

Walker says that a large number of inquiries have already been received regarding this summer's production, and that indications point toward a successful season. Work has been started by Albert Bell, builder of the theatre, in replacing and repairing portions of the stage and auditorium area damaged by hurricanes.

L'ville Due for Steady Legit With New Stock Co.

Louisville, April 30.

Bluegrass Theatre, stock company now playing at the National, filed articles of incorporation at Frankfort, Ky., to provide continuous legitimate theatre in Louisville, and listed as its aim to re-establish Louisville as a live theatrical town.

The corporation, headed by William C. Hodapp, production director, will have a capital stock of $100,000, divided into 10,000 shares to sell at $10 a share. The incorporators were listed as George P. Johnson, William Bruce McCreary, and Hodapp. A five-man board will be selected at the first formal meeting.

Four aims in the six-point program of the corporation, are: 1. To promote interest in decentralizing important theatrical productions in the United States. 2. To introduce in Louisville as many premieres of new plays as possible. 3. To initiate progressive theatrical projects. 4. To develop new theatrical talent in all phases.

Company is currently playing "The Male Animal," and has under way an intensive promotional campaign.

Fitch Festival For Pasadena Playhouse

Pasadena, Cal., April 30.

Eight Clyde Fitch plays will make up the program for the 12th annual midsummer drama festival at Pasadena Community Playhouse, starting June 25.

Series starts with "Her Own Way," followed in order by "Barbara Frietsche," "The Climbers," "Girls," "The Girl With the Green Eyes," "Lovers' Lane," "The Truth" and "Beau Brummel."

Ephrons End 'Bystander'

Hollywood, April 30.

Phoebe and Henry Ephron, currently scripting "Wallflower" at Warners, have authored another legit play, "Innocent Bystander."

Joshua Logan will produce and direct the piece for a Broadway opening in Autumn.

Laurette Taylor to Hosp In June for Throat Cure

Laurette Taylor has definitely decided to take a vacation from "The Glass Menagerie" during June, to go under treatment for a throat ailment that forced her out of the show several times this season.

Intention is to continue the show through the summer, business holding up very well. Another name actress or Laura Walker, who subbed before for Miss Taylor, will appear during the star's absence.

Eddie Dowling, co-starred in "Menagerie," has not made up his mind about taking a vacation, prior to starting directional work on Eugene O'Neill's "The Iceman Cometh" for the Theatre Guild. It is definite that he will not appear in that drama, James Barton having been engaged for the part first slated for Dowling. Understood the locale is a saloon on Fulton St., N. Y.

Empire and Playhouse Latest B'way Theatres In Real Estate Deals

Latest realty deals in Broadway theatres concern the Empire and Playhouse, and while the former will continue to house plays, the latter's purchase is believed to have been made with the idea of devoting it to television some time next year.

Both spots are tenanted with hits, "O Mistress Mine" being at the Empire and "The Glass Menagerie" at the Playhouse. The engagements are expected to extend well into the new season, although "Menagerie" is more than a year old.

Jacob Friedus, a young realtor, is named as buyer of the Empire and the purchase price has been put at $1,000,000. Property includes the accompanying office building and a store recently rented for five years as a motor car sales room. Joseph Milner, broker in the deal, stated that Friedus has no intention of converting the Empire when his principal takes over July 1. Lester Meyer has been operating the theatre, representing the heirs of Charles Frohman and Al Hayman, both deceased.

Playhouse was required less than two years ago by Harry Fromkes from William A. Brady. Purchase price then was around $300,000 and Ben Marden, former night club operator, is said to have paid more than double that sum. Brady has a mortgage on the property for $200,000. Empire was put on the market recently and one offer of $800,000 was rejected. Building's assessed valuation is around $1,200,000.

Next season should see the former Hammerstein's, now used for radio, back in legit, same going for the Vanderbilt, being dickered for by Mike Todd. Howard Kullman heads group that bought Hammerstein's.

'Dream Girl' Corey Buys Yardley, Pa., Strawhat

Wendell Corey, currently featured in "Dream Girl," at the Coronet, N. Y., has acquired a summer theatre in Yardley, Pa., in association with William Dix, Jr., an ex-marine now serving as a salesman with the Muzak Corp. House, which was operated last by Nat Burns in 1941, will open June 24 with "Over 21."

Corey and Dix plan to run the theatre themselves via frequent trips from N. Y. to Yardley, which is one hour away. Staffed with Warren Reed as gen. mgr. and Morton Marshall, director, Yardley's production plans, besides "Over 21," include "The Barker," "Rip Van Winkle" and "Three Men on a Horse."

Another Coast Strawhat

Los Angeles, April 30.

Strawhat drama draws another recruit on the west coast in the Sequoia Summer Playhouse, opening July 3 in Boulder Creek.

Group will stage eight plays in 10 weeks with Ira Grossel as production manager and David Reed as director.

'ANGELS' PASADENA BOW

Pasadena, April 30.

American premiere of "Angels Amongst Us" will be staged at the Pasadena Community Playhouse, May 1-12, with Gilmor Brown starring.

Play, authored by Framtisek Langer, will be directed by Barbara Vajda.

SRO Spelled Backward

New Haven, April 30.

VARIETY mugg, checking the Shubert at Sat. mat of "Lamb's Will Gamble," reported a count of 69 in the orchestra.

"In that case," said treasurer Ben Witkin, "a couple of guys must have sneaked in—our report shows only 67."

Pitt Stade Gets Operetta Season

Operetta season is claimed to have finished very well in Detroit despite strikes and the same management headed by Max Koenigsberg is readying an outdoor season in Pittsburgh under similar conditions, soft coal strike forcing the mills to close. Four sections of the Pitt Stadium will be used, with a capacity of 7,800. Top will be $3 for 400 box seats, prices graduating down to $1.20, it being possible to gross more than $9,000 per performance.

A strong cast lineup has been engaged including Rosemarie Brancato, Charles Yealsley, Ruby Mercer, Norma Terris, Wilma Spence, Alexis Rotov, Patricia Bowman, Lansing Hatfield, Melissa Mason, Mary Hopple, Eric Brotherson, William Lynn, Ralph Herbert, Detmar Poppen, Gloria Hamilton, Mona Bradford, Carol King, Margaret Spencer, Lucille Manners, Mack Harrell, Ralph Herbert, Muriel O'Malley, John Gurney, John Cherry, Nina Olivette, Mimi Benzell and Morton Bowe, for the eight shows presented.

Eddie Scanlon will join the outfit as production director with John McManus to conduct the orchestra. Dan Eckley who staged the dances in Detroit is under contract with the St. Louis Muny opera and another stager will be engaged. Local auditions for ensemble singers and dancers will be completed this week.

ACTRESS-MUSICIAN CASE SEEN EASING

Curious first time for a member of Equity being forced to join the musicians union because of a piano bit in a straight play is in process of adjustment. According to reports however, it was ruled that Margaret Phillips, who hails from Australia, was not properly eligible for membership in the musicians union because not a citizen. She has alien membership in Equity, requiring the payment of a percentage of her legit salary instead of regulation dues.

Miss Phillips appears in Max Gordon's "The Late George Apley" on tour, show being due to end the season May 25. When it played Chicago, the musicians union demanded she join the local, otherwise a stand-in pianist would be required at $80 weekly. Stated by the Gordon office that Miss Phillips doesn't play piano but was taught to finger eight bars of music in accompaniment to a snatch of song. Indicated that the Chi local was in error when forcing her to join.

Henry Adrian Broke, Lists Liabilities of $109,113

Henry Adrian filed voluntary petition of bankruptcy in N. Y. Friday (26), filing individually and as general partner in the musical "The Girl From Nantucket." Producer listed $109,113 liabitities, and $27,500 assets, these last consisting of costumes and furniture in storage for $25,000 and "a suit in city court vs. Local 802 and Sascha London for $2,500.

"Nantucket" opened at Adelphi, N. Y., October, 1945, for very brief stay. Adrian also was producer on "Victory Belles," flop show which opened at Mansfield, N. Y., Nov., 1943. Among unsecured creditors on "Nantucket" are Richard Rodgers, $250; Harry Korman, $400; Mme. Bertha, $3,800; Joseph E. Brown, $5,500. Listed also are Leo La Fontaine, with promissory note for $43,900; John A. Forlong, $25,000 note; Sidney Lee Schwartz, $10,500. Adrian also owes U. S. social security and N. Y. state unemployment taxes in amount of $12,747.

TALBOT BACK TO BOARDS

Hollywood, April 30.

Lyle Talbot, currently working on the Columbia lot, returns to the stage this summer in a play titled "Three On a Pen."

Drama will open on the Coast and move to New York in Autumn.

'Mister' in % Win With Shuberts

What loomed as a one-show rebellion against the Shuberts by the management of the new Broadway hit, "Call Me Mister," appears to have been quelled over the weekend with a settlement satisfactory to Melvyn Douglas and Herman Levin, musical's producers, and to their backers.

Sharing contract for the National was reputed to stipulate the show's share would be a straight 75-25 split of the gross, if takings reached $30,000, instead of a sliding scale divvy up to that mark. It was alleged that because some seats had been removed, the gross could not reach the straight sharing figure named in the contract, also that no standee admissions were sold.

Details of the supposed new deal were not revealed. One indication of the dispute was that tickets after June 1 were not on sale at the box office despite a strong advance sale demand but that defect was due to be corrected promptly. "Mister" management first figured on moving the show to the Century following the Old Vic date's termination, June 15, but has decided to remain within the theatre district proper and is hopeful of securing a 44th street house during summer.

Around two dozen theatre party deals have already been made for "Mister," inflating the demand for tickets at the box office and in the agencies, at least 20 performances being complete sellouts. The theatre parties are at full price instead of with a 5% commission, it is claimed.

Port Players, Leading Midwest Strawhatter, Set Up Shop in New Spot

Milwaukee, April 30.

The Port Players, who for seven years have ranked as the outstanding summer theater troupe in the middle west, will set up shop in a new spot this season—the Oconomowoc High School auditorium, which seats 1,200. Oconomowoc is a vacation center 30 miles west of Milwaukee.

The Port Players originally operated in Port Washington, 30 miles north of city. Gas rationing forced them to the high school auditorium of Shorewood, suburb adjoining Milwaukee. Last year the Shorewood school board anounced that it would not permit the players to return in 1946. Some citizens objected to certain productions, such as "Chicken Every Sunday," it was said. After a bitter controversy, the Port Players pulled out before the end of season, and finished their season downtown.

Oconomowoc school board investigated Port Players thoroughly and granted permission. Troupe will aid vacation business, it is felt. Oconomowoc district has not had a summer troupe since the Coach House players disbanded when Manager Thoda Cocroft of Chicago died.

Port Players will open June 12 for 12 weeks. New York cast is being recruited. The company will be managed on a co-operative basis by six of the founders: Robert Merriman, Glenn Arnold, Parker Mills, Wendell Whitten, Homer K. Hull and Myra Peache. The five men have been released from Armed Services.

Valley Players Set

Springfield, Mass., April 30.

Valley Players strawhat at the Mountain Park Casino in Holyoke starts up June 24.

Carlton Guild will again be in charge with the company already including Mr. and Mrs. Lauren Gilbert and George Smith, just out of the Navy.

Rep For Provincetown

Provincetown, April 30.

The New England Repertory Theatre will do a summer season at Provincetown, Mass., beginning July 1, with Edwin Burr Pettet as director. Season will be the first since the war.

Plays on the agenda are "Maedchen in Uniform," "Dear Brutus," "Anna Christie," "Shadow and Substance" and "Philanderer."

'Park's' Heady $43,000 Offsets Chi's Nose-Dive; 'Spring's' Droopy 10½G

Chicago, April 30.

Everybody expected grosses to soar right after Easter; instead of that, they dipped in the case of the four long-runs—"Anna Lucasta" to $14,000, "Deep Are the Roots" to $12,200, "The Late George Apley" to $15,000, and "Windy Hill" to $13,500. "Apley" closes May 16 to make way for "Merry Wives of Windsor," and it looks like "Hill" will be making way for "Antigone"-"Candida" about May 27.

"Day Before Spring," with an advance of $15,000, did a disappointing $10,500 in its first week—dangerously low for a musical, and in the face of good notices, too. "Up in Central Park," however, got off to a great $43,000 against capacity of $46,000. and "On the Town," in its last stanza, had a last-minute rush that boosted it up to $22,000. "State of the Union," cheered by the crix, also did okay in its first eight performances, take being $19,500.

Estimates for Last Week

"Anna Lucasta," Civic (31st week) (900; $3.60). Dull week; $14,000.

"Day Before Spring," Studebaker (1,246; $4.80). Despite good notices, got only $10,500 and closes Saturday (4).

"Deep Are the Roots," Selwyn (5th week) (1,000; $3.60). Parties helped, and $12,200 wasn't too bad.

"On the Town," Great Northern (4th week) (1,425; $4.60). Folded Saturday (27). Fine $28,000.

"State of the Union," Blackstone (1,360; $4.20). Fine $19,500 for first eight performances.

"The Late George Apley," Erlanger (9th week) (1,400; $3.60). Nsg $15,000. Moves out May 18.

"Up in Central Park," Shubert (2nd week) (2,163; $4.80). Smash take of $43,000.

"Windy Hill," Harris (8th week) (1,246; $3.60). Uh-uh $13,500.

L.A. LIGHTS UP FIVE HOUSES; 'HARVEY' 26½G

Los Angeles, April 30.

All five legit houses are open here this week and the pickings are healthy. Heaviest coin collector is still "Harvey" at the Biltmore which rounded out the sixth week with lush $26,500. "Over 21" bowed into the Mayan Wednesday and was good for $5,500 for four days.

Key Murray's "Blackouts of 1946" stood to its capacity $17,500 for the 201st frame at El Capitan. "Holiday Lady" repeated a weak $3,200 in the fifth week at the Belasco. Musart's "Two In a Bed" had about $3,300 for the 10th stretch which wasn't too good.

'Polonaise' Twin-City Run Nets $19,000 in 8

Minneapolis, April 30.

"Polonaise," with Jan Kiepura, but minus Marta Eggerth, Curt Bois and Harry Bannister, did a good $14,000 at $3.60 top for four nights and two matinees in the 2,100-seat Lyceum. Attraction was well liked here.

In St. Paul for two nights show got satisfactory $5,000, giving it $19,000 on week. Friday night was out here because theatre had previously been leased for Durante-Moore radio show broadcast, but show got in eight performances by playing Sunday night in St. Paul and two Minneapolis matinees.

Bergner's 25G D.C. Repeat

Washington, April 30.

Elizabeth Bergner in "Two Mrs. Carrolls" was very solid in second stanza within year at National, with over $25,000 for week. "Merry Wives of Windsor" is bound to register with Guild subscriptions plus steady clink at boxoffice. Charles Coburn will be ballyhooed by Metro with no resulting harm to show.

Katherine Cornell's twosome, "Antigone" and "Candida," splits week starting May 13.

'Song' 17G, Mil'kee

Milwaukee, April 30.

"The Desert Song," with Harry Stockwell starred, came up with a $17,000 week at the Davidson theatre.

Unseasonably hot weather, followed by a sudden return of winter, cut into business, and so did the competition of Paul Robeson, Negro singer, whose concert drew more than 5,000 to the Milwaukee Auditorium Monday (22).

'Ruth' Sturdy 15G, Indpls.

Indianapolis, April 30.

"Dear Ruth" grossed a sturdy $15,000 in six days at the English (1,500) at $2.50 top April 22-27, as first new show presented at house since mid-January.

Advance was fair on "Goose for the Gander," opening 28th for a four-day run. English now will stay open for Maurice Evans in "Hamlet," set for May 23-25.

'Goose' Hangs Fairly High In St. Louis Stand at 13½G

St. Louis, April 30.

Harold J. Kennedy's comedy, "A Goose For the Gander," in which the playwright and Gloria Swanson head cast, closed a successful one-week stand at the American, Saturday (27). With the 1,700 seat house scaled to $3.05, the estimated gross for nine performances was $13,500. Crix went overboard with posies for piece and cast.

"Dear Ruth" opened a return one-week engagement at the American, Sunday (28). Leads in the cast are Philip Ober, Marjorie Gateson, Randee Sanford and Russell Hoyt. The house is scaled to $3.05 and a fair advance has been rung up.

Current Road Shows

(Period Covering April 29-May 11)

"Anna Lucasta" — Civic, Chi (29-11).

"Annie Get Your Gun"—Shubert, Phila. (30-11).

"Antigone"-"Candida"—Court Sq., Springfield (8-8); Aud., Hartford (9-11).

"Around the World" — Opera House, Bost. (29-4); Shubert, New Haven (8-11).

Ballet Russe de Monte Carlo—Opera House, New Haven (6-11).

"Blackouts of 1946"—El Capitan, Hollywood (29-11).

Blackstone—Colonial, Bost. (29-11).

"Bloomer Girl"—Shubert, New Haven (29-4); Shubert, Bost. (6-11).

"Dark of the Moon"—Cass, Det., (29-4); Royal Alex., Toronto (6-11).

"Day Before Spring"—Studebaker, Chi. (29-11).

"Dear Ruth"—Amer., St. Louis, (29-4).

"Dear Ruth" (2d Co.)—Met., Providence (29); Aud., Hartford (30-1); Academy Mus., Northampton (2); Lyric, Bridgeport (3-4).

"Deep Are the Roots"—Selwyn, Chi. (29-11).

"Desert Song"—Temple, Birmingham (6); Aud., Montgomery (7); Aud., New Orleans (8-11).

"Goose for a Gander"—English, Indianapolis (29-1); Town Hall, Toledo (2-4); Mem. Hall, Dayton (5); Hanna, Cleve. (6-11).

"Hamlet"—Locust St., Phila. (29-4); Ford's Balto. (6-11).

"Harvey"—Biltmore, L. A. (29-4); Aud., San Diego (5-8); Aud., Long Beach (7); Aud., Pasadena (8); Aud., Fresno, (10); Aud., San Jose (11).

"Laffing Room Only" — Forrest, Phila. (29-11).

"Lambs Will Gamble"—Nixon, Pitts. (29-4); Walnut, Phila. (6-11).

"Late George Apley"—Erlanger, Chi. (29-11).

"Laura"—Walnut, Phila. (29-4); Wilbur, Bost. (6-11).

"Life With Father"—Hanna, Cleve. (29-4).

"Merry Wives of Windsor"—Nat'l. Wash. (29-11).

"Oklahoma!"—Curran, San Francisco (29-4); Biltmore, L. A. (6-11).

"On Whitman Avenue"—Shubert-Lafayette, Det. (29-4).

"Polonaise"—Davidson, Milwaukee (29-4); Amer. St. Louis (6-11).

"School for Brides"—Royal Alex., Toronto (29-4).

"Second Best Bed"—Cass, Detroit (6-11).

"State of the Union"—Blackstone, Chi. (29-11).

"Two Mrs. Carroll's"—Ford's, Balto. (29-4); Aud., Hartford (6-7).

"Up in Central Park"—Shubert, Chi. (29-11).

"Voice of the Turtle" — Geary, Frisco (29-11).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (29-11).

"Windy City" — Shubert, Boston (30-11).

"Windy Hill"—Harris, Chi (29-11).

'Ozarks' Weak in Mont'l

Montreal, April 30.

"Maid of the Ozarks" did weak $9,200 in 1,850-seater His Majesty's after severe ripping by the local crix for its "bad taste."

Of the play, which closed week's run Saturday (27), one aisle-sitter said, "'Maid of the Ozarks' should have stayed there."

BALLET 16G, TORONTO

Toronto, April 30.

On second stanza of fortnight's engagement here of Ballet Russe de Monte Carlo, troupe picked up, but still did a disappointing $16,000 at the Royal Alexandra (1,525), scaled at $3 top.

First week's gross was poor $12,000.

'Wives' Takes It on Chin In Pitt With Slim 8G

Pittsburgh, April 30.

Shakespeare took it on the chin last week at the Nixon, where Theatre Guild's "Merry Wives of Windsor" with Charles Coburn never got started and wound up with miserable $8,000. Was about half what Guild's first Shakespearean production, "Winter's Tale," did at beginning of season, but it was on subscription, and "Wives" wasn't.

Nixon has a new one, "Lambs Will Gamble," this week and then goes dark, reopening May 13 with Maurice Evans' GI "Hamlet." Nothing booked after that and it may close the season.

O&J OK 34G Philly; 'Hamlet' Fine 22G, 'Laura' Fair 13½G

Philadelphia, April 30.

Three of Philly's four legit attractions hit on all four cylinders during the expected Easter week boom; the fourth was a bad also-ran.

Leading the town by a wide margin was the Olsen and Johnson musical, "Laffing Room Only," which reported an edge over $34,000 in its first full week at the Forrest. Show still looks good for six or more weeks although management is admittedly worried over unexpected competish of "Annie Get Your Gun" this week and next. Olsen-Johnson sale did slacken, but show should clear this hurdle without too much trouble.

Last week's other top-notcher was Mike Todd's production of Maurice Evans' GI "Hamlet" which socked away a very healthy $22,000 in the first of two sessions at the Locust. Plenty of empty seats opening night on lower floor had some of the crix and first-nighters surprised, but Locust has an exceptionally large orchestra and nobody was crying about attendance for week. Figured to beat last week's mark in get-away stanza.

"Laura" got divided notices, but its first of two weeks at the Walnut saw a very pleasant $13,500, name and rep of show (as a film) and names of featured players probably turned trick. Show's chances considered uncertain.

"Windy" Week-Sister

Last week's weak-sister was "Windy City," which opened Tuesday at the Shubert and got the most adverse set of notices given any musical here this season. Word-of-mouth was unfavorable too and this "play with music" stumbled along for an unhappy $10,400 in seven performances and was glad to get away Sat. (27) to make room for "Annie." Management apparently figured "City" may do better, given a clean slate up in Boston, although its chances look feeble.

Entirely outside of the ticket tempest stirred up by a local daily (Record), the big news of the occasion is "Annie's" unexpected booking due to unreadiness of Imperial, its N. Y. home. Announced in news columns Thurs. afternoon, Rodgers-Hammerstein production didn't start to advertise until Fri., but by Sat. night had an advance of over $21,000.

Musical looks like a cinch sell-out even in all probability including its opening tonight (30), whereas Philly has been in the habit of waiting until after musical openings before planking down their do-re-me. Splurge over ticket-speculator alleged grab broken by Record (with big front page story) won't hurt "Annie's" chances here.

Next week brings two openings; "School for Brides" at the Locust and "Lambs Must Gamble" at the Walnut, both in for two-week engagements. On Tues. (14) Orson Welles' "Around the World" (with the producer-director playing a part) comes to the Shubert for five days (seven performances); Tues. (21) a new George Abbott melodrama, "The Dancer," is skedded at the Walnut. Locust and Shubert will also get bookings that week anyway, as yet un-named. "Second Best Bed," Jose Ferrer's "Cyrano" and "Follow the Girls," are listed for late May or June.

'Lambs' Lies Down in New Haven with 2G for Four

New Haven, April 30.

Boxoffice till scraped bottom at preem of "Lambs Will Gamble" last weekend (25-27) at Shubert. A take of approximately $2,000 on four shows at $3 (tax incl.) top was strictly n.g. Lack of cast names, plus negative press and word-of-mouth, was the answer.

"Bloomer Girl" holds the boards for a full week [illegible] (29-4). Next [illegible] 7-11) [illegible] "Ar[illegible] [illegible] [illegible] et Russe" plays two nights (14-15).

B'way Biz OK With Many B.O.'s Upped; 'Mister's' Boff $28,500 First Full Week; 'Carousel' 47½G Tops, 'Carmen' 36G

Broadway's business last week was okay and many goodly increases were noted. There were few extra matinees on Easter Monday (22) but those given easily sold out. Number of shows in rehearsal have steadily declined of late and there are no summer musical plays announced. One of the new musicals ("Shootin' Star") folded at tryout, relieving the booking pressure.

"Call Me Mister" the latest revue click, was close to capacity. Delayed debut of "Annie Get Your Gun" meant that no new shows opened last week. "This Too Shall Pass" is the solo premiere this week, but coming next week are London's Old Vic in repertory and "On Whitman Avenue."

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (67th week) (D-1,001; $3.60). No striking increase over Holy Week but gross picked up to better than $15,000.

"Annie Get Your Gun," Imperial (M-1,427; $6.60). Backstage mechanical defect caused opening to be set back for around three weeks; show was sent to Phila. in interim.

"Antigone" and "Candida," Cort (D-1,064; $4.60). Final and 11th week; was fairly strong; approached $18,000; dual bill goes to Chicago; "On Whitman Avenue" next week.

"Apple of His Eye," Biltmore (13th week) (CD-920; $4.20). Definitely not for summer holdover; due to close in another two weeks; likely successor is "The Dancer."

"Are You With It?" Shubert (25th week) (M-1,362; $4.80). Moved here from Century Tuesday (30); after six months' engagement, and summer stay expected; jumped to $24,800.

"Billion Dollar Baby," Alvin (19th week) (M-1,331; $6). Has been sturdy grosser from start and figured well into summer; $33,000 again.

"Born Yesterday," Lyceum (13th week) (C-993; $4.80). No other show in stronger demand in the agencies; shades $21,000, capacity.

"Call Me Mister," National (2d week) (R-1,142; $4.80). Due to clean up; GI revue claimed capacity all performances and first full week around $26,500.

"Carousel," Majestic (54th week) (M-1,687; $6). Jumped into lead again and registered $47,500.

"Dear Ruth," Miller (72d week) (C-940; $4.20). Perked up more than most other and claimed more than $14,000; whether it can stick through another summer is questionable.

"Deep Are the Roots," Fulton (30th week) (D-968; $4.20). Improved to some degree; takings rated around $13,000; not indicated as summer stayer.

"Dream Girl," Coronet (20th week) (CD-1,037; $4.80). Went to $23,500 which is virtual capacity; Haila Stoddard now playing the Betty Field part.

"Follow the Girls," Broadhurst (107th week) (M-1,160; $4.80). About an even break lately but improved to $21,500 last week.

"Harvey," 46th Street (78th week) (C-925; $4.20). Played extra performance and takings went over $21,000; steadily sells out and should maintain capacity indefinitely.

"I Like It Here," Golden (C-769; $3.60). Final and 7th week; started mildly, perked a bit then slipped back; up, $7,000.

"I Remember Mama," Music Box (91st week) (CD-979; $4.20). Will continue until stars go on vacation; tours in fall. Up last week, over $17,500; not certain if house will be open through summer.

"Life With Father," Bijou (334th week) (C-614; $3.60). Went up to $10,000; excellent Sunday business a factor. Run leader will play through summer.

"Lute Song," Plymouth (13th week) (D-1,063; $6). Costly to operate but novelty has attracted attention and should fare well on forthcoming tour; picked up to $20,000.

"O Mistress Mine," Empire (13th week) (CD-1,082; $4.80). One of the favorites sought by agency patrons and could play through into next season but summer layoff due; $24,500.

"Oklahoma!" St. James (161st week) (M-1,509; $4.80). One of Broadway's wonders; this musical continues to clean up for backers: takings around $31,000.

"Song of Norway," Broadway (88th week) (O-1,900; $4.80). Jumped but not certain of summer span because of high operating cost; up $5,000 to $35,500.

"State of the Union," Hudson (24th week) (CD-1,057; $4.80). With road company planted in Chicago, one of season's favorites is nearing six months' mark. Approaches $25,000 weekly capacity.

"St. Louis Woman," Beck (4th week) (M-1,214; $6). Bit up last week when takings approximated $30,000; real coin for colored musical.

"The Glass Menagerie," Playhouse (56th week) (CD-665; $4.20). Still commands excellent business but not selling out; around $17,500 estimated.

"The Magnificent Yankee," Royale (14th week) (CD-1,025; $4.80). Under pace of winter period but still making some coin; perked up to $17,500.

"The Voice of the Turtle," Morosco (108th week) (C-939; $3.60). About held its own last week takings approximated $14,000; road companies in Boston and on Coast okay too.

"This Too Shall Pass," Belasco (D- 1,077; $4.20). Presented by Richard Krakeur and David Shay and written by Don Appell. Liked out of town; opened Tuesday (30).

"Three To Make Ready," Adelphi (8th week; 1,434; $4.80). Picked up smartly and went to $35,500; among musical leaders.

REVIVALS

"Show Boat," Ziegfeld (18th week) (M-1,828; $6). Still a great grossing musical with last week's takings again quoted well over $47,000.

"The Red Mill," 46th St. (27th week) (M-1,319; $4.80). Increase here best on list last week when takings approximated $40,000; played an extra matinee.

"Pygmalion," Barrymore (17th week) (C-1,064; $4.80). One of the strongest draws; continues to capacity with takings around $25,500.

RETURN ENGAGEMENT

"Carmen Jones," City Center (3rd week) (O-2,692; $2.40). Claimed new record for house last week with takings quoted over $36,000; goes to road again in fall.

'World' Bright In Hub; 2 Flop Out

Boston, April 30.

Three more legit attractions took off last week, two of them faltering, the third still an unkown quantity but attracting—what with Orson Welles in the foreground—plenty of comment and commensurate biz.

First was "Bigger Than Barnum," feeble farce attempt, which ran into cross reviews and never made a bid. Second was "Shootin' Star," only moderately well liked by aisle sitters and possibly coming too close to "Annie," also on the western theme, which just finished sock three week engagement.

Third is "Around the World," Welles' super-production which includes everything from a couple of film projectors to a slide-for-life wire from second balcony to stage. Originally set for Fri. opening but pushed ahead to Sat. (27), due to production difficulties.

Ahead are "Bloomer Girl" at the Shubert, May 8; Ballet Russe at the Opera House same night, for a week; "Laura" at the Wilbur, May 6; "Dark of the Moon" at the Opera House, May 13; "Second Best Bed" at the Wilbur, May 20, and "Oedipus Rex" and "The Tinker's Wedding" at Agassiz theatre, Cambridge, May 9, offered by the Harvard-Radcliffe drama clubs.

Estimates for Last Week

"Around the World," Opera House, (3,500; $4.85). Opened Sat. night (27) for a house estimated at $5,000. Great advance on super-production and house can get about $7,000 a performance at scale.

"Bigger Than Barnum," Wilbur (1,200; $3.60). Farce no go here with very low estimated $4,500. Closed Sat. (27).

Blackstone, Colonial (1,500; $2.40). Second week of magic show remained at very sturdy estimated $14,000.

"Shootin' Star," Shubert (1,590; $4.80). Musical failed to gain any interest following poor notices and and highly successful run of "Annie," which more or less covered the western theme for the season. Closed Sat. (27) after an estimated $15,000, lowest Shubert gross of season. "Windy City" opens here tonight (30).

"This Too Shall Pass," Copley (1,200; $3.60). Final week of drama maintained even keel at $6,500, about what it did throughout run.

"Voice of the Turtle," Plymouth (1,300; $3). Old faithful gained to estimated $15,600 on 19th week.

'Oklahoma!' 40G in 11th, 'Turtle' 23G in 6th, S. F.

San Francisco, April 30.

"Oklahoma!," now in the home stretch in its 11th week at the Curran, is still a sell-out. Record-breaking show, due to shutter here May 4, grossed its usual tremendous $40,000 last week.

"Voice of the Turtle," now in its 6th week at the Geary, is still playing to capacity houses. Last week, a whooping $23,000.

Inside Stuff—Legit

Echoes of the failure of the N. Y. drama critics to name a best play this season continue to be heard. Robert Garland in the Journal-American last Saturday (27) dubbed the Critics Circle, "a waste of Scotch and time," and the present setup of reviewers "just one of those exhibitionistic theatrical things." Garland agrees with Broadway that there is a best play even in "a worst season."

Journal critic wrote in answer to a query from Meyer Davis who asked why the Circle continued to exist if it could not name a standout attraction each season. Garland is not now a member but was among those who organized the Circle. That was when he covered first nights for the World-Telegram but after he left that daily and went into "my own personal depression," he resigned. When appointed J-A critic he was automatically re-elected, but sent his second resignation.

Garland says that the original idea of the Circle was an informal club such as London's Critics Circle, to "sort of doublecross the Pulitzer people" who had made some curious annual prize selections. He sees no reason why the Circle gave a "collective brushoff" to the current hits, "State of the Union" and "Born Yesterday."

Former Broadway producer Crosby Gaige has expanded his literary pursuits to include an autobiography tentatively called "Nine or Ten Lives." Book will be two-thirds about his theatrical experiences and the balance miscellaneous activities. Gaige is contributing to a series on food articles appearing in the Atlantic Monthly under the general title of of "Accent on Living" and a similar piece appears in the May Red Book. When a manager Gaige made a hobby of cooking and he's now devoting most of his time to writing about the art. One of his works is "Gaige's Macaroni Manual" and he is rewriting a volume on French cookery.

He is also collaborating with Harvey Stevenson on a book anent outdoor cookery, and he has one on Latin-American kitchen products. He also has contrived two books on cocktail recipes, one having a subtitle of "And Ladies Home Companion." Understood that his pop price cocktail book has sold 1,000,000 copies. Gaige, who is also in the food dehydration field, started in show business by entering the office of Elisabeth Marbury after graduating from Columbia University. He was a silent partner of Edgar and Arch Selwyn for many years, then produced on his own.

Closing of "On the Town" in Chicago last Saturday (27) was a surprise, but business there was disappointing, despite a favorable press, and the advance sale scanty. Musical didn't do so well in Cleveland and Detroit either, but strike conditions were blamed in the latter stand. It drew excellent grosses in Baltimore, Philadelphia and Pittsburgh, but it was a red tour.

"Town" originated at the Adelphi, N. Y., being the first musical to score in that spot. It was moved to the Beck last summer and commanded big takings there too. When it was announced to tour, attendance picked up smartly and the management attempted to scratch Baltimore, first stand out, but a strong protest from that town resulted in the date being played as per contract.

Although the booking is subject to change, it is tentatively planned to send "Windy City" to the Great Northern, Chicago, house having been vacated by "On the Town." "Windy" was shifted out of Philadelphia to Boston over the weekend and the Loop date is possible after two weeks in Detroit starting Monday (6).

Should the musical go to Chi, there is likely to be some confusion because of "Windy Hill," a straight play doing well enough at the Harris there. Latter show has been touring for months. Title similarity may also conflict when and if both attractions reach Broadway. "Windy City" title was chosen because the book's locale is Chicago.

In former years the late George M. Cohan frequented the Friars club rather than the Lambs but it was the latter which sponsored the dedication of a bronze plaque, placed on the wall of the Oak Room, Plaza hotel, N. Y., last Wednesday (24). Cohan liked to use a table next to the bar in the northwest end of the room and hosted intimates many evenings for years.

Inscription reads: "Here in this corner...the Lambs have placed this tablet in honor of the most brilliant and versatile gentleman in the theatre of his day, George M. Cohan."

Leo Freedman, legit press agent, was among those handling the promotion of the English film, "Henry V," which is attracting much attention at the Esquire, a Boston 1,000-seater. He was engaged by United Artists to classify the picture as a "photograph play" in newspaper, collegiate and school circles with the aid of June Greenwall, his associate. Result was that after the film critics covered "Henry," several plays reviewers did likewise in their Sunday columns. Freedman, back in New York, is now agenting "State of the Union," having succeeded Dick Maney.

"Maid In the Ozarks," which opened in Montreal Monday (22), has been playing to profitable grosses in large as well as small cities this season, itinerary including Baltimore, Worcester, Newark, Springfield, Wilmington, etc. Show is slated to open at Chelsea hotel, Atlantic City, June 29, for a summer's run. Show's production and operating cost is so low as to virtually insure a profit.

Show, being operated by Jules Pfeiffer, is being booked by CRA Artists Ltd., legit division of Consolidated Radio Artists.

Dave Schooler, former vaudevillian who has resigned as production manager for USO-Camp Shows, plans an intimate revue for Broadway late in summer, tentative title being "Give Us This Day." He also is considering a straight play for fall.

It will not be his first time as a legit producer, Scholer having presented "Brittle Heaven" at the Vanderbilt in 1934. House is slated for shows next season, after being used for several years as a broadcasting studio.

As aftermath of an altercation with Aaron Helwitz, treasurer of the Imperial, N. Y., Norman Light, the house manager, has resigned. But he's a nephew of Lee and J. J. Shubert and they will keep him on their staff either in the same berth or another house.

However, George Oshrin was switched in to replace him after it was stated that Light was "on vacation," before the expected "Annie Get Your Gun" opening. Latter's premiere has been set back by stage difficulties.

William Harrigan, originally reported dropping out of the touring "Dear Ruth" company because of serious illness, had only a sprained back, caused by tripping on a stair in Akron. Actor worked three weeks more with the bad back, then was ordered to take a month's rest by medicos. Back is now okay, and Harrigan may go to Coast for an RKO pix bid, since "Ruth" tour will be over shortly.

Langners to Coast On Strawhat Talent Hunt

Stamford, April 30.

Lawrence Langner and his wife Armina Marshall leave tomorrow (Wednesday) for the Coast where, while transacting other business in connection with the Theatre Guild, they will scout for talent to present at the Playhouse, Westport, Conn., this summer.

John C. Wilson, who will be co-director with the Langners at the Westport barn theatre, leaves for Coast later in the month, also on talent hunt.

Last Coast trip this triumvirate made for the same reason in 1941 brought forth the engagement of Tyrone Power and Annabella in "Liliom."

GI Habits

Continued from page 1

theatres, according to the surveys. The film entertainment costs much less and they like it better, the ex-warriors declare. Many of the boys say that they got the "movie habit" in the Army or Navy when they had the chance to see more pictures than ever before and became addicts.

Local managers say the ex-GIs' preference is for action pictures and musicals, with comedies also having a good following. Action pictures now are getting a record play in the territory, it's asserted, and the trade of the returned service men helps to account for this.

LEGIT HIT WRITERS

Have you a legit script you wish produced? New production enterprise considering scripts for fall production. Send name, background, type of play to Box 2545, Variety, 154 West 46th Street, New York 19, N. Y.

PLAYWRIGHT'S SECRETARY

Ex-secretary to well known Broadway playwright, overseas veteran, seeks employment. Good knowledge of scripts and current theatre. Box 100, Variety, 154 West 46th Street, New York City.

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ANNE FRANCIS' M-G DEAL

Anne Francis, who played in the legit version of "Lady in the Dark" and appeared on network dramatic shows, reported to Metro's studios Monday (29) on a term contract.

Miss Francis is now 16 and a studio buildup is planned. Sarah Rollitts (Salkow agency) set her deal.

"KATHRYN LEE . . . is center of interest among the personalities . . . Miss Lee has beauty, vivacity, a will to dance and considerable skill. She brings down the house. . . ."
—C. J. Bulliett, '45
Chicago Daily News

"And . . . there is the charming dancing of one of the freshest and most captivating young ballerinas of recent times—KATHRYN LEE."
—Ed. H. Schloss, '46
Philadelphia Record

KATHRYN LEE

PRIMA BALLERINA

Massine's Ballet "Highlights," Season 1945
"ARE YOU WITH IT," Season 1946

"KATHRYN LEE, 18-year-old from Dallas, Texas, was new to Montrealers but she will be long remembered, for she is a dancer by the grace of God. Already equipped with a dazzling technique, she dances with a natural grace and fluidity of movement. Her solo, 'Dragonfly,' to Mendelssohn's 'Spinning Song,' was brilliantly done."
—S. J., Montreal
The Herald, '45

Mgt. FRED K. STEELE **9 Rockefeller Plaza, N. Y. C.**

RATHBONE, LEONTOVICH CO-STARRING IN LEGIT

Hollywood, April 30.

Basil Rathbone and Eugenie Leontovich will co-star in "Obsession," psychological drama by the French playwright, Louis Verneuil. Homer Curran will produce the two-character show in association with Russell Lewis and Howard Young.

Jane Hinton has written the English adaptation, and Ouida Rathbone is collaborating with both authors on the final English script. Play will break in San Francisco, before its Chicago and New York runs.

Annual Strawhat Award Set by Newport Casino

Acting award for summer stock work is being inaugurated by Newport (R. I.) Casino theatre, with first award, in nature of a gold loving cup, going to actor Robin Craven for season of 1945. Craven is now on tour in the Theatre Guild's "The Merry Wives of Windsor." Runner-up, Joseph Leon, is also on tour, with a USO-Camp Shows unit in the Pacific.

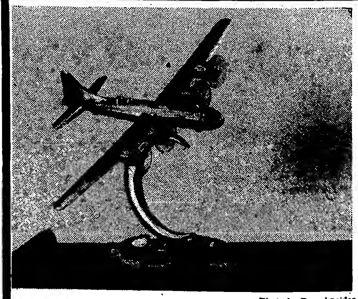
Casino, operated by Sara Stamm, will open 1946 season of 11 weeks on June 24, with Hudson Faussett as stage director.

'Spring's' All-Out Radio Drive to Boost Chi Biz

Chicago, April 30.

Producer, playwrights and cast of "Day Before Spring" went to town on local "celebrity interview" radio shows here last week, knocking over a record (for opening week of a show in the Loop) of eight dates, in which they plugged the show like mad. It needed it, in view of the puny $13,500 it wound up with.

Among those making pitches were producer John C. Wilson, writers Alan Jay Lerner and Frederick Loewe, and thesps Irene Manning, John Archer, Bill Johnson and Tom



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Plays Out of Town

Around the World (In 80 Days)

Boston, April 27.

Mercury production of musical in two acts (40 scenes) by Orson Welles from the novel by Jules Verne with music and lyrics by Cole Porter. Features Arthur Margetson, Alan Reed, Mary Healy, Julie Warren and Larry Laurence. Staged by Welles; choreography, Nelson Barclift; sets, Robert Davison; costumes, Alvin Colt; circus, Barbette. Musical direction, Harry Levant; orchestration, Robert Bennett. At Opera House, Boston, April 27, '46; $4.85 top.

Detective Inspector Fix	Alan Reed
London Bobbies	Nathan Baker Myron Speth Gordon West Jack Pitchon
Phileas Fogg	Arthur Margetson
Avery Jevity	Stefan Schnabel
Molly Muggins	Julie Warren
Passepartout	Larry Laurence
Ralph Runcible	Guy Spaull
Sir Charles Mandiboy	Bernard Savage
Mr. Crool-Spew	Brainerd Duffield
Fairweather	Victor Savidge
Another Servant	Gordon McDougall
Station Attendant	Billy Howell
Ship's Steward	Kenneth Bonjukian
Meerahlah	Dorothy Bird
Snake Charmers	Eddie di Genova Victor Savidge
Fakir	Lucas Aco
Railroad Conductor	Guy Spaull
Mrs. Aouda	Mary Healy
Parsee	Spencer James
High Priest	Arthur Cohen
Sikh	Gordon West
Sing-Song Girl	Jackie Cezanne
Circus Artists:	
The Foot Jugglers	The Three Kanazawa
The Rolling Globe Lady	Adelaide Corsi
The Contortionist	Miss Lou
The Hand Balancer	Ishikawa
The Aerialists	Mary Broussard, Lee Vincent, Patricia Leith, Virginia Morris
Assistants	Billy Howell, Lucas Aco, Gordon McDougall, Myron Speth
Fu San	Orson Welles
Lola	Victoria Cordova
Mexican Dancers	Dorothy Bird Bruce Cartwright
Sam	Billy Howell
Railroad Conductor	Lucas Aco
Jake	Spencer James

Singing Men—Kenneth Bonjukian, Jack Cassidy, Arthur Cohen, Eddy di Genova, Allen Lowell, Tony Montell, Jack Pitchon, Victor Savidge, Stanley Turner, Daniel de Paola.

Dancers—Nathan Baker, Bruce Cartwright, Billy Howell, Phil King, Lucas Aco, Gordon West, Myron Speth, Gordon MacDougall.

Singing Girls—Florence Gault, Natalie Greene, Arline Hanna, Marion Kohler, Rose Marie Patane, Genevieve Sauris, Drucilla Strain, Virginia Siena.

Dancers—Mary Broussard, Jackie Cezanne, Virginia Harrin, Elinor Gregory, Lee Vincent, Patricia Leith, Virginia Morris, Lee Morrison, Nancy Newton, Miriam Pandor.

Although it opened here a day late without benefit of dress rehearsal and was in consequence an uproarious shambles of faulty scene changes, hung-up backdrops, muffed light cues and other whimsicalities of production—all of which must be taken into consideration—there is no disguising the fact that "Around the World" enjoys something less than security as a contending musical show.

There's much more than a suspicion that the grandiose proportions of the show defeat the purpose: its elaborateness is precious, its complexity tiresome, its cleverness precocious. Nor are the proceedings, which encompass everything from movies to colored slides, from a circus to a slide for life, from a miniature bridge collapse to a cock fight, enlivened with real wit or gayety.

The exception to this, which serves only to heighten the lack, is the use of films to help further the plot. These are unfailingly funny, and leave the general impression that the whole thing belongs nowhere but on the screen. Putting such a show on the stage is merely doing it the hard way, for no theatre audience today could be astonished by purely scenic effects.

The one peril with which confronts pessimistic reflections, in view of the obviously unfinished state of the production, is that Welles' intentions are obviously deliberately quaint. He appears to be attempting to reproduce or re-create, for purpose of satire, the stage-craft of the period of the piece (which is 1872).

If, in working out the bugs, this is emphasized in such a way as to make it clear to Broadway, and if this, in turn, hits the aisle-sitters right, they can make a smash hit out of it as an authentic piece of Americana. This is the chance the show takes, and it is a terrific risk.

Drawn from Jules Verne's famous chase story, "Around the World" deals with the winning of a wealthy Englishman's bet that he can circumnavigate the globe in 80 days. He takes off from England, a large bundle of money in his carpetbag, just as a big bank robbery takes place. A detective, thinking him the robber, follows, and pursues him around the world. The defect in this bit of plotting is that the pursued never knows he is being pursued.

Going with the Englishman (magnificently played by Arthur Margetson) is his valet (Larry Laurence), who leaves his fiancee (Julie Warren) behind. The fiancee later follows the two, and the Englishman cues a Hindu girl (Mary Healy), henceforth travels with them. h is foursome of lovers by the t they get back to England.

this leads to about 40 scenes. h 12 are musical, involving number of assorted divertissements on various local themes. The first, a Hyde Park number, offers the song, "Look What I Found," thereafter plugged as the hit number of the show, which it possibly is, though "Should I Tell You I Love You" and "If You Smile at Me" have more the flavor of typically Porter slow-burn hits. The music however, is seldom distinguished and lyrics, barring the Gilbertian quality of one or two, are poor.

Other production numbers offer a Suez locale containing one of the few sock dance routines with a wow solo by Dorothy Bird, a personality to watch; a Hindu rite sequence, a Chinese opium den number, a circus specialty involving Jap acrobats; the slide for life and Welles' only appearance as a magician doing a few corny tricks with ducks, rabbits, etc.; an Old California specialty and a satire on "Rule Britannia" bringing in the U. S. Marines. This latter number is the only one that really clicks.

Aside from Margetson, whose portrait of the Englishman is the thing that gives the show a semblance of unity, the best part is turned in by Mary Healy, whose singing of "Should I Tell You" has a different quality that indicates plenty of future. Alan Reed does well with the detective, though he needs more amusing material to put it over. The others do not emerge at the present time from the productional hazards.

What there is of choreography is original and interesting, but it isn't (or wasn't) emphasized enough. The set, a complicated affair with its own proscenium arch and two panels on either side, is too baffling to describe and almost too baffling to work, while the backdrops, treadmills, eagle's nests, elephants, Pullmans, trapezes, and other backstage gizmos are so involved the stagehands got almost as many personal appearances as Margetson, and always more laughs. There are some charming musical arrangements, especially one supporting "If You Smile," which conveys much of the flavor of a Mexican song, but the score is, nonetheless, disappointing.

As indicated, a prediction in such a fantastic bouillabaisse is foolhardy, but without a great deal more humor, more music, more dancing, more lift and more general gayety—even if the mechanics are perfected—this $200,000-plus item is doomed.

Elie.

Lambs Will Gamble

New Haven, April 25.

Bonfils and Somnes production of comedy in three acts by Lew Lipton and Ralph Murphy from an original story by Buster Keaton. Directed by Ralph Murphy; set designing, lighting, costume supervision by Frederick Fox. Opened at Shubert, New Haven, April 25, '46; $3 top.

Joe	William Hollenbeck
Barney	James Dundy
Pancho	Tino Valenti
Betty	Peggy Wagner
Ed Cummings	Walter Gilbert
Doc	James O'Neill
Jimmy Leeds	Lex Lindsay
Lily King	Frances Tannehill
Richard Douglas	Eugene Stuckmann
Countess de Polikoff	Helen G. Bonfils
Count de Polikoff	George Andre
Josiah Somerset	Walter N. Greaza
Mrs. Somerset	Gertrude Dallas
D. B. Hartman	Jack Hartley
Claire Whiting	Sunnie O'Dea
Cabot Hawthorne	Robert Ober
Mrs. Hawthorne	Florence Beresford
Pierre	Walter Amin
Mack Trueman	Arthur Hunnicutt

"Lambs" will have to improve mightily to avoid the critical slaughterhouse. It emerges from its premiere as just ordinary stage fare and in this day of boxoffice smashes, just ordinary stage fare doesn't get much beyond the threshold of Broadway. As a matter of record, indications are strong that this one may perish in the vestibule. There's B picture material here but that's about all.

Producers have taken a leaf from play's title, but in this case, the odds are too far on the wrong side. Despite a very handsome scenic layout and a competent troupe of performers, script gamboling looks headed for a deadend street.

Story is pretty much formula stuff, with an assortment of characters marooned in a Palm Springs desert gambling house when a bad storm breaks. An offensive film producer is bumped off mysteriously and act three consists of a pseudo trial presided over by a sightseeing Supreme Court justice who happens to be present. This stanza is fairly interesting but not enough—to pull the play out of a preceding tailspin.

Performances as a whole exceed the quality of the writing. Walter Gilbert is convincing as Ed Cummings, up-and-up operator of the jumping dominoes palace. Walter N. Greaza makes the judge believable and Helen G. Bonfils does okay as a wealthy husband-collecting matron sporting her newest addition to the list. Arthur Hunnicutt gets a lot out of a hick sheriff role and Lex Lindsay reproduces the familiar portrait of a newspaper columnist. Sunnie O'Dea's interpretation of Claire Whiting, successful movie star, is good and Eugene Stuckmann fills the bill as a film juve with a yen for Claire.

Robert Ober's Bostonian characterization draws intermittent laughs; James O'Neill gives authenticity to the part of the gambler's henchman; Frances Tannehill is attractively dumb as a beauty contest winner due for a screen test, and Jack Hartley fits as the movie mogul heel. Other roles are played satisfactorily. Staging is adequate in view of limited script possibilities. Production gets a good technical break, entrance hall and a gambling room. Gowns by Jenkins are in good taste.

Bone.

Bad Angel

Hollywood, April 19.

Phoenix Theatre production (in association with Paul Gordon) of three-act play (five scenes) by Victor Clement and Francis Swann. Stars Reginald Owen and Hugo Haas; features Dorothy Mathews, Cully Richards and Donald Curtis. Directed by Samuel Rosen; setting by Rudi Feld. At Phoenix, Westwood, Cal., April 18, '46; $2.40 top.

Victor Clement and Francis Swann have whipped up a bit of meringue patterned along "The Bad Man" lines, putting Southern California politics into the spot occupied by the Mexican oil field in the Holbrook Blinn starrer of two decades ago. Instead of one "Bad Man," or "Angel," there are two: Hugo Haas and Cully Richards. Despite hackneyed and obviously silly qualities of the plot, writers have window-dressed the show with some funny dialog. Also brilliant performances by Reginald Owen, Haas and Richards drive along what might be a limp evening.

Story concerns the advent of two international con artists into a Southern California home on the eve of elections. Master of the house (Owen) is running for U. S. Senator and trying to swindle his ward (Jean Ruth) out of some property which has deposits of pitchblend. Also running for district attorney is Donald Curtis, another "upright" scoundrel, who makes love to Owen's wife (Dorothy Mathews) on the side. Haas and Richards manage to straighten out all the crooked business, unite two young lovers, get a refugee doctor into the country and make off with small profit, many laughs and some honor in the interim.

When the three top players are not on stage, the business all seems rather absurd, but it's their great playacting that carries off the performance in good style. Miss Mathews, Curtis and Christine Gordon do well enough by their stilted parts. Juveniles Paul Lees, Jean Ruth, Donald Davis and Richard Webb need more experience.

Rudi Feld's setting of a California playroom is extremely well and tastefully done in the modern mode. Samuel Rosen's direction permits lags during the plot exposition but otherwise keeps up a sprightly pace.

"Bad Angel," given a tight rewrite on its opening stanza and the latter part of the third frame, is not only good lightweight fare for the summer season anywhere but has picture qualities.

Hnts.

Bitter Sweet

Millburn, N. J., April 24.

Frank Carrington production of operetta with words and music by Noel Coward, in three acts and seven scenes. Staged by Carrington and Agnes Morgan. Stars Dorothy Sandlin and Ralph Magelssen. Settings and lighting by Kenneth Lloyd Mapes; musical direction, Richard Alan Gordon; choreography by Henry Schwarze. At Paper Mill Playhouse, Millburn, N. J., April 23, '46; $3 top.

Rarely revived since its performances about a decade ago, Noel Coward's gently sentimental operetta makes nearly ideal fare for a neighborhood opera stock company such as the Paper Mill. The present production puts forth some fairly massive sets for scenes that shift from 1935 London to 1880 ditto and then to Vienna. Best aspects of the work are contained in its songs, most of them in waltz time and engagingly sung by this large and experienced company.

Already a sellout for the first three weeks of its six-week booking, "Bitter Sweet" should do well in this spot, where audiences are so enchanted by the surroundings that anything goes. The story is a tear jerker, somewhat in the mode of Anthony Trollope, about a girl who marries below her station and thereby wins love but also unhappiness. But unlike Trollope, London's erstwhile wonder boy departs from realism at almost every stage of the story and writes something that should recall the perfume of lavender to the experienced theatregoer.

Dorothy Sandlin in the Evelyn Laye role, and Ralph Magelssen carry off the stars' assignments with solid vocal resources and acting performances that aid credibility. They score most effectively in such familiar concert pieces as "I'll See You Again" and "Zigeuner," and handle the dream songs, "Dear Little Cafe" and "If You Could Only Come With Me" in a nostalgic, effective style.

The staff has provided excellent costumes for the large cast and chorus, with first rate lighting effects to focus the action. Few of the secondary performances stand out, with only Albert Carroll and Manfred Hecht making a deep impression. Henry Schwarze's dance designs are straight off the cob. The production is woefully weak in comedy, mainly because Coward's dialog veers toward the romantically purple rather than the brittle wisecracks available in some of his other works.

The theatre is lucky in having completed a reconversion job, adding 200 seats before the recent housing freeze set in. The extra seatage will virtually insure a profitable season, with an audience of 8,000 the weekly average. Now in preparation is the old Ziegfeld show, "Rosalie."

Bran.

Reviews of Plays Abroad appear with International news, page 16 in this issue.

College Show

Step Right Up (COLUMBIA U.)

Fifty-second annual musical production of Columbia University Players in two acts, five scenes. Produced by Joseph H. O'Rielly. Book by Robert L. Lovett; music, Louis A. Garisto; lyrics, Garisto, Lovett, Ferdinand N. Monjo; additional material, Malcolm L. La Prade, Donald S. Roessner. Staged by Monjo. Choreography, Tracy Morrison; settings, O'Rielly. At McMillin, Columbia U., N. Y., April 25, '46; $2.40 top.

George Bernard Shaw	Donald Roessner
Chinese Gentleman	Charles Traeger
Russian Girl Sniper	Adolphus Sweet
Philomena Palmetter	Joseph Meredith
Ethel	Salvatore Callahiano
Maud	Frank Rackemann
Mayor Windle	Alan Wolfe
Ma Fuller	Joseph McDermott
Vera	William Meagher
Gail Frazer	Moses Sussman
Andy Fuller	Edward Curry
Hypo Jones	Austryo Wainhouse
President Truman	Martin Kaiden
Duchess of Windsor	Frederick Patten
Duke of Windsor	William Meagher

Pony Ballet: Salvatore Callahiano, Breckenridge Campbell, Vincent DeFranco, Sears Edwards, Austin Herschberger, Samuel Katz, Thomas Packer, Frank Rackemann, Robert Rowe, Joseph Rummage, John Vulton, William Whelan.

Glee Club: Thaddeus Chao, George Cooper, Yale Enson, Salvatore Giordano, Foster Gunnison, Samuel Hoch, Ashdorn Lunde, Robert Mellins, John Pappas, Vincent Pascucci, Donald Ricketts, Stanley Schneider, Frederick Shulz, Jackson Sheets, William Storey, Harold Vaughan.

"Step Right Up" is in the usual fine tradition of the all-male Columbia University Players, who have been staging their annual varsity shows since 1894. With an amusing book, a good score with several catchy tunes, some hilarious dances by the pony ballet and a uniformly good cast, the show takes the current squabbles among the United Nations members for a tongue-in-cheek ride. Theme's timeliness adds much to the show's appeal.

Story has the UN site-finding committee, composed of such characters as G. B. Shaw, Gertrude Stein, a Russian girl sniper, etc., landing in America to set up shop. Society dowager in a small New England town persuades the committee, through a ruse, to look over its site.

Girl reporter and her photog, from Drool magazine, are in town at the same time to cover the annual strawberry festival, giving them a scoop on the UN deal. Romance enters the scene when the gal falls for the editor of the local paper. Usual complications ensue, but that all turns out well at the curtain.

With the UN to start on, the show does a takeoff on almost every name in the news, lampooning a henpecked President Truman, Duke of Windsor and his Wally, Shaw, Miss Stein, et al., for amusing results. Cast does good work throughout. Joseph Meredith, as the sex-hungry dowager, carries most of the show and does it in fine fashion. Moses Sussman, as the girl reporter, is as winsome a "lass" as any on the Columbia campus and sings in an excellent baritone. Edward Curry, other half of the love interest, is a pleasing juvenile.

William Meagher, as the town's streetwalker, displays plenty of feminine puchritude and hip-sashaying. Arthur Bowen's Miss Stein is a little nerve-wracking after the first few minutes, but Donald Roessner, as Shaw, does a nice job in keeping the poetic exclamations to a minimum. Alan Wolfe, as the town's dishonest mayor who finally succumbs to the dowager's questionable charms, takes the small-town politician over the coals in fine fashion.

Choreography of the pony ballet is the real hit of the show. Troupe of husky males of all shapes and sizes trip the light fantastic in amusing fashion to draw real belly-laughs from the audience. Louis Garisto deserves a low bow for his excellent score. Ballads are sung a little too fast, but several, including "So This Is Love," and "No More" might go places with the proper plugging. Novelty numbers, including the title song, are very good.

Joseph H. O'Rielly's three settings lack the Broadway splash but are adequate, ably abetted by good lighting. Ferdinand N. Monjo rates a nod for the staging, his subtle direction keeping the pace consistently fast.

Stal.

Lambs Gambol to SRO

Although missing the star-studded names of the old Gambols, The Lambs presented a very successful (both financial and entertainingly) Victory Gambol, the first public frolic since the war. The Majestic, N. Y., was sold-out Sunday (28).

The first part consisted of a minstrel show, Louis Calhern as first interlocutor, with George Shelton and Fred Hillebrand end men. Then came Ward Wilson as interlocutor with Joe Laurie, Jr., and Ed Ford as the end men. The next set of end men were Lou Lehr and Danny Healey, who were followed by Frank Fay and Bobby Clark as end men, with Happy Felton in the middle chair. Laurie did an old song and dance that he first performed 30 years ago. He remarked, "I'll bet you two-to-one that it's just as lousy now as it was 30 years ago." It wasn't . . . the audience burst in applause in the middle of the song-and-dance to show its appreciation and surprise that Joe, Jr., wasn't an a.k. . . . and still could hoof.

Eddie Miller did a splendid yodel song, Joe Browning sang a topical song with chorus participation, and Waring's Glee Club sang some real minstrel melodies. Harland Dixon, Jules Scheer, Charlie Mosconi and Harry Miller did some hoofing. Robert Pitkin, Irving Fisher, Sudworth Frasier (as a Southern belle) sang a medley of songs; and the minstrel first part was closed by a singing and dancing finish led by Eddie Miller singing "I Wanna Be a Minstrel Man." Besides bringing back memories, the minstrel first part held plenty of laughs and entertainment.

Intermission was opened by a dance specialty by Jules Scheer, followed by a musical satire on Mother Goose called "Mother Goose Swings It" by Harry Miller. With the Lambs doing "dames" Victor Moore and Billy Gaxton, the latter as a dame and the former as an old actor, did an old Lambs skit, "The Prostitute and the Actor," followed by Charles Purcell's "Glory Road." A comedy sketch, "Maude," by the Shepherd Raymond Peck, was next, and in turn, followed by The Sioux City Four doing an oldtime quartet. It consisted of Don Rogers, Eddie Miller, Ed Ford and Geoff O'Hara, with Eddie Weber at the piano.

Seven Noted Cartoonists were led by Rube Goldberg. Russell Paterson drew his Patterson Girl, Gus Edson "The Gumps," C. D. Russell did his "Pete The Tramp," Ernie Bushmiller sketched Nancy, and Otto Soglow his "Little King." A blackout by Charles Althoff followed. Then came "Gamboling At The Lambs," the club song, written by Eddie Weber and Jack Whiting, with Norman MacKay leading it and 80-year-old William B. Mack doing a splendid job of narrating the history of The Lambs. The surprise act was Hugh Herbert dropping in from Hollywood, with Healey doing straight for him. The show was closed by a Gilbert & Sullivan skit which brought on the entire company as characters of the old G&S shows. The show was produced by the Collie, R. H. Burnside, and the musical direction was under the leadership of Edwin J. Weber.

Bua.

GI's Missed at Preem Of Shakespearean Festival; 'Tempest' Opens Mildly

London, April 23.

Americans were seriously missed at the annual Shakespeare Festival at Stratford-on-Avon over Easter. During the war, U. S. Service customers spent up to $300,000 in a single season to visit the Memorial Theatre and observe the Bard immortalized on his native heath. Now they are gone and Stratford laments. The situation is made no better by the fact that nearly all the hotels are closed. Even Festival players have either had to put up at outlying villages or live at private homes.

This year's Festival is under the direction of Sir Barry Jackson, founder of the Birmingham Repertory Co. He has put together a young company.

"The Tempest," opening play, was not the best choice. It is rather a dull piece. Use of canned music to accompany the text was severely criticized.

Acting was average but Robert Harris gave dignity and eloquence to Prospero. John Harrison's Ferdinand hit a nice romantic note and the Miranda of Joy Parker was youthful. David O'Brien made an admirable debut as Ariel. The part was heavily stylized by the director, Eric Crozier. Scenic and costume design of Paul Shelving showed imagination.

Ebel.

CINCY OPERA'S ANNI

Cincinnati Summer Opera Assn. will celebrate its 25th anni this season, with a six-weeks season of opera opening June 30 and closing Aug. 10. Included will be first performance in five years of "Madame Butterfly," with the Met's Licia Albanese in the title role.

OBITUARIES

TONY SUDEKUM

Tony Sudekum, 66, died suddenly of a heart attack in Nashville, April 27. He was president and founder of the Crescent Amus. Co., operating a circuit of 150 theatres.

Details in Pictures dept.

WALTER S. FISCHER

Walter S. Fischer, 64, president of Carl Fischer, Inc., New York music publishers, died in New York, April 26. He was also head of music publishing houses in Boston and Chicago and vice-president of the Carl Fischer Musical Instrument Co., housed in same building as N. Y. publishing concern at 56 Cooper Square.

Fischer, who had come up from the ranks in his father's business, entered it after graduating from high school. His two brothers, George and Carl, Jr., also joined the publishing house, and Fischer and his three sons formed a partnership in 1900. But in the next few years the brothers died and Walter and his father carried on the business. After the death of his father in 1923, the business was incorporated and he became president.

Fischer, who was born in New York, was keenly interested in the fostering and development of American composers. He devoted much of his time serving on committees for the advancement of music and toward the broadening of musical education in the public schools. For the most part, his company published educational and serious music, including the works of Howard Hanson, Leopold Godowsky, Roy Harris, Joseph Schillinger and John Philip Sousa. Firm also published the "Army Air Corps Song," written by Capt. Robert Crawford.

Since 1924, Fischer had been a director of the American Society of Composers, Authors and Publishers. He was also a former president of the Music Publishers Assn. of the U. S. and served on the board of directors of the Music Publishers Protective Assn.

He was a member of the Union League Club, Mendelssohn Club and others.

Survived by widow, a daughter and three sisters.

HARDY VERNON

Marlborough Hardy, 87, legit actor whose professional name was Hardy Vernon, died April 27 in Toronto. He retired from the stage seven years ago.

In the '80s and '90s, he was associated with such producers as Augustin Daly; James J. Hearn, J. M. Palmer and Charles Frohman. He played leads in "Jim the Penman," "Get-Rich-Quick Wallingford" and other plays; appeared with Henry Miller, John Drew, Ada Rehan, Kyrle Bellew, Robert Mantell and May Fortesque. He later became an actor-manager and directed several successful road companies. During the run of "Jim the Penman," he married Evelyn Cook, a member of the cast, who died three years ago at 79.

Born in Ashley, England, he came to Toronto when he was 18 and, before going to New York, won local recognition as an elocutionist. One of his prized possessions, in addition to others, was a yellowed program of a benefit performance for "the poor of Toronto" given in the Grand Opera House there on March 31, 1882, when he recited "Faithless Sally Ann."

He was prominent in Masonic circles and recently received a 60-year membership medal from the St. Cecile Lodge, New York.

CLAUDE M. ALVIENE

Claude M. Alviene, 77, founder and for 50 years head of Alviene Academy of Dramatic and Cultural Arts, died in New York, April 23.

A directors' and artists' representative for many years, Alviene is reputed to have provided stage training via his academy to Fred and Adele Astaire, Mary Pickford, Lee Tracy, Una Merkel, Hazel Dawn and others.

From 1910 to 1919, he directed the annual shows of the Triangle Club at Princeton University, and later staged shows for the Hasty Pudding Club at Harvard. Alviene founded his academy in 1894. All during its existence he was aided by his wife, the former Neva Irwin, who taught acting and ballet.

During the past few years Alviene devoted time to re-education of returning veterans and gave hundreds of scholarship privileges at his academy to talented servicemen anxious for careers on the stage.

Besides his widow, he leaves a daughter and a brother.

RICHARD H. LITTLE

Richard Henry Little, 76, newspaperman, war correspondent and one-time advance agent for the late Charles Frohman productions died April 27 at his home near Richmond, Va. Until his retirement in 1936 he had authored the column, "Line o' Type or Two" in The Chicago Tribune.

Starting out as a lawyer, his fondness for newspaper work soon prompted him to forego law practice to cover the Spanish-American war for the Chicago Tribune and later the Russo-Japanese and the first World wars. It was between these assignments that he met Frohman and got leave from newspaper work to publicize the latter's productions as a road agent. He later returned to Chi to become drama critic for the Chicago Herald, a post he held for two years, after which he returned to the Tribune.

Widow and sister survive.

VIRGINIA HARNED

Virginia Harned, 74, who had gained recognition as one of America's leading actresses before retirement in 1918, died April 29 at her home in New York after a heart attack.

Beginning her career at the age of 16, Miss Harned first appeared on the stage in N. Y. in "A Long Time—or Pine Meadows," at the old 14th street theatre.

A long list of successes followed including "The Dancing Girl." She later created title role of "Trilby" in 1896 when she married Edward H. Sothern, leading actor of that period. Among other successful productions in which she appeared "Camille" (1904), "Anna Karenina" "Camille" (1904), "Anna Karenina" (1907), "The Second Mrs Tanqueray" (1909), and her final play in 1918, "Josephine."

Miss Harned divorced Sothern in 1910 and in 1913, married William Courtenay, an actor with whom she had frequently appeared on the stage and who died in 1933.

KYRA BLANC

Mrs. Kyra Blanc Dimitriew, 39, who as Kyra Blanc had been solo dancer with Metropolitan Opera Co., N. Y., died in New York April 26. At time of death she had been member of the faculty of School of American Ballet, N. Y.

Born in Moscow, she was a graduate of that State School of the Ballet. From 1925 to 1930 she danced at the Moscow Bolshoi Theatre. Later she was principal solo dancer in Max Reinhardt's production of "Die Flefermaus" in Berlin.

After a period with the Ballet Russe de Monte Carlo in Paris and Monte Carlo, she was soloist with American Ballet at the Met opera. In 1939 she joined the school faculty.

Survived by husband, Vladimir Dimitriew, a former director of the school, and her mother, Mme. Eugenie Blanc of Moscow.

GRACE FOX

Grace Fox, veteran legit and radio actress, died April 27 at St. Luke's hospital, N. Y. Funeral arrangements were handled by Actors' Fund.

Miss Fox, who got her early stage training in stock companies, had specialized in this branch of theatricals, having been for a number of years with Corse Payton's Lee Avenue stock and the Spooner Stock Co., both in Brooklyn, N. Y. When stock took a decline with the incoming of talking pictures she appeared in a number of road legits as well as some productions on Broadway. In recent years she had done some radio work.

Survived by two sisters, one of them Josephine Fox, who had also been a stock actress for a time.

MRS. HARRY BURNS

Mrs. Harry Burns, 45, who before her marriage to the dialect comedian had been known professionally as Helen Lockwood, died in her sleep in Philadelphia, April 27. Remains were brought to New York for funeral services today (Wed.) at Simonson's Funeral Parlor, Richmond Hill, L. I.

Mrs. Burns, who had previously appeared in her husband's vaude act, "Balloons!" had accompanied him on tour with Olsen & Johnson's revue, "Laffing Room Only," current in Philly, in which he's a featured comedian. Burns left the show after his wife's death to bring the body on to N. Y. and attend to funeral arrangements but rejoins it next week.

JAMES HARPER

James Harper, 65, a prolific songwriter in his younger days when in his native Scotland, died April 22, at Newark, N. J. He came to this country in 1910 and, when unable to make a connection with any Broadway music firm, he got work as a mechanic and gave up songwriting.

Harper is reputed to have written about 100 songs, many of which were published in London. Among them was "My Daisy," which Harry Lauder featured for years in his song repertoire. Others he did for George Robey, English comedian. He also had written musical interpolations for several London musicals.

Survived by a brother and sister.

STEPHEN A. KAIMANN

Stephen A. Kaimann, 85, founder of a chain of neighborhood film theatres in St. Louis died at his home of complications which followed a broken hip suffered in a fall last February.

While operating a grocery and saloon in North St. Louis in 1910 Kaimann opened the O'Fallon theatre and later developed a chain of eight houses.

After his retirement 20 years ago the houses have been operated by his sons, Clarence H. and Francis S. Kaimann, and a daughter, Mrs. Ann Ballman. The circuit has been augmented by several more houses since the sons assumed control.

ALFRED L. WOOD

Alfred L. Wood, 69, former drama and book editor of the Springfield (Mass.) Union, died April 29 at Springfield, Mass. Wood, who had served the paper as city editor, was known to two generations of playgoers. He had written extensively for magazines, one of his best known articles being on the Mass. Watch and Ward Society, which he did for American Mercury when under Henry L. Mencken.

Widow and son survive.

MAX LANDAU

Max Landau, 57, talent agent in N. Y. and Chicago for the past 30 years, died in Chicago, April 23.

Landau was a partner with John Benson in the Metropolitan Theatrical Agency, Chi, for the past four years. He was with Ernie Young previously, and before that had his own office in N. Y. for many years.

Survived by widow, two daughters, mother.

EMILY HOWARD

Emily Howard, 78, veteran vaude performer, who had been member of act known as the Howard Sisters, prominent during the Gay '90's, died in Chicago, April 23.

During her show biz career, which ended some 30 years ago, Miss Howard was widely known as a male impersonator. The act had its greatest success at Tony Pastor's and Koster and Bial's Music Hall, N. Y.

TEDDY BROWN

Teddy Brown, 45, died in Wolverhampton, England, April 29. He was heading a vaudeville unit for a week at the Hippodrome completing two shows but succumbing to a heart attack at a local hotel. Brown had been a vaudeville name here for 20-years, topping bills. He originally came over with an American band as xylophonist at the Cafe de Paris. Survived by widow, son and daughter.

CHARLES F. DENNEE

Charles F. Dennee, 83, composer and a long-time faculty member of the New England Conservatory of Music, died April 29 in Brookline, Mass.

Dennee was composer of the lullaby, "Sleep Little Baby of Mine," which had sheet sales of nearly 1,000,000 copies.

Survived by a sister.

FRITZ BENDER

Fritz Bender, 54, business agent for the Des Moines Musician's union, died of a heart attack April 19. He had been identified with theatre pit orchestras, bands and other music organizations in Des Moines for more than 25 years. He also taught music.

Survived by a daughter and son, two brothers and a sister.

JOSEPH BYRON TOTTEN

Joseph Byron Totten, 70, theatrical producer, playwright, actor and silent film director, died April 29 in New York after a heart attack.

Totten was author-producer of "The Cowboy and the Squaw," "Love's Call," and "The Spook House." As an actor, he appeared in such plays as "Jane," "The Great Metropolis" and "The Patroits."

EVELYN REDL

Mrs. Evelyn Huelan Redl, 28, chorus girl at Chicago's Rialto theatre, burlesque house, died in Chicago following a heart attack April 24.

Survived by her husband, Herbert Redl, pianist in the Rialto's orchestra, and a sister.

GEORGE E. VAN GUYSLING

George Edmund Van Guysling, 81, pioneer film cameraman, died in Los Angeles, April 24, after two-year illness.

One-time veepee and general manager of old Biograph company, Van Guysling was credited with developing first practical motion picture camera in 1889.

Survived by brother.

ARTHUR SPARKS

Arthur Sparks, 24, Lima, O., cowboy radio singer, was killed April 25 when an automobile in which he was riding got out of control.

Three others were injured in the accident.

ARTHUR THOMAS

Arthur Thomas, 63, former mural painter and later scenic designer, died April 26 in Los Angeles.

He retired from work in the film studios six years ago because of blindness.

WILLIAM S. GILLIS

William S. Gillis, film character actor, died in Los Angeles, April 24. He had appeared in films for over 40 years. He leaves widow.

ALBERT HAMILTON

Albert Hamilton, 52, for many years manager of the Empress Theatre, South Norwalk, Conn., died there April 20.

Widow and daughter survive.

Charles J. Brown, 66, employed in Paramount studio transportation department for over 20 years, died

(Continued on page 71)

Decca's Record

Continued from page 1

album, whereupon the composers promised to fete Kapp when it hit the million goal. Considering the $5 retail price, a $2,500,000 gross on one album dramatizes the size and scope of the disk business.

'Talkies on Wax'

But Kapp goes further: he likens the educational record album field to the horizons of 16m films for classroom and general educational purposes. So, too, he calls the phonograph albums "talkies on wax."

The best answer is the manner in which book sellers like Doubleday, Womrath, Chaucer and the like have added record departments and have been surprised to find that longhair and educational music and dramatic albums have become 50% of their sales volume.

Kapp, who pioneered the showmanship of tying in his record selling with film-selling, has gone a step further with dramatic albums of works by the top film and radio stars, primed for the home, the classroom, and purposes not strictly in the jive idiom. Thus, while Bing Crosby, Louis Jordan, the Andrews Sisters and the Ink Spots are in his stable of so-called "popular" diskers, here's an idea of the type of wax works Decca has been producing:

Ginger Rogers' "Alice in Wonderland," which already has sold 75,000 albums at $3.50 each. Edna Best in Alice Duer Miller's "Cinderella." Donald Crisp's reading of Longfellow's poems; Walter Huston's "Rip Van Winkle" adapted from Washington Irving by Jerome Lawrence and Robert E. Lee; Fredric March's "The Selfish Giant" (by Oscar Wilde); Loretta Young's "The Littlest Angel," story by Charles Tazewell; Herbert Marshall's "Count of Monte Cristo" adapted by and directed by George Wells; and Paul Gallico's "The Snow Goose," also by Marshall.

More Names

Thomas Mitchell did an album on "Treasure Island" (Robert Louis Stevenson); Charles Laughton's "Mr. Pickwick's Christmas" and "Moby Dick" have been big sellers; Orson Welles produced dramatic readings from addresses by Jefferson, Lincoln, Wilson and FDR under "In the American Tradition" tag and just waxed "No Man Is An Island," a collection of immortal speeches on the interdependence of man, from the addresses of Pericles, John Donna, Thomas Paine, Lazare Carnot, Patrick Henry, Daniel Webster, John Brown, Lincoln and Zola.

Jean Hersholt has waxed Andersen's "Fairy Tales;" Ronald Colman has recorded albums based on James Hilton's "Lost Horizon" and Dickens' "A Christmas Carol;" Charles Boyer has declaimed French writings on the principles of democracy under the title of "Liberte, Egalite, Fraternite," a $5.50 album; and there have been albums also of musical comedy and filmusical scores, jazz collector's anthologies (old Brunswick and Gennett wax works), all of which have added up to a new high total in sales. Ingrid Bergman's "The Happy Prince;" Colman's albums of Greek myths, "Tales of the Olympian Gods," and the like, are part of the showmanship glamorizing of quasi-educational subjects which are permanent records for the musical libraries in American homes which more and more seem to be "discovering" these "talkies on wax."

These factors, along with the expected releasing of new combination phonograph - radio - television sets, figure in the anticipated raising of disk production sights in general. There is also the intangible of satisfying temperamental artists who don't seem to realize that a record company can't devote its entire business to pressing "X" millions of a hit, no matter the demand, because the diskers, like the haberdasher with a varied "line" of ties, or the merchant who must display a varied "line" of merchandise, must also produce a varied "line" of canned music—bands, vocals, pops, longhairs, musicomedy, educational, and the like. However, as production facilities improve, so, too, can a pop hit approach a greater saturation point, which has been denied everybody with limitation on production, materials and manpower. Not the least of the problems, even now, in the record business has been the dearth of manpower.

MARRIAGES

Shirley Cahoon to Paul Wurtzel, Los Angeles, April 26. Groom is an associate producer with his father, Sol Wurtzel.

Martha Stephenson Kemp to St. Clair McKelway, Beverly Hills, Cal., April 27. Groom is a screen writer; she's bandleader Hal Kemp's widow.

Janet Reed to Branson Erskine, Cliffside, N. J., April 23. Bride is ballerina with Ballet Theatre at the Metropolitan Opera House, N. Y.

Maely Daniele to Freddie Bartholomew, Las Vegas, April 25. Bride is publicity agent; groom is screen player.

Mildred Maier to John Hurley, Hollywood, April 29. Groom is DAILY VARIETY mugg.

Faith Dorn to Ted Stauffer, San Diego, Jan. 28. Bride is a screen actress; groom an orch leader.

Kay Scott to John Nearney, Beverly Hills, April 27. Bride is screen actress.

Rolli Friedland to Lew Landers, Las Vegas, April 26. Bride is the widow of Anatole Friedland, songwriter-legit-producer; groom is film director.

Bonnie Carter to Franklin Henderson, Pittsburgh, April 27. Bride is a nitery dancer.

Berenice Freund to Raymond Dixon, Pittsburgh, April 27. Bride works for WB theatres.

Malvina Brissett to Sammy Tannen, Chicago, May 27. Groom is drummer with Eddy Howard's orch.

Doris Schine to Dr. Morton Maxwell, Southold, L. I., April 19. Bride is daughter of J. Meyer Schine, chain theatre and hotel owner.

BIRTHS

Mr. and Mrs. Walter E. Prude, son, New York, April 24. Mother is Agnes de Mille, choreographer of Broadway musicals.

Mr. and Mrs. Martin Goodman, son, New York, April 23. Father is in h.o. radio department of Music Corp. of America.

Mr. and Mrs. Scott Moore, daughter, N. Y., April 25. Father, legit actor, is in "Show Boat," on Broadway; mother is radio actress.

Mr. and Mrs. Ed Kirby, daughter, April 25, Washington. He's public relations director for Natl. Assn. of Broadcasters and other radio personalities.

Mr. and Mrs. Jack Gould, son New York, April 26. Father is radio editor of the N. Y. Times.

Mr. and Mrs. Lee Eastman, daughter, in New York, April 28, Father is music business attorney.

Mr. and Mrs. Don Otis, son, Hollywood, April 29. Father is program director of Capitol Transcriptions.

Mr. and Mrs. George Paxton, son, in New York, April 29. Father is bandleader.

Broadway

Spyros Skouras leaving for the Coast this weekend.

Ingrid Bergman and Hedda Hopper currently visiting here.

Joe Roberts back on the job after narrowly missing pneumonia.

Tennistar Sarah Palfrey Cooke to do summer stock this season.

Charles C. Moskowitz back at his desk after vacationing in Miami.

Percy Hoskins, Jack Hylton's g.m., due in on the Queen Mary, May 10.

Howard Hoyt, Metro's eastern play editor, and his wife now vacationing in Miami.

Metro director Eddie Buzzell, first time cast in three years on vacation, bedded by cold.

Joey Adams sending out belated Easter gifts—tie with labels reading, "Stolen from Joey Adams."

There will be a new press department for the new skating revue at Center, due to open in June.

Adrian Scott and wife, Anne Shirley, leaving for the Coast today (Wed.). Ditto Ethel Barrymore.

Zelma Brookov, Warners' eastern talent scout, heading for Coast May 16 for confabs with studio execs.

Mrs. N. Peter Rathvon arrived in N.Y. yesterday (Tuesday) on a week to 10 days' personal business trip.

Composer and publisher of "Symphonic," respectively Alstone and Francis Salabert, in from France.

The Jack Bennys have "reserved the third ginrummy table at the Stork" for May 14 when they get east.

Louis H. Aborn, of Tams-Witmark, and Hermine Friedman, of the Empire Broadcasting Co., to wed in June.

Victor Payne-Jennings, legit producer, and Mrs. Nancy Cobleigh Joahannsen, planning a Bermuda marriage.

Fred (Red) Spooner publicizing plane flights to Kentucky derby. Rene (Sorrel) Carroll one of the flight hostesses.

Olsen and Johnson have sent out calendars with greetings for next Christmas, saying they were late for the 1945 Yuletide.

Wife of Mickey Freeman, son of Interstate circuit's Charlie Freeman, among those that came over from England two weeks ago.

Bob Weitman, managing director of the Paramount, returned to the job Monday (29) after being bedded two weeks with a bad case of flu.

Sidney Buchman, Columbia exec producer, huddling here with Howard Fast on the novelist's "The Last Frontier," which Buchman will produce.

Nelson Barclift, who staged dances for "This Is the Army" and current Orson Welles' "Around the World," has dance-director bids from RKO and Paramount.

Lehman Engel, "Call Me Mister" batonist, signed with Decca to compose and conduct musical score for a Walter Huston album of poems about Abraham Lincoln.

Mordecai Gorelik, designer recently returned from seven months at GI school at Biarritz, is being paged by Jim Cassidy for production designer on "See What I Mean?".

Dane Clark, under contract to Warners, slated to arrive east Saturday (11) for appearance on two radio programs: Reader's Digest show May 12 and Theatre of Romance May 14.

Jules (Cartier's) Glaenzer threw his "Annie Get Your Gun" party for the delayed Rodgers-Hammerstein-Berlin-Fields musical just the same last Thursday, despite the postponement.

Travel bureaus, war-stymied, bullishly busy in anticipation of big summer travel. France particularly a postwar goal with some 150.000 reservations for plane, boat and hotel space.

Bob Rosen, veteran Loew manager in charge of the Sheridan for many years, has returned from Florida following recuperation from an intestinal ailment which orginally had him hospitalized in N. Y.

Man bites dog note: Astor theatre manager Maurice Maurer (also the next-door Victoria lessee), in appreciation for the fine campaign Selznick's then publicist Jack Goldstein gave the house on "Spellbound," gifted the now RKO special eastern publicity rep with a Capehart combination.

Oscar Hammerstein 2d leaving with wife May 7 for Australia despite delay in opening of "Annie Get Your Gun." On return, will stop on Coast for conferences on Anita Loos' legiter "Happy Birthday" to be done next fall with Helen Hayes as well as resume work at 20th-Fox on his grandfather's filmbiog.

Cleveland

By Glenn C. Pullen

Gene Autry opening sesquicentennial rodeo at Arena Friday (3).

Tillie Schencker renamed Terry Fine on operetta bow at Alpine Village.

Marty Caine, booker with Frank Sennes office, recovered from minor operation.

Charles Raymond, son of Loew's division manager, has juicy role in Play House's "Janie."

Gordon Klein out of service and back in Lakewood's repertory company as stage manager.

Winsor French, gossip columnist for Cleveland Press, got off last week on busman's trip to Europe.

Lansdale Duley, who became Mrs. Frederick H. Chatfield, planning stage comeback via local little theatres.

Bob Edwards, vocalist with Sammy Watkins' orch at Hollenden, laid up for a couple of weeks by throat trouble.

Karl Bernstein, advance man for "This Too Shall Pass," got his signals mixed. Checked into town prepared to do business and then discovered the show isn't even booked for Cleveland.

Miami Beach

By Larry Solloway

Julie Oshins heads new show at Kitty Davis.

Neil Fontaine set to open at Club Bali Friday (3).

Don Richards orch set for Flagler Gardens, May 12.

Joan Adair joined show at Ben Gaines Blackamoor room.

Bobby Escoto, Cuban singer, into Carribean hotel's Starlight Patio.

Hal Thornton, comic, back at Club 22.

Buddy Walker held over at Club Bali.

Art Mooney, orch leader who recently disbanded his unit, in town for a rest.

Jesse Block (Block and Sully) ticketed to follow Sammy White at Kithy Davis.

Nina Wilcox Putnam in town and may stay the summer. Writing series of mag articles.

Blue Angel, swank room which shuttered early in year will reopen at end of summer.

Paddock club inaugurates tryout nights for AGVA talent tonight (1). Acts will be paid pro-rata.

Beth Challis renewed by Bill Jordan Bar of Music, marking her third year in the spot.

Ben Gross, N. Y. Daily News radio ed in town for a few days on way back from Key West fishing trip.

Jerry Cooper into Clover Club next week, with Phil and Mildred Crane set for show to follow June 5.

Caney and his rumba-junta open at Mickey Michaals Cadillac hotel tonight (1) with show featuring Lou Saxon and Phil and Mildred Crane.

Looks like mid-season hereabouts, what with Don Ameche and the missus stopping over at the Roney Plaza on the way to Havana (25th), Leland Hayward, Margaret Sullavan, Jennifer Jones and David Selznick at the same hostelry as is Tilda Thanar, Argentine film star and the Lazar Wechslers (he's the Swiss film producer).

Pittsburgh

By Hal Cohen

Roger Sterling, ex-GI, will make Marion Joyce, the singer, a June bride.

Almost 100 members of local tent going to N. Y. for Variety Club convention.

Bob Cochran, WCAE announcer, recovering from emergency appendectomy.

Chuck Webster, local actor, featured in "Counterspy" show over the networks.

Eddie Kaplan, burlesk comic, at Don Metz' club in Oakland with his own unit.

Blackie Forrester is making up a special plane party for the Conn-Louis fight.

Gary Gray has switched to the Onyx Club after a 110-week stay at Don Metz' spot.

Lennie Martin, an arranger for Bernie Armstrong, forming his own five-piece combo.

Patti Lane, local dancer, married Detroit shoe man and honeymooning in South America.

Pryde Shannon, back from the war, and Alice Daye have resumed their juggling act.

Carl Wyman, recently out of the service, elected president of the KDKA Club for 1946.

Gabe Rubin and his bride finally got away for a Miami honeymoon couple of weeks late.

Etzi Covato last week celebrated 46th birthday and 20th anni as a local nitery impresario.

With closing of Symph season, ticketseller Percy Roberts has gone to a b.o. cage at Forbes Field.

Bob Prince's morning news show over KQV for Harris Amus. Co. fades from the air waves this weekend.

Caracas, Venezuela

Film cashiers handicapped by lack of small coins.

"Esso Reporter," news cast, extends to Maracaibo for its second outlet in Venezuela.

Radio Continental of Caracas and Ondas Del Lago of Maracaibo moving into new quarters in May.

New film theatre, Acacias, opened in Sabana Grande section. Owned by Circuito Venezolano de Cines.

Opera company composed of Italian refugees living in Latin America, opened at Theater Municipal.

June O'Day, former musical comedy actress, joins hubby Lefty Gomez, who is coaching baseball here.

Government appointed Valmore Rodriquez of Caracas as minister of communications, which makes him new radio boss.

Rome

Italian film mags played up "Outlaw" squabble and Chaplin's latest fatherhood.

De Sicca-Besozzi Co. has clicked in Milan with Bill Saroyan's "The Time of Your Life."

"Saludos Amigos," just released in Italy, won unanimous praise and requests for more from a public who had seen no Disney features since "Snow White." "Pinocchio" is being dubbed, but it will be some time before being ready for distribution. "Fantasia" is ready and awaiting license from government.

Roman Church going all out to influence theatre audiences, with establishment of several professional organizations which must devote themselves to production of moral and quasi-religious works. Locally there are now three, connected with the Catholic Theatre Center: The Artistica Operaia, the Francescani di Via dell'Impero, and the group directed by Nando Tamberlani.

Chicago

Mischa Mischakoff, concertmaster of the NBC Symphony, partied by the Arts Club Friday (26).

Frankie "Sugar Chile" Robinson signed by the Chicago theatre to fill the Frank Sinatra spot beginning May 10.

Mike Todd hosted newsmen at Don the Beachcomber's in celebration of the way "Up in Central Park" is clicking.

Herb Pauley, former ballroom op, replaces Joe Callan as head of the Chi office of Frederick Brothers' band dept.

Phil Regan's son, Joseph, recently out of the AAF, prepping for a stint at Notre Dame.

John Weicher, Chi Symphony orch's concertmaster, appointed conductor of the symphony's training school, Civic Orch.

Kermit Bloomgarden in for a checkup on the Chi company of "Deep Are the Roots."

Arthur Wirtz taking bids on construction costs of a two-story addition to the Chi Stadium.

Margaret Hayes to replace K. T. Stevens in the Coast (formerly Chi) company of "Voice of the Turtle."

Gypsy Rose Lee modeled a $20.000 mink coat at the fashion show in the Hotel Continental's New Horizon last week.

Johnny Weissmueller back home in Chi for a few days, and huddling with swimming coach Bill Bachrach at the Illinois Athletic Club.

Shirley Molohon, Chi's "Miss Photoflash of '46," back in town after a stint for International Pix in "Dark Mirror" and Columbia in "Down to Earth."

Allan Jones inked into the Oriental theatre Thursday (2), following recent Chez Paree date. From there he goes to Beverly Hills Club, Cincinnati.

Paul Burstein and Lillian Lux here for two performances at the Opera House of the Louis Freiman-Sholem Secunda Yiddish musical, "Hard to Be Honest."

Swedish actress Karin Ecklund here enroute to N. Y. for a month's vacation. Plans to make some more pix on the west coast and then back to Sweden.

Thomas Mann, who celebrated becoming an American citizen two weeks ago, making a satisfactory recovery here from an operation for a chest ailment.

Jack Kirsch, Allied States' prez, packing for trip to White House ceremonies honoring the film industry's 24 collection kings of this year's Red Cross theatre drive.

Besides visiting his homeland, Victor Borge will do a little fund-raising for the education of Danish youths orphaned during the German occupation on his visit to Denmark in July.

Leased for a decade, the Drake hotel returns Wednesday (1) to management of the owners, with Edwin L. Brashears as prez and Ben Marshall, Jr., son of the architect and builder, as veepee.

Leland Hayward and Bretaigne Windust in for the "State of the Union" opening, and Alan Jay Lerner and Frederick Loewe here with John C. Wilson for bow of "Day Before Spring."

Janice Kingslow subbed for Hilda Simms in "Anna Lucasta" one night last week—her first time at bat in the lead role—and did okay. She'll replace Miss Simms when the latter's run-of-the-play pact runs out.

Minneapolis

By Les Rees

W. A. Steffes back after a winter in Florida.

Oliver Broughton, M-G traveling auditor, in town.

Murray Weisberg back with "Polonaise" at Lyceum.

Dinning Sisters into Hotel Radisson Flame Room with Gordie Bowen orch.

D'Rcy, ventriloquist, into Happy Hour nitery with Morrie Brennan band.

State had "Kitty" invitation screenings for beauty parlor operators.

Two of Metopera's four performances sold out month in advance of May engagement.

Minnesota Amus. Co. reopened State in Virginia, Minn., giving town second first-run house.

Hotel Nicollet Minnesota Terrace has Bob Evans, Delmar & Denise and Frankie Gelsone orch.

Annual Northwest Sportsmen's Show set new high record, drawing 180,000 customers for week.

Bill Woods, former Par booker and now out-of-town exhibitor, in Veterans' hospital here for operation.

Informal poll of business concerns revealed heavy majority in favor of daylight savings, and matter is now in city council's hands.

Clyde Cutter, formerly with M-G and more recently a theatre manager, joining 20th-Fox as booker, replacing Carl Naslund, resigned.

Washington

By Florence S. Lowe

Ted Gamble in town doing his able best for the British loan.

Eric Johnston hops to the Coast soon after farewells at the Chamber of Commerce meet in Atlantic City, May 2.

The Little theatre out in front as D. C. winner in '46 Red Cross drive, which makes Little's manager, Eric Shinkel, local rep in 24-Hour Club.

Also Coast bound in the near future is Arch Mercey, who officially took over past week as government liaison with film industry in OWMR.

Gene Autry's visitors at the S-Q Ranch Rodeo here included Republic's prexy, Jimmy Grainger, setting at rest rumors of a rift, and Smiley Burnett, who took a bow at the show.

Metro will beat the drums for "Green Years" with personal appearance of Charles Coburn at a brass hat screening of the pic. Coburn is handily on the scene in "Merry Wives of Windsor."

Shakeup in town's drama desks cause of much eyebrow raising here this week. Don Craig, recently returned from the Army to his old stand at the Daily News, has gone over to Times Herald. Betty Hynes, who took over there when John Maynard went to King Features, returns to the society page. Tom Donnelly, a News staffer, replaces Craig in the drama slot on the News.

San Francisco

By Ted Friend

Roy Howard in for short visit.

Motion Picture Service celebrating 11th anni.

Hilton deal for Hotel St. Francis, reported to have hit legal snag.

Dennis Day, Carlton B. Morse and J. Anthony Smyth, making the seven hills.

Gordon Kahn at Mark Hopkins on Atlantic Monthly writing assignment.

Roz Russell at the St. Francis; also General Omar Bradley and Lt. General Ira Eaker.

Charles Moran, CBS Pacific Coast sales manager, in town for conference with Wayne Steffner, of local office.

Bob Goerner, CBS announcer, returning May 6 from Arizona, where he has spent past 13 weeks due to ill health.

John Charles Thomas and Bill Gargan joined Bing Crosby in celebrating Los Angeles night at the Bohemian Club, April 25.

Ken Dailey, of Burt Levey office here, sponsored Shrine show April 25, at Palace hotel, to celebrate 40th anniversary of the circuit.

KPO-NBC's "Hubbub Club" has Rexall Drug Co. as sponsor. Jack Gregson, emcee of show, entertained 500 Richfield dealers at studio celebrating "Richfield Reporter's" 15th anni.

Dr. Peter Goldmark, discoverer of color television, lectured before Radio Engineers Institute. Predicts bright future for it. Also stated that Mt. Wilson in L. A. will have active studio by end of the year.

Palm Springs

By Hank Goldenberg

Many of the hotels and night spots will fold May 1.

Others sun-broiling: Anabelle, Benny Rubin, wife and child, and Raymond Hatton.

Charlie Butterworth steps out of Western Airliner into desert heat with an overcoat, yet.

Outdoor diners at Dunes: the Bill Goodwins, Bob Livingston, Bill Thompson, of the Fibber McGee show, and Eddie Cantor.

Lingering loiterers still here. In spite of heat, Howard Hawks, Darryl Zanuck, Gregory Ratoff, Max Gordon, Rudy Vallee, Leo McCarey.

Cary Grant and Howard Hughes looking for a cool spot in Chi Chi Blue Room. Also Gloria De Haven and John Payne, now a threesome.

In the pool at La Quinta Joan Crawford and daughters, also Joan Davis and daughter. Honeymooning here is Boris Karloff and new wife, recently wed at Boulder City.

Waning season finds Burgess Meredith, Garson Kanin and wife, Ruth Gordon, dining at the Racquet Club. Ditto Roz Russell and Freddie Brisson, Dick Haymes, Diana Lewis Powell, Charles Starrett and Nils Asther.

Hollywood

Mitchell Leisen vacationing on his yacht.

Bert Granet to Mexico City on vacation.

Arthur Lubin vacationing at Palm Springs.

Joseph Noriega aired in from Mexico City.

Agnes Moorehead vacationing in Las Vegas.

Brian Aherne vacationing on his Indio ranch.

Martha O'Driscoll laid up with an injured back.

Red Skelton to Coronado to entertain the sailors.

J. J. Shubert in town on combined business and vacation.

Mack Gordon and Lee Finburg sunning at Palm Springs.

Peter Cardoza out of the Navy and into Warners flackery.

J. K. "Spike" Wallace recovering from bronchial pneumonia.

Ellen Drew entertaining J. H. Bustin, Canadian exhibitor.

Ernest Whitman celebrating his 30th year in show business.

George Pylkas resigned as publicity chief for Planet Pictures.

Erich Remarque will become an American citizen next month.

Phil Karlson to Louisville to shoot footage on the Kentucky Derby.

Bing Crosby back from San Francisco, where he played a benefit.

Paul Lukas entertained Col. George Kovach in Palm Springs.

Felix Jackson and Deanna Durbin in town after gandering Broadway.

Jack Beutel, male topper in "The Outlaw," discharged from the Navy.

Margo to Cleveland for the Franklin D. Roosevelt Memorial services.

Elsa Lanchester, wife of Charles Laughton, held up and robbed of $45.

Jorge de Castro, Brazilian exhibitor, ogling the "Rio" set at Columbia.

Spencer Tracy vacationing in Arizona.

James Montgomery Flagg arrived from New York for art work at RKO.

Veronica Lake appointed judge at a charity dog show at Gilmore Stadium.

Robinson Barrientos, Chilean film exec, visiting the "Rio" set at Columbia.

Red Doff, publicist, and Claire Valensi to marry in Los Angeles June 23.

Henry Ginsberg back at his Paramount desk after vacationing in Phoenix.

Ben Kalmenson in from New York this week for production huddles at Warners.

Harry H. Thomas, PRC prexy, hosted by company officials on his birthday.

Marcoreta Hellman, screen actress, divorced Arthur J. Quenzer, musician.

Felix Bressart putting out a shingle as doctor of physiotherapy in Beverly Hills.

Arnold Moss in from N. Y. for a screen role in "Bella Donna" at International.

Samuel Machnovitch, treasurer of Universal Pictures, in town for studio confabs.

Sigmund Romberg due in town May 15 to work on the "Sunny River" score.

Danny Kaye, Eve Arden and the Goldwyn Girls to San Francisco for a benefit show.

Rasmus Breistein, Warners distributor for Oslo, Norway, in town for studio huddles.

William R. Stone resigned as director of labor relations at RKO after four years.

Mike McGreal celebrated his 13th anniversary as head of Warners camera department.

Howard Strickling sunning in Phoenix for 10 days.

Pauline Starke, star of silent films, visited Bill Powell on the "Life With Father" set at Warners.

Obituaries

Continued from page 70

April 26 in Hollywood. Leaves widow and daughter.

Wife, 45, of Harry Burns, comedian featured with Olsen & Johnson in their musical, "Laffing Room Only", died in Philadelphia, April 27.

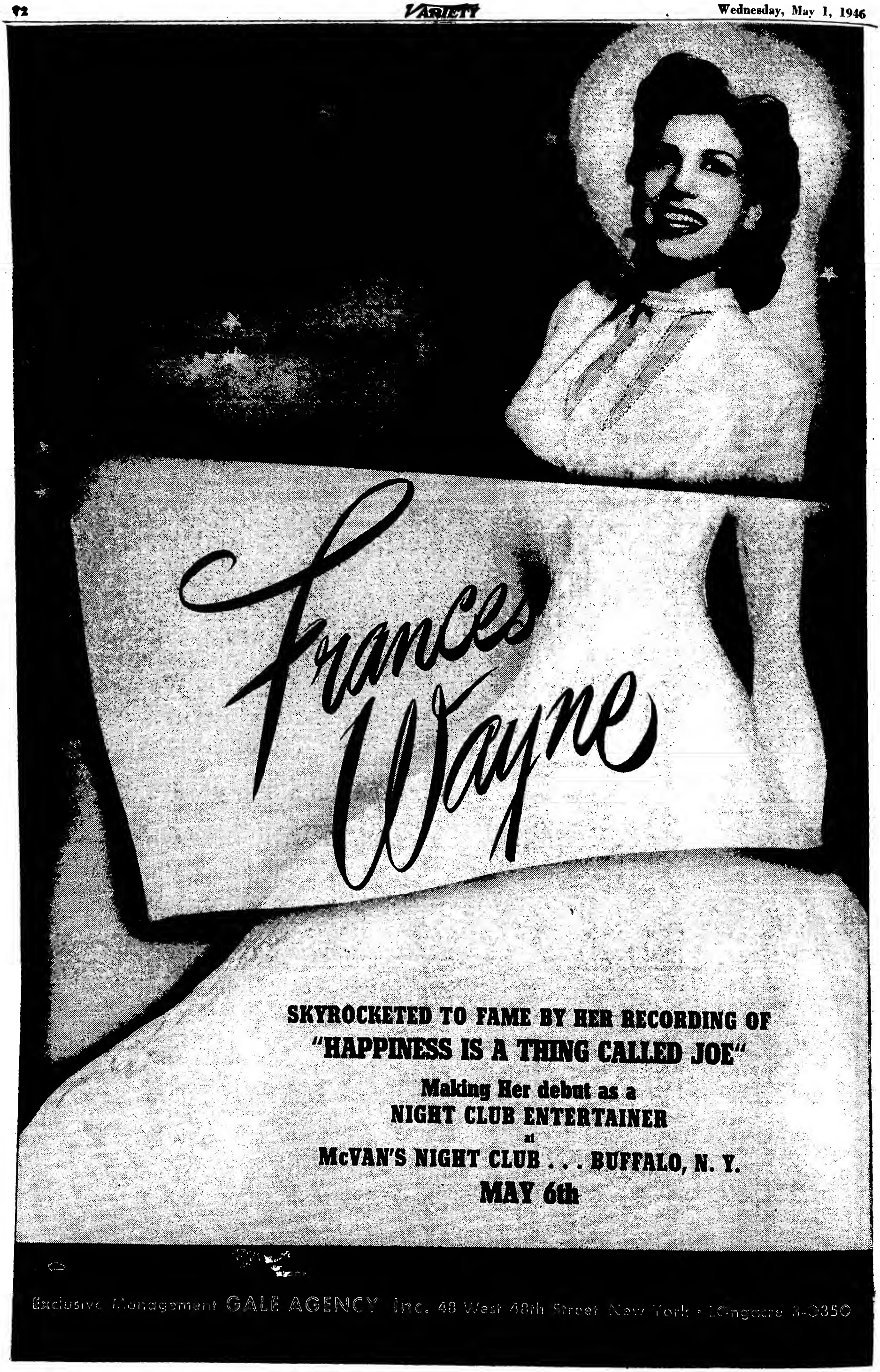
Parents of Craig Lawrence, veepee of the Cowles radio interest and general manager of WHOM, N. Y., were killed in train wreck near Chicago last week.

Father of Polly Malone, women's commentator on WCAE in Pittsburgh, died suddenly at his home there last week.

Father of Phil Zinkand, who conducts all-night disk program on WWSW in Pittsburgh, died recently after a short illness.

Father of Joe Besser, vaude and radio comic died April 20, in St. Louis.

Mother, 68, of Alan Corelli, exec secretary of Theatre Authority, died at Patchogue, L. I., April 26.



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VARIETY

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PIX GOLDEN DOZEN: $63,000,000

Grown-Up Nursery Rhyme and Jive Harlemania Newest Song Cycle

By ABEL GREEN

Tin Pan Alley has gone through its Longhair Hit Parade cycle, although the pop versions of Tschaikowsky and Chopin, Rachmaninoff, Debussy and Strauss are by no means ended, but right now the music business is riding high in a grown-up nursery-rhyme vogue. "Mairzy Doats" started it with a 900,000-copy seller, and before that "Little Sir Echo" (out of the Campfire Girl idiom). clicked. Today we have "One-zy Two-zy" and a flock of others.

As part of this nursery-rhyme cycle is the screwball novelty song vogue, much of it borrowed from the jive school of Harlemania. A reprise of some of the titles indicates that the public is avid for some sort of postwar escapology in its pop song manifestations,as witness "Chickery Chick," "Ashby de la Zooch," "Shoo-Fly Pie and Apple Pan Dowdy," and "Loop-de-Loo" along with past and present novelty or nut songs of the calibre of Play-

(Continued on page 44)

Pete Jaeger Lifts Veil: It Will Pay to Fluff Under His Record Deal

Something new in the way of recordings, involving albums of fluffs and the little extemporaneous remarks on radio shows that often cause enough laughter among the studio audience and the actors to break up the show, will hit the market about June 1 under the aegis of C.P. ("Pete") Jaeger, former veepee over creative sales of the ABC web.

Announcement by Jaeger of the formation of the Souvenair Co., which will produce and distribute the albums, cleared up the mystery about his future plans following his resignation April 18 from ABC. Jaeger, who will serve as managing director of the new company, declared that he had made a deal with the web more than three months

(Continued on page 20)

Mrs. Rathvon, Armando To Produce Pix In Mex

Mrs. N. Peter (Helen) Rathvon, wife of the RKO prexy and studio head, is going into film production on her own in Mexico City. Associated with her, in what is planned as a good will hypo as well as a commercial venture, will be Armando, Mexican artist, w.k. in the pix biz, now tied up with the Grant Advertising Agency, N. Y.

Pair will turn out a series of pictures made in both Spanish and English by bilingual casts. Top player will be Jorge Negrete, whom they hope to build into a Mexican Valentino. In each picture he will play opposite an important Hollywood player who can speak Spanish, such as Paulette Goddard or Jinx Falkenburg.

Finders Keepers?

Mt. Kisco, N. Y., May 7.

H. Allen Smith claims to have found two old Major Bowes' units in his woods some days back.

Fred Allen fears it may be an old Ackerman & Harris roadshow somebody had forgotten and cautions Squire Smith that he "had better check on the group before giving out any false reports."

WCAU, Philly, In $6,000,000 Sale

Philadelphia, May 7.

WCAU, 50,000-watt CBS outlet here, was sold today to the Philadelphia Record for $6,000,000. Deal, supposedly the largest ever concluded between a newspaper and a radio station, is subject to final approval of the FCC.

Under the terms of sale, Dr. Leon Levy, WCAU prexy, and his brother, Isaac D., station veepee, will become members of the board of the Record, while continuing to direct operations of the station.

Record has already lined up am-

(Continued on page 18)

COAL STRIKE ANCHORS ALL TRAVELING SHOWS

Washington, May 7.

Circuses, carnivals and rodeos, whose schedules call for them to travel on railroads powered by coal, are at the end of the trail until the coal strike lets up.

Office of Defense Transportation yesterday (Monday) ordered the movement of such shows stopped, effective Friday (10) morning. If they are in large cities, they will have to remain there. If they are stuck in tank town locations, the ODT will authorize them to proceed to the nearest city large enough to house and provision the personnel and livestock.

Paulette Serious About That 'Falsies' Rumor

Paulette Goddard and hubby Burgess Meredith weren't kidding about that libel suit which they threatened Time mag because of its references to Miss Goddard as requiring "falsies" to enhance her charms. They're really burned up—to the extent of gathering 10 affidavits from wardrobe workers testifying that that is all Miss Goddard you see on the screen.

The Merediths vehemently denied in New York last week that the libel threat was a publicity plant, as had been generally thought in the industry. They indicated lawyers are now talking an out-of-court settlement.

RENTAL ON 'BELLS' 1ST AT $7,500,000

Among pictures currently in release, a check shows that the golden dozen out front at the boxoffices represent an expectancy in gross rental returns nationally of approximately $63,000,000, an average for each of the probable first 12 of over $5,200,000. These figures are wholly unprecedented in the history of the industry, not only for any current releasing period, but for any entire year or longer.

Most golden of the dozen now in circulation throughout the country but which already has played a large number of engagements is RKO's "Bells of St. Mary's" which is expected to hit $7,500,000 or over in gross revenue for its distributor.

Runner-up in the terrific money-winning postwar derby is "Saratoga Trunk" on which Warner Bros. ex-

(Continued on page 4)

Perfected Color Tele Will Never Displace Black-White---Sarnoff

Majority of television programs will continue to be in black and white, even when a satisfactory system of color video is available, according to Brig. Gen. David Sarnoff, RCA prexy.

Speaking yesterday (Tuesday) at a meeting of RCA stockholders, Sarnoff pointed out that although color processes have been available to the motion picture industry for many years, still only 6% of the feature films shown today are in color. Same situation will probably prevail in television, Sarnoff said.

Outlining video's prospects for the coming year, Sarnoff predicted that the NBC telecast of the Louis-Conn fight would be as significant to video as the first broadcast of the Dempsey-Carpentier fight 25 years ago was to radio. Research and engineering carried out during the war will provide a greatly improved video system, he said.

Winchell's 1st Book Due, An Anthology of Humor

Walter Winchell's first book is being skedded by Simon & Schuster for Sept. 15 publication. Titled Walter Winchell's "Gift of Laughter," it will be a collection of the columnist's best humorous stories over the past 15 to 25 years, plus excerpts from some of the standard features of his syndicated column like "Manhattan Murals," "Quotation Marksmanship," "Sounds in the Night," "Memos of a Midnighter," etc. Winchell has suggested Abner Dean to illustrate the book, which will sell for $3.

While working on the old N. Y. Graphic, Winchell had contracted with S&S to do a book for them, but he never got around to writing it, and returned an advance to the publishers.

$1,500,000 Burned Up in Tryout Flops Cues Query of Coin in Sight for '46-'47

Because of the amount of money burned up in flops this season, the question has arisen whether as much coin will be available in 1946-47 for legit production. Indications are that there should be approximately as much money to be had, but investors may be inclined to be more cautious.

Known that some of the new managers who marked up their plays totally on the red side of the ledger are determined to try further, but a variable percentage of others may not be heard of in show business again.

It's a guess as to how much money supposedly emanating from black market sources was represented, but that type of backing could explain why so many weaklings happened to be done and explain the record number of flops at tryout. Fact that there is a shortage of theatres on Broadway was but one reason why a percentage of tryouts did not en-

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Inevitable

For double-quick time exploitation of the recent Alcatraz battle, the Anco, a 42d street (N. Y.) grindhouse gets the palm.

While the attempted jailbreak was still on, the theatre booked for immediate showing "Seven Miles from Alcatraz" and "The Last Mile."

U.S. Asks Comics To Plug UN Idea

Columbus, May 7.

The State Dept. has put in a bid, via the Ohio State Institute for Education by Radio, for the top air comedians with their mass audience pull, to create a greater awareness on the part of the American public to the tremendous implications of UN through integrated comedy scripting.

Appeal was sounded by Francis Russell, director, Office of Public Affairs, U. S. State Dept., who argued that a Jack Benny or a Bob Hope can shape popular attitudes as

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Trenet's Click Inspires Wave of Nitery Imports

Success of Charles Trenet, French singer at the Embassy, N. Y., is cueing a series of singing importations. Bill Miller, Embassy op, is planning a permanent policy of shows topped by foreign chanteurs and is currently dickering for a South American. La Martinique opens tomorrow (Thurs.) with Roger Dannes, Parisian musicomedy star, and Monte Proser is dickering Jean Sablon for the Copacabana.

Embassy's gross during first week

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Argentina's Good-Will Pitch Via Pic Actress, Polo, Football Teams

Miami, May 7.

Argentina is attempting to build good-will in the United States through personalities. The Peron regime, to offset the bad press in this country, has already exported one of its leading film actresses and is planning a further invasion with polo and football teams.

When in Miami last week, Tilda Thamar was careful to explain that hers was not an official visit. However, she admitted Col. Peron, Argentine president, is aware of her trip here and had been asked by important Argentinians to make her visit here "an artistic interchange of ideas."

Miss Thamar, accompanied by a George Pjangaroff, will make a

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The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

10th Year on the Air
Sundays, 10 P. M. E.S.T.
NBC

All Branches of Show Biz Involved In Proposed Revamping of Copyright Law

All branches of the entertainment field are currently being polled by the American Bar Assn.'s copyright committee on a proposed revamping of the U. S. Copyright Law. Inquiry, launched this week, is directed to associations and unions in the film, radio and music fields with the informal huddles aimed at canvassing pros and cons from the units' legal talent. Idea is to sound out practicable objections to suggested changes which would effect amusements and to determine the stand of representative groups on the recently hoppered Buckley-Myers bill which incorporates several of the proposed amendments.

Committee plans to approach such divergent groups as the Motion Picture Ass'n, the Music Publishers Protective Ass'n, the American Federation of Musicians, the National Ass'n of Performing Artists, ASCAP, and the National Ass'n of Broadcasters. Preliminary survey indicates that strong opposition may develop to some of the proposed revisions.

Under consideration is a revamping of the law to drop an existing exemption of an estimated 400,000 jukeboxes from performance license fees. ASCAP, with most to gain, has been plugging for the revision for many years. Law currently bars exaction of a license fee where a recording is played on a coin-operated machine in a public place. Exemption was originally intended to cover penny arcades, but jukes, born later, came in on the free ride.

Another amendment, specifically drafted, would create a copyright to performers on their recorded interpretations of either music or dialog. With court rulings conflicting on the point, a performer at present has no clearcut right to regulate the sale of such recordings regardless of how original the interpretation may be. Under the confused status, radio stations have been able to program disks of leading artists with license fees confined solely to the material used.

Librettist Wodehouse (Nazi PW) Explains His Radio Broadcasts

Paris, April 27.

Editor, VARIETY:

I can't tell you what a pleasure it was to get your letter this afternoon and how grateful I am for your offer to give me some of your space for my story. I have been one of VARIETY's most assiduous and enthusiastic readers for more than 30 years, and there is no paper in the world in which I would rather put my case. Yours is just the public whose opinion I most value.

When I came out of camp I wrote a book about my experiences as an internee, the second chapter of which dealt with the broadcasts. I had hoped to publish this as my first postwar production, but Doubleday, my publishers, advised putting it off for a while and are bringing out a "Jeeves" novel in the early fall.

I think the trouble all along has been that nobody in the United States heard the broadcasts and the uproar in England gave the American public the impression that they

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ARA SIGNS MAE WEST FOR 'COME UP' ALBUM

Hollywood, May 7.

Mae West will do a record album for ARA. She'll chant dittles prominently associated with her screen and legit musical career. Tentative title of the book will be "Come Up and See Me Sometime." It's her first excursion into realm of records.

ARA also last week signed Lionel Barrymore for album of four 12-inch sides, on which he will narrate the fantasy "Hallowe'en," which he authored and last summer preemed with a reading at Hollywood Bowl. On wax, the vet actor will be backed by Miklos Rosza and a 40-piece band and song interpolations by Marian Bell, Edwin Lear and John Ford.

BILLY BRYANT'S ARTICLES

Billy Bryant has signed with American Weekly (Hearst) to deliver five features on the Mississippi river and showboats.

Veteran showboat showman, also has a film deal cooking.

Sports Shorts

With opening of No. 2 private dining room-bar, season-passholders at Yankee Stadium can bring friends into the private club even though latter not members . . . Show biz (music pubs, networks, radio performers, etc.) went in big way for those season boxes at the Polo Grounds and Stadium . . . Mike Todd's ambitious plans for Del Mar track.

Big league baseball teams plan to use planes for most of their swings around the circuits, that having been decided before the coal strike crisis arose . . . Instead of pass-out checks, clubhouse patrons at Pimlico track wishing to visit the paddock will have bracelet-like tags, affixed by girls dolled up in the black and yellow colors of the Maryland Jockey Club. A Santa Anita trick . . . Mike Jacobs, promoting the Louis-Conn fight, has elaborate quarters on the second floor at Madison Square Garden. Space was formerly used by Davega stores as a studio. Jacobs has a five-year contract with the Garden and report that he may retire after the big fight is dubious.

CPA Thaws Freeze On Radio, Theatre Seats, Outdoor Amusements

Washington, May 7.

Certain theatrical and broadcasting equipment is exempt from the construction freeze order, Civilian Production Administration announced last week. Price of this equipment need not be computed in figuring the amount of installation under the CPA order.

Specifically exempted are projection and sound equipment; radio towers and other transmitting and receiving equipment, and theatre seats. Also exempted is lighting equipment for floodlighting "airports, railroads or other outdoor operations" which would apparently permit installation of floodlighting for outside amusement.

Amendment makes clear, however, that installation of marquees is not exempted. Regarding the exempted items, the announcement said that "these articles may be installed without regard to the provisions of the order, as long as no alteration to the building is required (such as installing foundations, putting up partitions and the like)."

5 MONKEYS LURE 'EM AT CHI'S ZOO LOUNGE

Chicago, May 7.

Something new in "continuous performances" is on display in Chicago at the Zoo Lounge, which opened in the Loop recently. No cocktail lounge units, no diskboxes—just five "spider" monkeys from Venezuela, housed in a glass-enclosed, air-conditioned cage behind the bar.

Chosen because they're much more well behaved than other simian specimens, the quintet are currently having a time for themselves; in fact, it's doubtful as to who has more fun—themselves or the customers. There are three more on order, incidentally.

Only expense outside of constructing the cage is paying a caretaker to look after their needs (adjusting the air conditioning and heating system) and feeding them. And no AGVA or AFM to worry about, although SPCA is rumored interested.

Cantor Sued for 24G

Los Angeles, May 7.

Eddie Cantor was sued for $24,750 by Robert O'Brien, writer, who charges breach of contract.

Writer declares he was hired for $750 a week for one year, starting last September, but was fired without cause in February.

WAYNE MORRIS IMPROVES

Hollywood, May 7.

Wayne Morris is improving following an emergency appendectomy over the weekend.

Actor was stricken and rushed to the Burbank hospital where surgery was performed.

203rd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Save me a seat, It's a million laughs. I'm coming back."
BETTY GRABLE.

D.C. Favors No Double-Taxation

Washington, May 7.

Senate Foreign Relations Committee is slated to meet tomorrow (8) and to give approval to the proposed change in the pending treaty with Britain to end double taxation. The change would put actors in the same category as anyone else who goes to Britain to work for six months or less.

Recommendation to eliminate discrimination against actors was made last week by a Foreign Relations subcommittee headed by Sen. Scott W. Lucas (D., Ill.). Lucas conducted hearings recently at which reps for the Artists Managers Guild, and SAG presented their case.

As the pending treaty now stands, American actors who work temporarily in England would have to pay the higher British income tax rates while other Americans would be subject to the lower U. S. rates.

Tele Flight to GE's HQ Keys Airminded Showbiz

Indicative of the way all show biz might travel by plane in the near future, ABC television took to the air last Wednesday (1) when it chartered a plane to fly a group of trade press correspondents to Schenectady, N. Y., to catch a show produced over WRGB, General Electric outlet in that city.

Trip was highlighted, insofar as the passengers were concerned, by a strong cross-wind encountered on the return flight, which blew the plane more than 50 miles off its course, taking it over the Connecticut shoreline at one point. Despite that, however, the plane still landed at LaGuardia Field, N. Y., more than two hours sooner than the train ride would have brought them in.

'Colonel Jessel At The Kentucky Derby'

Despite the fact that I have been given the honor, suh, of being oftimes made a part of the triumvirate of Jolson, Cantor and Jessel, I have never envied their success. Never once, suh, throughout the years, has the green-eyed monster, jealousy, manifested itself in my heart or mind, until this last Saturday, May 4, the day of the Kentucky Derby, and then I found myself saying, "I wish I were Al or Eddie because here I am seeing the Kentucky Derby for the first time, whereas they have been watching this great spectacle on and off since it first started in 1875."

I have often heard both Jolson and Cantor talk of the great ride that the Negro jockey, Isaac Murphey, made on the sturdy back of the colt, Aristedes, on that sunny afternoon of the first Derby, and it wouldn't surprise me if that was the inspiration that made them both turn out blackface comedians. Yes, suh, the Kentucky Derby is an inspiration for everything good and fine, and the spirit that prevails in the sovereign city of Louisville is something that the whole world needs a little of. Yes, suh, now, if only the Arabs, John L. Lewis and a couple of New York motion picture critics had some of this Ken-

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The Berle-ing Point

By Milton Berle

Flew down to Louisville to see the Kentucky Derby...they have a new idea down at that track. The men behind the $2 windows work without shirts, so you won't feel so bad...As usual I bet on the loser. What a horse! He was so weak I didn't know whether to play him for Win, Place or LIVE...He behaved very nicely at the post—even after the others left... I knew there was something wrong when the jockey got inside the horse ...He might have won the race if he wasn't so polite. He kept holding his hoof out on the turns...No more horses for me. I always thought horse-racing was the National pastime—then one day I saw Esquire.

The Great Wit Way

Lindy's was so crowded the other night there was Sturgeon Room only.

Carol Bruce is wonderful in "Show Boat." When she sits on the piano she sure puts it across.

There have been so many replacements in the show at the Mansfield they're changing the title to "Anna Nucasta."

Would you say that Yuma is death to Romance?

Advice to wife seeking divorce: If at first you don't succeed, try, try a gun.

Jackie Miles drew a line a block long around the Roxy...but the manager made him go out and erase it.

They're producing a sequel to the "Kid From Brooklyn" featuring Gene Baylos and it's called the "Boy From Brownsville."

I know an actor who was born with a silver spoon in his mouth. Now, everytime he goes into Reuben's, he tries to complete the set.

There's No Truth To the Rumor

That Senator Claghorn drinks nothing but Southern Comfort...That Louis Prima is riding his own horse at Jamaica next week ...that Barry Gray has read Dale Carnegie's "How To Win Friends and Influence People" ...That B. S. Pully has been booked for the DAR convention...That Hildegarde opens at the Old Roumanian.

Coast To Coasting

My brother (the one who has an Adler-elevated head) collects French postal stamps...with the postal cards still on them.

Overheard: at the new LaConga..."I've never liked you—and I always will."

First actress: She's been married for five years and she's still in love.

Second actress: Has her husband any idea who the fellow is?

Since Lee Mortimer, booked the entire show at the China Doll would you call him a Yen-Percenter.

Berled Eggs

I like Lew Parker's line in "Are You With It." When Dolores Gray says, "How do you feel today, Goldie?", Parker replies, "Clever."

Milton Douglas played a date last week. The theatre was so cheap they couldn't afford a rising orchestra pit, so they made the musicians stand up slowly.

One critic, in reviewing a certain comic, said, "So and So is a rapidfire comedian—he should be fired at RAPIDLY."

They are telling the one about the six acrobats, all belonging to one family. They went to see a psychiatrist. The psychiatrist in questioning them said, "Do you know why you're all here?" And all of them, in unison replied, "Yes, because we're not all there."

(From 'Annie Get Your Gun')

THERE'S NO BUSINESS LIKE SHOW BUSINESS

Words and Music by Irving Berlin

I.

The butcher, the baker, the grocer, the clerk
Are secretly unhappy men because
The butcher, the baker, the grocer, the clerk
Get paid for what they do but no applause.
They'd gladly bid their dreary jobs goodbye
For anything theatrical and why.

There's no business like show business.
Like no business I know
Everything about it is appealing,
Everything the traffic will allow.
Nowhere could you get that happy feeling,
When you are stealing that extra bow
There's no people like show people
They smile when they are low.
Yesterday they told you you would not go far,
That night you open and there you are,
Next day on your dressing room they've hung a star,
Let's go on with the show.

II.

The costumes, the scen'ry, the makeup, the props,
The audience that lifts you when you're down;
The headaches, the heartaches, the backaches, the flops,
The sheriff who escorts you out of town.
The opening when your heart beats like a drum,
The closing when the customers won't come.

There's no business like show business.
Like no business I know.
You get word before the show has started
That your fav'rite Uncle died at dawn,
Top of that your pa and ma have parted.
You're broken-hearted—but you go on—
There's no people like show people
They don't run out of dough.
Angels come from ev'rywhere with lots of jack,
And when you lose it, there's no attack,
Where could you get money that you don't give back,
Let's go on with the show.

III.

The cowboys, the tumblers, the wrestlers, the clowns,
The roustabouts who move the show at dawn;
The music the spotlight, the people, the towns,
Your baggage with the labels pasted on.
The sawdust and the horses and the smell,
The towel you've taken from the last hotel.

There's no business like show business.
Like no bus'ness I know.
Trav'ling with a company is thrilling,
Standing out in front on opening nights,
Smiling as you watch the theatre filling,
To see your billing out there in lights.
There's no people like show people
They smile when they are low.
Even with a turkey that you know will fold,
You may be stranded out in the cold,
Still you wouldn't change it for a sack of gold.
Let's go on with the show.

(Reprinted By Permission)

'MANY INDIES NOT PRODUCERS'

Metro Bowing Out of Legit Financing Due to Pre-Production Deal Bars

Metro, which participated in financing of five Broadway legiters this season—including three pre-production deals for film rights—is now sour on the plan. Studio isn't wholly out of the Broadway picture in the future, but it is expected that it will take an exceptional deal to attract M-G coin for financing or pre-production rights.

Company didn't make out badly on its investments—although it didn't have the phenomenal success of Paramount in catching such a solid hit as "Dream Girl"—but execs feel that the stringent Dramatists Guild rules under which it must operate in making pre-production deals tend to discourage them. Par toppers viewpoint is that a fairer method might be worked out for payoffs on screen rights. They feel that the price becomes much too high on a flop, while they admit they get a bargain if they buy rights on a hit prior to production. A more equitable adjustment of costs is seen as necessary.

Metro was in two shows strictly as an investor. They were "Bloomer Girl" and "Show Boat." Studio put up $75,000 for a 25% interest in the former. It has received its investment back, plus profits that should

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Skouras, West On Budgets, Flies to D.C. For Truman's Fete

Spyros Skouras, who has been on the Coast for the past week, leaves there by plane for Washington today (Wednesday). Twentieth-Fox prexy is due in the capital tomorrow for the reception by President Truman of the 24-Hour Club (Red Cross winners. He'll be back in New York Friday (10) and has no further touring scheduled.

Skouras has been on the Coast for huddles with Joe Schenck and Darryl F. Zanuck on budgets. Discussions are understood to have entailed both cost data on individual pictures and on studio operations as a whole. Company topper was accompanied west by Wilfred Eadie, comptroller and assistant treasurer, who provided figures on income and propective income for the budgetary confabs.

20TH EXTENDS OPTION ON SOL HUROK'S BIOG

Sol Hurok, who planed to Coast last Wednesday (1) for huddles on script of his biog, "Impresario," which 20th-Fox will do, returned over weekend to Chicago, in connection with Met Opera Assn. tour, on which he's co-booker.

Ballet and concert impresario is believed not satisfied with writing progress on film script, on which couple of studio writers assisted by Eugenie Leontovich, actress-playwright, have been working. Script as now set won't be ready for summer shooting, with filming to go over into fall. This will present certain complications, such as procuring the services of various artists and groups Hurok represents (as the Ballet Theatre, Marian Anderson, etc.) who will be busy with their regular fall seasons.

Gregory Ratoff is director, and George Jessel producer, on the pic. Reports that 20th had bought rights to the Hurok biog aren't quite accurate. 20th had option on story, which option recently expired. Hurok's Coast trip was in connection with option's extension as well as kinks in script's writing.

Fox Due East This Week

Hollywood, May 7.

Matty Fox has extended his stay here until tomorrow (8) then returns east.

United World Pictures prexy has been huddling with Universal toppers and William Goetz-Leo Spitz (International).

Cue on Ostermoors

Double beds are back. The Production Code Administration is again permitting screen shots of married folk occupying the same sack.

PCA is warning producers, however, to protect themselves by making duplicate scenes with twin beds for the British market.

British Loan Stymie Worries Industry Heads

Change during the past week in prospects of the British $3,750,000 credit passing Congress has film industry toppers worriedly eyeing budgets. Up to now, the loan appeared to be such a certainty that all companies had been laying out programs on the assumption it would pass. If it doesn't, there's bound to be uncertainty about the future of the British film market which will necessitate immediate budgetary paring on Hollywood product or, at least, a delay in planning until there are further developments in England.

British market, of course, is highly important to the film industry. Without it, studios cannot afford to continue to spend the big sums at which the average film is now budgeted. There will have to be a general scaling down of expenses, particularly on pictures whose costs sheets run to $1,500,000 and over.

Foreign market as a whole normally accounts for about 35% of total film rentals, with England providing about 60% of that coin. On that basis, despite the many countries cut off from U. S. pix during the war, American companies were not too disturbed as long as the British market remained okay. Realizing now that many other countries which made up the other 40% of foreign revenue won't be back in the fold for years—if ever—the distribs are particularly perturbed at this time over prospects of losing any of the British coin.

Most industry financial sources

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SCHINE'S PROPOSAL IN LIEU OF DIVESTITURE

Buffalo, May 7.

Willard McKay, counsel for the Schine circuit, appeared today (Tues.) before Federal Judge John Knight in chambers here and submitted a field confidential tentative plan of realignment on behalf of the Schine theatres. Move is a counter-measure to the divestiture proposal of the Dep't of Justice. The Government was not represented at the proceedings.

Judge Knight was asked to examine the plan to check its merits. If judicially approved it would then be filed and made public, otherwise it will not be urged. Court ordered a 24-hour postponement of further hearings so that the Government and judge could consider it overnight.

Sheekman, Jones In N.Y. O.O. of 'Ruth' Pre-Filming

Arthur Sheekman, Coast scripter, and producer Paul Jones have come to New York to study the Broadway production of 'Dear Ruth," prior to work on the screen adaption for Paramount. The screenplay is skedded to be ready for shooting in about weeks.

Sheekman, and his actres-wife Gloria Stuart, are staying over for three weeks before returning to Hollywood.

STUDIO SPACE HANDY EXCUSE

End of the studio space shortage that now prevails in Hollywood is seen by experienced industry observers as likely to stabilize the present indie production picture. When all the space that anyone needs again become available, it is said, the industry will shake itself down to those people who really want to make pictures rather than just promote something for themselves.

Shortage of studio space is the present excuse for every guy with an idea, but with neither coin, nor a property, nor anything else to back it up. These promoters, rather than producers, who are being viewed with an increasingly jaundiced eye, forever give out with the big talk, but when it comes time to put up or shut up always have the excuse that there's no studio space in which to work, so they are temporarily stymied. Unfortunately, that's frequently true, so it's impossible to publicly pick the phonies from the real producers.

Even if the tax situation should completely change, so that is no longer any reason for writers, producers, directors and players striking out on their own, Hollywood is convinced that the indie production vogue, which has developed in the past few years, is here to stay. Reason for it can best be summed up in one word—autonomy.

Hollywood's name artists and business find the indie production plan completely to their liking. It takes them out from under the control of a studio and its execs and makes them rulers of their own destinies. No one can assign them to stories they don't like or tell them how many pictures a year they have to do. That's worth the additional headaches of being a producer, even if there often weren't more coin in being a participant in profits rather than an employee.

GREENE SAYS HE'S NOT SCHAEFER'S ASSOCIATE

Declaring in New York Monday (6) that recent announcements that he was associated with George J. Schaefer in Equity Capital Corp., new indie financing outfit, were made entirely without his authorization, Arthur Greene said he was going to go it entirely alone in Hollywood. Chicago financier stated he was moving his headquarters to the Coast at once, but would have no

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Report of Odlum's Sellout in RKO Unsettles Market Values But Good 1st Quarter Earnings Stabilizes Fast

Casting Himself

Hollywood, May 7.

Warner Bros. flackery is having a great time kidding around with studio's forthcoming "Life of Jack Benny."

Last week it took pictures of Benny roaming through the Warner lot interviewing Gary Cooper, Ronald Reagan, Paul Henreid and William Powell to determine if they have the necessary talent to play the Benny role.

Hazen Precedes Wallis Back; Eng. Prod. Up In Air

Plans of Hal Wallis to produce in England this summer will be decided within the next few days, according to Joe Hazen, prexy of Hal Wallis productions. Hazen, who returned from England Thursday (2) said that when he left, Wallis was still huddling with J. Arthur Rank regarding studio space. Wallis and Y. Frank Freeman, Paramount veepee over studio operations, are scheduled to arrive in N. Y. tomorrow (Thursday).

Chief obstacle confronting them, Hazen said, is the desire to finish production in England by late fall, in time to get back to the U. S. and begin production of next season's slate for Par release. Wallis has had several sessions with Rank to decide which of Rank's studios would be suited and most easily available.

Freeman, according to Hazen, also made a thorough survey of the studio situation in England, with an eye to having Par purchase a studio outright for its British production. Outcome of Freeman's o.o. is also expected to be made within the next few days, as soon as he has had a chance to discuss his findings with h.o. execs.

Wallis and Hazen took several scripts to London when they left last month. Duo also bought a story while there, an unpublished novel

(Continued on page 18)

National Boxoffice Survey

'Follies,' 'Dragonwyck,' 'Gilda,' 'Trunk,' 'Virginian,' 'Kitty,' 'Dahlia' Top List

Brownouts, dimouts, a tram strike in Los Angeles and finally a complete shuttering of Chicago film houses yesterday (Tues.) marred the boxoffice picture this week. Figures from Chi mean little because of haphazard schedules and abbreviated week, and hence are not figured in VARIETY totals currently. There's little difference in the strength of the leaders from last week, with holdovers dominating many key cities.

"Ziegfeld Follies" (M-G) is pacing the leaders again, being in 18 theatres currently. Next in order of biz and number of playdates are "Dragonwyck" (20th), "Gilda" (Col), "Saratoga Trunk," (WB), "Virginian" (Par), "Kitty" (Par), "Devotion" (WB), "Blue Dahlia" (Par), "This Day Forward" (RKO) and "Road to Utopia" (Par). "Wife of Monte Cristo" (PRC) comes close to making this select list, playing in five keys and being nice to big in every location. "Devotion" is a bit spotty, being mild in Cleveland, Frisco and L. A., but stout in Philly.

Also in the top coin list but only showing in N. Y. are such new entries as "Postman Rings Twice" (M-G), near a record on preem at the Capitol; "Her Kind of Man" (WB) and "Stolen Life" (WB), last-named hitting a new record on opening week. Additionally in much the same category are "Green Years" (M-G), still sock at the Music Hall, N. Y., in fifth week; "Make Mine Music" (RKO) and "Kid From Brooklyn" (RKO), both big on third stanzas in N. Y. "Kind of Man" also is okay in Indianapolis.

"The Outlaw" (UA), which was washed out by the Chi shutterings, continues way out in front among the many holdovers in L. A., shaping for a great $45,500 in four small-seaters for fifth week. "So Goes My Love" (U), which is heading for a stout $32,000 in N. Y., had its preem week cut short in Chi. Film is fairly good in Minneapolis.

"Breakfast in Hollywood" (UA) shapes for nice returns in Pittsburgh and Cleveland while "Bad Bascomb" (M-G) looms big in Philadelphia and potent on moveovers in Cleveland and Buffalo. "Diary of a Chambermaid" (UA) will have a great third stanza in two Boston spots and is trim in Philly. "Scarlet Street" (U) and "Tomorrow Is Forever" (RKO) did nicely on some additional bookings.

(Complete Film Boxoffice Reports, Pages 12-13.)

RKO's excellent first quarter financial statement, issued Saturday (4) within 48 hours of the report that Floyd Odlum's Atlas Corp. was selling its controlling interest in the company, provided a stabilizing RKO counter-action on the Wall street front. Uncertainty and uneasiness prevailed, however, among RKO's production, distribution and exhibition employees, most of whom were unclear on the portent of the big-time moolah maneuvering.

Consensus of Wall streeters was that there was little for anyone to worry about. In the first place, L. Boyd Hatch, Atlas exec v.p., on whose words Thursday (2) the RKO report was based, maintained that he was misquoted—although a cloud of confusion remains on exactly what he did say. At any rate, his "misquoted" statement on the Dow-Jones ticker sent RKO rapidly tumbling two points. It continued to drop Friday, but came up again Saturday and Monday.

What had personnel worried, of course, was that Odlum's disposal of his interest might mean a change of regime, since prexy N. Peter Rathvon has long been an Atlas associate. And employees who had gone through changes of regimes at RKO and other companies knew that it often eventually meant their jobs.

But even if Atlas is determined to sell out—which now appears uncertain—financial sources declared that was no reason to expect changes in operating heads. They pointed out that Atlas had gone through an exact duplicate of the RKO procedure

(Continued on page 18)

BOX IN OSTRER SPOT AS HEAD OF GAINSBOROUGH

London, May 7.

Sydney Box has been named to succeed Maurice Ostrer as head of Gainsborough Films. Sydney Box Productions, which made "The Seventh Veil," is being absorbed by Gainsborough.

Ostrer's departure from the company has long been reported. He is aiming to go into production on his own.

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DAILY VARIETY
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Chi Show Biz Reels Under $2,000,000 Dimout as Lewis Blitz Cuts Power

By AARON FOOSANER

Chicago, May 7.

Facing a weekly loss estimated conservatively at $2,000,000, as result of electrical power curtailment due to the current coal strike, Chicago area show business is in a chaotic condition, hoping for the best and fearing the worst.

Curtailment order, issued Wednesday (1) by the Illinois Commerce Commission, effective Thursday (2), to conserve dwindling coal stocks, put film theatres on an arbitrary 2 to 6 p.m. schedule, with nothing open on Sundays. Niteries were allowed to operate if they had food licenses (which all A-spots have) and didn't use anything but regular house lights for their shows. This ruled out all spotlights and special lighting effects.

Legit shows, meanwhile, holding the bag to the tune of thousands of dollars worth of advance sales, were told to close or devise their own means of lighting. They were able to get Army generators, which film houses couldn't use because of greater load required.

Talent agencies are up in the air, not knowing what's going to happen to acts they have booked into closed vaudfilmeries and boites. Chi American Guild of Variety Artists office, which was open till 3 a.m. Friday (3), answering questions from concerned performers, maintained that if an entertainer does one show a day he will be paid for the entire day or else.

Since both the Chicago and Oriental theatres went on a schedule of one stage show a day weekdays and none on Sunday, AGVA was sticking to its guns for payments for a six-day week. The Stratford and Logan, nabe film houses featuring vaude on weekends, cancelled out scheduled acts completely.

Seek Modification

John Balaban, head of Chi's largest film circuit, together with Jack Kirsch, Illinois Allied Theatres prexy, and representatives of Essaness theatres, met with members of the ICC all day Thursday (2) in an effort to adjust the 24-hour week so that theatres could remain open after dark and close, if necessary, during the day.

After weekend meetings, film theatre execs decided to close 283 of Chicago's filmeries, stating that operating expenses could not be met on a four-hour daily schedule. Circuits closing included Allied theatres with 225 houses; Essaness, operating 31 houses; Warner Bros., 17, and RKO's Loop Palace and Grand.

Only dissenter to the almost unanimous decision was the Balaban & Katz circuit, with six loop and 43 neighborhood theatres, who decided to try for a few more days. On Monday (6), however, B&K execs decided to join the rest of the ranks

(Continued on page 20)

SLEEPY B'WAYITES' LUNCHFEST JESSEL

George Jessel, first producer to act as a trailer for his own film, was luncheoned by some 75 Broadwayites at Toots Shor's restaurant in N. Y. yesterday (Tuesday). Some had gone to bed only a couple of hours before. Milton Berle conferencering the proceedings, declared that this is the first time that Jessel will have $10,000 at one time, but it won't be long as his agent on the Roxy (N. Y.) deal, Paul Small, gets $1,000 in commissions.

Among those attending were Lee Shubert, John Golden, Eddie Buzzell, Irving Caesar, Bill Brandt, Lou Marx, Billy Rose, Leonard Lyons, A. J. Balaban, Bob O'Donnell, Irving Lesser, Tommy Rockwell.

Jessel wasn't the only one ribbed. Berle's wagging session included "win, place and no show, referring to "Spring in Brazil," "Nellie Bly" and "Windy City." His last show for Shubert, "Ziegfeld Follies," he called "four backdrops and my vaude act."

Bob O'Donnell's talk described Jessel's first act at the Harlem Opera House, N. Y. He declared Jessel came out half whiteface, half blackface and a question mark on his nose.

Toots Shor similarly addressed the crumb-bums as did Quentin Reynolds.

Jessel will do a personal appearance at the Roxy for three weeks starting today (Wed.) plugging his own production, "Do You Love Me," due in next at that house.

Those Punsters

Hollywood, May 7.

According to local wits, 20th-Fox execs aren't seeing "Amber" anymore.

They're seeing red.

Key City Houses Vote Own Dimout; N. Y. Not Worried By Prospects

With N. Y. showbiz not too much worried about the prospects of a dimout because of the coal shortage, reports from other leading key cities indicate that self-regulation might be the solution to the problem.

N. Y. theatre owners point out that they operated under brownout conditions all during the war. In addition, they said, warmer weather relieves the theatres of much need for heat. Consolidated Edison, which supplies light to most of the houses, reported Monday (6) it had a 32-day stockpile of coal.

Washington film houses last Thursday (2) inaugurated a voluntary brownout, with the D. C. Motion Picture Theatre Owners voting to return to "wartime restrictions." Dousing of the lights showed no appreciable effects on the boxoffice. D. C. Commissioners, however, are presently considering clamping down with a total blackout, similar to the one in Chicago.

Cleveland exhibs also voted for a brownout, switching off marquee lights. Fuel shortage actually isn't worrying Cleveland filmeries, since the owners admit they have more coal stored in their bins than most industries in northern Ohio. Providence also went in for a voluntary brownout.

Golden Dozen

Continued from page 1

pects to gross $7,000,000 based upon comparisions with "This Is the Army" which went to nearly $8,000,000. "Trunk" figures show that it is near enough to "Army" to warrant an overall national total of $7,000,000.

Show money is a virtual certainty for David O. Selznick's "Spellbound" which is distributed by United Artists. Chips are down for $6,000,000 or bit better on this one.

Two pictures are likely to come close to a tie for fourth, being Paramount's "Road to Utopia" and Metro's "Adventure." Both are so far neck-and-neck for aggregate rentals of $5,500,000 each. Other pictures among the choice 12 range from $4,000,000 or close to around $5,000,000 or bit beyond, including "Leave Her to Heaven," "Lost Weekend," "Mildred Pierce," "Ziegfeld Follies," "Kitty," "Harvey Girls" and "Dolly Sisters."

Ranging downward from $4,000,000 or near to his figure are a number of pictures that are expected to pile up high returns for their distributors, including such money-getters as "Scarlet Street," "Gilda," "Because of Him," "Tomorrow is Forever," "Virginian," "My Reputation," "Devotion," "Sailor Takes Wife," "Bandit of Sherwood Forest," and various others on which it is too early to make estimates.

In the case of "The Outlaw," which is being released through United Artists, difficulties surrounding its exhibition so far make it problematical what the picture will get naturally, but if getting clear sailing, based upon what it has done in a few spots to date, it may well end up at the highest figure nationally.

ADD: CHI HEADACHES

63 Theatres and 17 Niteries Face Other Problems

Chicago, May 7.

Almost forgotten in the chaos brought down on Chi show biz by the unprecedented dimout order last last week by the Illinois Commerce Commission was the deadline set for this week for unlicensed operators to comply with city fire and health ordinances or close.

A total of 63 theatres and 17 niteries are on the list of 1,895 business establishments in every section of the city charged with conducting their affairs on "receipts" though they had been denied licenses by city departments because of safety or health violations.

One of the theatres—Albert and Ben Bartelstein's Standard, a northside 460-seater—was cited, along with a next-door restaurant whose grease chute extended into the theatre as an air vent, in Judge William V. Daly's court last week, but case was dismissed after fire prevention officials testified the chute was removed.

Cummins Out Of 'Amber,' Into 'Bob,' As 20th Revamps

Hollywood, May 7.

Historians may snoot at "Forever Amber," but the tale of social laxity in the reign of Charles II is making the most turbulent history in the annals of Hollywood production. Nothing like it has happened since the filming of "Gone With the Wind," which held the local record for explosive energy until "Amber" blew out a fuse on the 20th-Fox lot last week.

The result was a hurried gathering of execs, both home office and studio, and the scrapping of a flock of valuable film footage, with a new start in the offing, after the expenditure of huge sums on silken garments, both male and female. Latest tidings on the boudoir situation was spoken by a spokesman for Joseph M. Schenck, who spoke:

"'Forever Amber' is going to cost $3,500,000, and because the studio is insistent that the finished product be not only a fine but a great picture, plenty of time will be taken in deciding who will enact the title role and handle direction. Daryl F. Zanuck will have the complete say-so in both star and director."

Earthquake No Less

Upheaval was so potent that it jarred Spyros Skouras, 20th-Fox prexy, from his home office in New York to Westwood Village to discuss replacements for John M. Stahl, original director, and Peggy Cummins, originally cast as Amber. Stahl is officially out as director, but William Perlberg continues as producer, under general supervision of Zanuck.

Nobody around the studio will admit that Miss Cummins is out as femme lead in the "Forever" picture, but she has been cast as femme lead in a canine film, "Bob, Son of Battle," with the obvious intent to introduce the gal to the public before the release of the super duper "Amber" drama. Studio spokesmen insist that production of "Amber" will not be resumed until "Bob" has finished his celluloid battle some time in the late summer. Whether Miss Cummins will return from the open fields to the historic boudoirs is a question still unanswered.

To date the studio has spent about half-a-million on the abortive picture, including $300,000 worth of actual production, which will be tossed into the celluloid scrap heap.

The Golden B.O. Dozen

"Bells of St. Mary's" (RKO)	$7,500,000
"Saratoga Trunk" (WB)	7,000,000
"Spellbound" (UA)	6,000,000
"Adventure" (M-G)	5,500,000
"Road to Utopia" (Par)	5,500,000
"Leave Her to Heaven" (20th)	5,000,000
"Ziegfeld Follies" (M-G)	5,000,000
"Harvey Girls" (M-G)	5,000,000
"Lost Weekend" (Par)	4,500,000
"Mildred Pierce" (WB)	4,000,000
"Dolly Sisters" (20th)	4,000,000
"Kitty" (Par)	4,000,000
TOTAL	$63,000,000

See Victor Emanuel Into Pix Biz Via General Aniline (German) Color?

Washington, May 7.

Strong possibility that Victor Emanuel, of Aviation Corp., may edge into pictures as he has moved into radio via the Crosley deal, is being whispered in inside Washington circles. Key of the whole proposition is General Aniline & Film Corp., now in the hands of the Alien Property Custodian, which controls the German AGFA color film process.

Emanuel is a directer and member of the executive committee of General Aniline & Film, and, according to important Government sources, is going to bid for the property when it is put on the auction block by James E. Markham, the Alien Property Custodian.

If Emanuel and AVCO should grab General Aniline intact, they would control a color film patent which would make them important factors in the motion picture industry. Hollywood is known to be interested in the AGFA process as a competitor for Technicolor. The Ansco division also holds other film patents.

This, it is claimed here, is one of the real reasons for the current underground battle now going on over whether to throw General Aniline's patents open to all comers. Emanuel and his friend, George E. Allen, close pal of President Truman and now a director of RFC, are reputed opposed to opening up the firm's patents. One spokesman says they want to keep the bundle intact for such time as the company is offered to American bidders.

Markham Dissents

Significant is the fact that at a recent meeting of Government officials to consider whether to put the General Aniline patents up for public licensing, Markham was the sole dissenter, making a strong argument that the corporation should not be weakened by loss of its patent rights. It may also be significant that Alien Property Custodian employees regard General Aniline as dynamite and stay as far away from it as they can. They claim that this is the one APC property that Markham "carries around in his vest pocket."

As recently as a few months ago, it was generally expected that General Aniline would be put on the auction block late this spring. Now it is not expected to go for at least another year.

Another important angle is that at least one Hollywood company is said to be ready to manufacture its own color film if the General Aniline patents are thrown open to license. This, of course, will not take place if the firm is sold intact.

Best argument against leasing the patents is that the huge corporation would lose most of its value under that condition. The Government-appointed directors of APC contend that the firm's assets should not be dissipated in this fashion.

Some Department of Justice officials want the patents opened to public leasing, or sold to all comers. They contend that, otherwise, the powerful firm is liable to wind up in German control again with all its properties and patents intact. They point out that, after the last war, when German holdings were sold in this country, the Germans managed to regain control of some of them in a few years.

In connection with the quiet battle royal, legislation for the disposal of the patents is being prepared in the Justice Department and another bill is reportedly being readied in Congress to permit the sale of General Aniline intact.

Double Finale

Hollywood, May 7.

An Indie studio last week made two different endings for one of its mystery opuses.

Tried one, then tried the other, then decided to use both, one after the other.

Matty Fox Names Ex-Col., J. M. Franey, UWP Treas., Geo. Jacoby to Assist Him

James M. Franey, a colonel in charge of G-1 for General Dwight Eisenhower during the war in European theatre of operations, was named treasurer of United World Pictures Co. last week by Matty Fox, company prexy.

Franey formerly was executive officer of the Philadelphia Engineers District as well as economic and administrative analyst for the War Dept. Col. Franey holds the Distinguished Service Medal, Legion of Honor from France and Order of the British Empire from Great Britain.

George Jacoby will be assistant in charge of operations to Franey. Jacoby is making the switch from his job as RKO's home office representative which he has held for the past two years. Prior to that he was traveling auditor for Universal for more than 17 years.

L. A. to N. Y.

Fred Ahern
Edward L. Alperson
Desi Arnaz
Barney Balaban
Lucille Ball
Bob Ballin
Robert Benjamin
Jack Benny
Joseph Bernhard
Mort Blumenstock
Charles W. Carpenter
Helen Colton
Stanley Cortez
Dennis Day
Gene De Paul
William Fadiman
Jerry Fairbanks
Martin Field
Matty Fox
Rose Franken
Phil Harris
Stuart Heisler
Jack Hellman
Eddie Heyman
Eddie Janis
Milt Josefsberg
Myron Kirk
Arthur Lake
Irving Lazar
Mary Livingston
Merry Macs
Archie Mayo
Bobby Mellen
Burgess Meredith
Irving Mills
Richard Morgan
Isadore Ostrer
Nat Perrin
Harry Ray
Leo Robin
Loren L. Ryder
Penny Singleton
Spyros Skouras
Sonny Skylar
George L. Smith
Leopold Stokowski
John Tackaberry
Bernie Wayne
Don Wilson
Herbert Wixson

N. Y. to L. A.

Eddie Buzzell
Dorothy Claire
Brian Donlevy
Melvyn Douglas
Jules Field
Martin Gosch
Henry Jaffe
Walter Lurie
Alan Meltzer
Les Reis
Harry Revel
Gloria Safier
Earl Sheldon
Max Siegel
Jack Smith

N. Y. to LONDON

Irwin Dash
Richard Llewellyn
Wally Mondy
George Wood

LONDON to N. Y.

(Boat)

Jed Harris
Jack Hoskins
Joe Seidelman

CHI PINKS 6

RKO's 2, U's 1 and 3 Others Were Mex and Italian

Chicago, May 7.

Chi motion picture censor bureau went to town with pink tickets during April, according to report of their month's activities issued last week. Six pix—of which three were domestic and three foreign—were labeled for adults only. They are RKO's "Bedlam" and "Genius at Work," Universal's "Cat Creeps," Azteca's "Son of the Night" and "Perfirio Diaz, Jr." and Meyer-Burstyn's "Open City" (Italian).

Of the 492,000 feet of film reviewed (117 pix), 50 cuts were made, or an average of one in every two films.

AUDIENCE RESEARCH BLUES

Reorganized Pathe-Eagle-Lion Aims To Buy Out All PRC Franchise-Holders

Spurred by its new distribution tieup with Eagle-Lion Co., PRC is reportedly planning to buy up all franchise holders of the company. Move, which would have PRC operating its own 31 exchanges, becomes probable, it is understood, because part of the pact between J. Arthur Rank and Robert R. Young calls for the use of the former PRC physical distribution facilities by Pathe-Eagle-Lion, as it will be known henceforth. P-E-L has already picked up 25 of its franchises throughout the country. In its latest move, this week, the company purchased the St. Louis franchise from Andy Dietz.

Under the Rank-Young deal, the American Eagle-Lion unit which Young controls through his Pathe Industries, obtains U. S., Central and South American distribution rights to 20 pix minimum yearly. Ten would be American and 10 British pix. The American films are to be produced by Eagle-Lion with the Rank companies matching their number. While using PRC's physical facilities, Eagle-Lion is to maintain an independent sales force.

Rank, on the other hand, obtains for his British Eagle-Lion Co., which he wholly owns, the distribution rights to the same 20 films throughout the world with the exception of the U. S., Central and South American markets. The American Eagle-Lion's choice of Rank's films, under the agreement, is subject to first-call by United World Pictures on all Rank's product. UW is owned equally by Rank and Universal.

Vaughn Aides Eagle-Lion

Hollywood, May 7.

James Vaughn, recently released from the Army, moved into the PRC studio to function as production manager for the reorganized Pathe-Eagle-Lion combination.

Before the war Vaughn was assistant to Tennant G. Wright, production manager at Warners.

Birmingham Police Head Bans 'Scarlet' In Hot Censor Row

Birmingham, May 7.

Hot issue of censorship here reached boiling point Thursday (2), when Police Chief Floyd Eddins, city's one-man censor board, banned "Scarlet Street," scheduled for early showing at Ritz theatre.

Following a private showing, Chief Eddins told manager William Coury: "It is a vile picture from beginning to end. Violations of the city code are too numerous to list, but some of the objections are the complete immoral background of the picture, the illicit love affair, the continuous drinking, the showing of the actual murder, the fact that the murderer does not get the electric chair to pay for his crime."

"Lost Weekend," bitterly opposed by women's groups here, was permitted to show at the Alabama theatre, Chief Eddins said, "because, although it concerned 'continuous drinking,' it taught a moral.".

The one-man censor, who has proved more satisfactory to theatre men than the old system of a one-woman censor appointed annually by the city commission, was under fire a month ago when Eddins banned showing of an educational film on social diseases in public schools and before mixed groups in the city auditorium. At that time, members of the Women's Civic Club and Parents-Teachers Association, who favored showing of the picture, condemned Eddins for permitting theatres to show "such films as 'Lost Weekend,' 'Kiss and Tell' and other immoral pictures."

The women's groups are entertaining a movement to take censoring of films from the police chief and place it in the hands of a group of women civic leaders. Theatre men are bitterly opposed to this.

Any Old Port

Hollywood, May 7.

Members of Sol Lesser's "No Trespassing" troupe landed in the Sonora jail, but not for trespassing. Owing to the housing shortage, a dozen troupers volunteered to sleep in the calaboose.

Irv Lazar Prod. VP at Pathe-Eagle

Hollywood, May 7.

Further broadening its production setup under plans for higher budget pictures, Pathe-Eagle-Lion (PRC) has named Irving Lazar as exec assistant to production chief Bryan Foy and v.p. in charge of all indie units on the lot. Lazar, who pulled out of Music Corp. of America as Coast story and talent head Saturday (4), will also handle production reins himself on some pictures.

Lazar's parting with MCA was entirely amicable, the office agenting the new deal for him. He starts officially at P-E-L as of July 1, but already has a number of projects cooking. Among prospective deals are one which would bring Sam Bischoff to the lot as an indie producer. Studio has also been approached by Lester Cowan, has a yarn by Fred Finkelhoffe and Chester Erskine and a screenplay by Ed Chodorov ready to go.

With seven stages available, the studio is able to offer indies both production space and release. In addition to pix turned out by the indies and those produced by Lazar, studio will also make pictures on its own.

Lazar is due in New York from the Coast today (Wednesday). In the Army during the war, he cooked up the idea for the Air Corps' hit legiter, Moss Hart's, "Winged Victory," and was largely responsible for the production.

Darling Goes With Foy

Scott Darling who has been with the Bryan Foy unit at 20th-Fox under a three-year contract, will check out with the latter when he takes over as boss of Pathe-Eagle Lion to continue writing chores.

Darling will write the story for the first production to be made by the new setup. It is an untitled original.

David Stephenson also moves over to Pathe-Eagle-Lion as story editor. He has been assistant to Foy for the past four years, on stories.

COPLAN MAY RETURN AS UA CANADIAN CHIEF

London, May 7.

Dave Coplan, head of United Artists' British operations, may leave that post shortly, it is understood, to return to his former position as the company's Canadian chief. Coplan was named acting v.p. and general manager of UA, Ltd., in 1944. For two years prior to that he had been Canadian general manager.

Distribution topper found himself in an embarrassing position with the J. Arthur Rank forces here recently, after he had arranged for David O. Selznick's "Spellbound" to play the New Gallery without prior okay from the home office. When Selznick turned down the date, Rank threatened to sue for damages.

Straightening out the Rank dispute was one of the major purposes of the recent visit here by Mary Pickford, Grad Sears and Walter Gould.

Coplan's pact with UA runs 22 months longer.

POLA'S MEMOIRS

Hollywood, May 7.

Silent screen star, Pola Negri, recently returned from New York, is writing her memoirs.

She arranged for their publication while east.

STARS, WRITERS POLLS-MINDED

Increasing reliance on audience research by the studios has stars looking dreadfully forward to the day when they'll no longer be flesh-and-blood marquee names, but mere percentage figures in a producer's drawer. There's much kidding now going on in Hollywood concerning the ultimate of the Gallup-polling, but underneath is a strong undercurrent of fear that the fun's about at an end and those columns of statistical surveys on b.o. drawing power are soon going to be deadly decisive factors in careers.

Many a player already knows the feeling of walking into a producer's office only to have him open that secret drawer, look down a column of figures and say, "Sorry, you're not the type." It becomes quickly obvious then that when the doorbell ringer for some research outfit asked a few hundred Mrs. Doakeses, "Would you go see a picture starring Maisie Glutz?" too many had said "No."

Stars, of course, are the worst sufferers from the audience research jitters, but writers, too, are beginning to wonder where it all will lead. Scripters, above all people in Hollywood, have prided themselves on "knowing what the public wants." In the old days, in an argument with a producer, they had a pretty fair chance of winning. Now he pulls a list of figures out of his drawer and irrefutably states: "Don't write that. It's boxoffice poison."

Puzzles Everybody

And even producers themselves occasionally show signs of bewilderment at this new scientific age, let

(Continued on page 25)

Rodgers Accents Films' Intern't'l Values to SMPE

Stressing the importance of an International outlook in the film industry, William F. Rodgers, veepee in charge of distribution of Loew's, opened the 59th semi-annual conference of the Society of Motion Picture Engineers as guest speaker at the Pennsylvania hotel, N. Y., Monday (6). In his address before the 250 assembled engineers from all phases of the industry, Rodgers declared no other medium can carry the worldwide message of the brotherhood of man as effectively as films.

"To accomplish this," he said, "we must face the future of our business ready to assist producers everywhere in their efforts to reestablish motion pictures of their own, and just as we will send them our product so must we be ready to accept whatever of their products are suitable to our audience. We could not maintain the high standard of production here if we could not expect to achieve world distribution over there. Any barriers erected because of our reluctance to give proper presentation to good pictures regardless of their

(Continued on page 25)

HELIS-WARNER GROUP TAKES OVER HUB TRACK

Martin Hersh, prexy of Ideal Factoring Corp., N. Y., film financing outfit, headed a combo that was runner-up last week in bidding for the Suffolk Downs racetrack, Boston. Hersh's group went to $3,525,000, with the oval finally going to a syndicate headed by sportsman William Helis, of New Orleans, for $3,000,000.

Sale, at the Copley-Plaza, Boston, took just 11 minutes. Block of stock, 14,991 shares, comprised a 50.27% interest in the track. It was sold pursuant to a U. S. District Court ruling that an investment trust, which owned it, could not legally carry such securities.

J. Arthur Warner, head of the downtown N. Y. house bearing his name, and w.k. in show biz, is partnered with Helis in the takeover.

Reported Majors, Except Warners, Wanted to Settle Goldman Suit

Philadelphia, May 7.

Hearings started yesterday (Mon.) in U. S. District Court here to determine damages in the long-drawn-out anti-trust suit of William Goldman, independent exhib, versus the Warner Bros. Interests and the major distributors.

As testimony was being taken before Judge William H. Kirkpatrick, it was reliably reported that some defendants had offered Goldman a very big settlement but, it was said, Warners refused to go along, electing to fight the case to the "bitter end."

Goldman originally sued for $1,350,000 triple damages. The case was adjudged in his favor after a bitter fight in the District and Circuit Courts. Since the time the suit was filed in 1942, Goldman claims, he has sustained additional damages of upwards of $2,000,000. Current hearings are being held to set actual damages suffered by Goldman by his failure to obtain first-run product at the Erlanger which he has under lease.

First witness to testify was William Loudermilk, treasurer of the Goldman chain, who declared that the firm spent $32,244 for the maintenance of the darkened Erlanger from Sept. 1, 1941, when Goldman acquired the house, until Dec. 7, 1942, when he filed the suit.

Judge Kirkpatrick denied a motion of dismissal offered by former Judge Joseph F. Proskauer, attorney for the defendants, who maintained that the only loss proved by Goldman was out-of-the-pocket expenses for the maintenance of the Erlanger; that there was no concrete proof of loss of potential profits.

'Hatfields-McCoys'

Philadelphia, May 7.

Last Wednesday (1) a luncheon was held at the Gimbel Bros. store for the touring "Goldwyn Girls" making a pitch for "The Kid from Brooklyn."

Toastmaster, Harold Gilbert, publicity director of the store, introduced the various guests. He spotted Irving Blumberg and Everett Callow of the WB publicity department, sitting near Dick Mayers and Elmer Hirth of the Goldman chain.

"Ladies and gentlemen," said Gilbert, "I would like you all to meet the Hatfields and the McCoys of Philadelphia's film industry."

Chi Oriental's M-G and UA Deals

Chicago, May 7.

Continuing its drive to win Chi film supremacy, the Oriental theatre concluded a product deal last week with Metro. First pictures contracted for are "Postman Rings Twice," "Bad Bascomb," "Two Sisters From Boston" and "Hoodlum Saint."

The Metro signing followed on the heels of the Oriental inking with United Artists for first run pix. Combined with name stage acts, the M-G and UA product provides the Oriental with a real threat to B&K's Chicago theatre, long regarded as Chi's top filmery.

The Oriental, big house of the Essaness circuit headed by Edwin Silverman, made Chi flicker history recently by garnering $78,000 during the first week's showing of "The Outlaw" with Jane Russell, film star, also appearing on the stage. The Hughes picture now in its eighth week has passed the $400,000 mark to date.

JOHNSTON'S TOUR PLANS STILL STALLED

Although Eric Johnston bowed out as prez of the United States Chamber of Commerce last week and is now devoting his full time to the picture industry, Motion Picture Association topper still hasn't been able to set a date for the takeoff on his projected world tour.

He is still hoping to get started by early summer or before, even if only for a limited visit to England and western Europe. He eventually hopes to cover the entire world, selling U. S. films.

MPA prez is expected in New York tomorrow (Thursday) or Friday for a quick visit.

SKOURAS HEADS N.Y. FUND FILM CAMPAIGN

Chairmanship of the Greater New York Fund Campaign's Manhattan Motion Pictures Committee has been accepted by Spyros Skouras, 20th-Fox prez.

Fund is currently driving for $5,900,000 in behalf of 415 local hospitals, welfare and health agencies operating in New York. Present annual campaign seeks 25% boost over last year's goal.

Par's Special Train Trek to B.C. for 'Waltz'

Hollywood, May 7.

Paramount is chartering a special train to send a troupe of 180 persons to Jasper Park, British Columbia, for outdoor shooting on the Bing Crosby-Joan Fontaine starrer, "The Emperor Waltz." Trek of 2,000 miles is the most ambitious junket made by the studio since prewar days.

Charles Brackett, producer, and Billy Wilder, director, will lead the company on its travels.

Zukor and 174 Others Qualify for Par's New National 25-Year Club

In connection with establishment of a 25-Year Club among Paramount employees, announced yesterday (Tuesday) by Barney Balaban, president, a search of figures shows that a total of 175, from Adolph Zukor, chairman, down to porters, have served the company an aggregate of that many years or longer.

A series of dinners throughout the country will be held to induct 25-year men or women into the club, with the first to be held at the Waldorf-Astoria hotel, N. Y., next Tuesday (14) when 90 employees of the Par homeoffice, N. Y. exchange and Long Island laboratory will be honored. The Waldorf dinner will be attended by the officers and directors of Par, with Claude Lee, director of public relations, as master of ceremonies. Lee has been in charge of details in setting up the Par 25-Year Club, compiling data, etc.

At the dinners to be held throughout the nation those initiated into the 25-Year Club will receive certificates, a Bulova wrist watch, membership lapel pins and a bound volume containing the photographs and biographies of the club members.

It is the plan of Par to hold induction ceremonies annually as employees of the company become eligible for membership on completion of 25 years of aggregate service with Par.

Tram Strike Doesn't Halt Studio Shooting

Hollywood, May 7.

Street car and bus strike in Los Angeles may mean a lot to the folks downtown but has practically no effect on film production in the Hollywood studios. Checkup disclosed that the employe attendance is practically normal.

Most of the motion picture studios are serviced by the Pacific Electric interurban lines, or independent bus systems, which are not involved in the city strike. In addition, many of the film workers have revived the share-the-ride system, which solved transportation problems during the war.

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Novel and Ladies Home Journal story by GWEN BRISTOW Screen Play by LENORE COFFEE
Music by MAX STEINER

An INTERNATIONAL PICTURE

Released through
RKO RADIO PICTURES, Inc.

Blue Sierra

(COLOR)

Metro release of Robert Sisk production. Features Frank Morgan, Elizabeth Taylor. Directed by Fred M. Wilcox. Original screenplay, Lionel Houser; camera (Technicolor), Leonard Smith; editor, Conrad A. Nervig; co-director of animal sequences, Basil Wrangell. Tradeshown N. Y., May 1, '46. Running time, 93 MINS.

Kathie Merrick	Elizabeth Taylor
Harry MacBain	Frank Morgan
Sergeant Smitty	Tom Drake
Mrs. Merrick	Selena Royle
Judge Payson	Harry Davenport
Old Man	George Cleveland
Alice Merrick	Catherine Frances McLeod
Farmer Crews	Morris Ankrum
Gil Elson	Mitchell Lewis
Mrs. Elson	Jane Green
Pete Merrick	David Holt
Sergeant Mac	William Wallace
Sheriff Ed Grayson	Minor Watson
Charlie	Donald Curtis
Casey	Clancy Cooper
First Youth	Carl "Alfalfa" Switzer
Second Youth	Conrad Binyon

Lassie as Bill

This slow, sentimental story of a girl and a dog will attract the kids and canine lovers. Otherwise, pic lacks distinction to have more than moderate b.o. draw.

Pic is overlong for one thing, and the shots of outdoors and wild animals are a little familiar. So, too, is the story of a girl finding a wounded pup and nursing it back to health again. What distinguishes this pic from the others is the added angle of a dog gone to war, although even here the plot situations are hardly new and rather pat.

Film, with its mountain and lake backgrounds, its sheep herds and ranges, has a dreamy idyllic flavor, enhanced by its being in color. Camera, as well as color work, is very fine. Though pic isn't heavily budgeted, it has a rich air about it. Some of the outdoor shots and settings are strikingly beautiful. And close-ups of wild animals and birds, at beginning of film, are unusual for their natural quality and ease.

Story opens very slowly with a collie pup deserted in a wilderness, escaping snares of coyote, bear and skunk, only to be wounded by bird-hunters. Nursed to health by a girl (Elizabeth Taylor), aided by a kindly sheep rancher (Frank Morgan), pup grows into a fine sheep dog. While herding a flock across a road, dog is hit by a truck and carried by the driver into a nearby city, to a vet. Recovered but unclaimed, animal is sent to Army dog training center.

Training scenes, though brief, are interesting. Dog is shipped off with a unit to the Aleutians, goes through battle, and saves his group pinned down by a Jap barrage. Sent back to the States with shattered nerves, dog escapes, makes its way back to the mountain range, and to the girl. Dog is accused of raiding chicken farms, but is let off as a temporary shock case, after an impassioned plea by Morgan based on dog's war record.

Elizabeth Taylor has a charming naturalness as the girl who befriends the dog, and Morgan is appealing as the rancher, with his big moment the last-reel courtroom scene. *Bron.*

Somewhere in the Night

(ONE SONG)

Hollywood, May 2.

20th-Fox release of Anderson Lawler production. Stars John Hodiak and Nancy Guild; features Lloyd Nolan, Richard Conte, Josephine Hutchinson, Fritz Kortner, Margo Woode, Sheldon Leonard, Lou Nova. Directed by Joseph L. Mankiewicz. Screenplay, Howard Dimsdale and Mankiewicz; adapted by Lee Strasberg from story by Marvin Borowsky; camera, Norbert Brodine; music, David Buttolph; special effects, Fred Sersen; editor, James B. Clark. Tradeshown April 30, '46. Running time, 110 MINS.

George Taylor	John Hodiak
Christy	Nancy Guild
Lt. Donald Kendall	Lloyd Nolan
Mel Phillips	Richard Conte
Elizabeth Conroy	Josephine Hutchinson
Anzelmo	Fritz Kortner
Phyllis	Margo Woode
Sam	Sheldon Leonard
Hubert	Lou Nova
Marine Captain	John Russell
Conroy	Houseley Stevenson
Little Man	Charles Arnt
Cab Driver	Al Sparlis
Technical Sergeant	Richard Benedict
Medical Attendant	John Kellogg
Navy Doctor	Phil Van Zandt
Bartender	Whitner Bissell
Executive	Forbes Murray
Bank Teller	Jeff Corey
Nurse	Paula Reid
Miss Jones	Mary Currier
Bank Guard	Sam Flint
Swede	Henry Morgan
Hotel Clerk	Charles Marsh
Attendant	Clancy Cooper
Dr. Grant	Jack Davis
Brother Williams	Louis Mason
Headwaiter	Henri De Soto
Baggage Room Attendant	Harry Tyler

Zingy melodrama, tightly-knit, earmarked for excellent b.o. returns. It's a good example of thoughtful coordination of production, direction, writing and playing into gripping meller entertainment for all. Footage is packed with new angles on the amnesia theme and will hold audiences despite nearly two hours running time.

Plot deals with a man in search for himself. John Hodiak is seen as a Marine stricken with amnesia after battle injuries. He conceals his condition so he can get a discharge and start finding out about himself. A letter from a girl makes him fear he's not a nice character, hence reluctant to reveal amnesia. Yarn quickly segues into his civilian status as he picks up a clue here and a clue there. Search directs itself towards an unsavory private detective character, who disappeared some time previous, and reveals sundry groups looking for $2,000,000 in Nazi loot that has vanished also. Hodiak is beaten, shot at and threatened but he keeps up the hunt. Finale reveals he is the missing dick, the Nazi loot is recovered. Trials and tribulations give the Marine a new slant on life and reformation leads to romance with the girl who has aided his search.

Howard Dimsdale and Joseph L. Mankiewicz contributed handsome script that proves a solid foundation for Mankiewicz's direction. Novel technique is used in hospital sequences where Hodiak is unable to speak because of injuries. Camera becomes his eyes and attendants look directly into the lenses when speaking to the Marine. Film is jammed with plenty of other realistic touches, all designed to create shock and suspense and keep an audience thrilled and chilled.

Hodiak delivers a strong performance in the lead role, making every scene count and giving character plenty of punch. Film introduces Nancy Guild as a new star. There's no quarrel with her performance as a newcomer but it carbon-copies too many other film lookers to stand out individually. Otherwise it is a wholly acceptable delivery and experience should sharpen her personality. Lloyd Nolan wraps up assignment as a casual policeman. Richard Conte effectively walks off with part of a smoothie who turns heavy for the finale. Standout sequence in the film is commanded by Josephine Hutchinson. Role of love-starved old maid was difficult but handled to perfection by Miss Hutchinson. Among others rating mention are Fritz Kortner, Margo Woode, Sheldon Leonard, Charles Arnt, Whitner Bissell, Henry Morgan, Paula Reid.

Anderson Lawler has given the picture expertly-appointed production values, showmanly backing the gripping mood of the plot, which was adapted by Lee Strasberg from a story by Marvin Borowsky. Score by David Buttolph is also effective in furthering melodramatic air. One song, "Middle of Nowhere," is spotted, song by Miss Guild. Norbert Brodine's lensing is notable, as are special photographic effects by Fred Sersen and other appurtenances. *Brog.*

Newest Foreign Films

(Unlikely for Anglo-American Market)

Desiderio ("Désire") **(ITALIAN).** Finecine production and release; directed by Roberto Rossellini; stars Elli Parvo, Carlo Ninchi; features Roswita Schmidt, Massimo Girotti, Francesca Grandjacquet. Reviewed in Rome. Running time, **96 MINS.**

Under top-notch direction by Rossellini, this film, although banal in plot, is saved as an arty item. With few lurid details, story deals with a seduced hometown girl who abandons her family to become a model in the city and eventually a street walker. Reforming on anticipation of marriage, the girl returns home where she is forgiven and accepted. But her past life crops up and leads the girl to suicide. Several fairly good performances and okay direction may help this to get by in the U. S. Necessary censorship trims indicate the expurgated version for American audiences would not mean much.

En Ole Kreivitar ("Countess for a Night") **(FINNISH).** Suomen Filmiteollisuus production and release; directed by Hannu Leminen; stars Helena Kara; features Olavi Reimas, Thure Bahne; screenplay, Roy; camera, Marius Raichi; reviewed in Helsingfors. Running time, **95 MINS.**

A fantasy done in the comic vein. Plot deals with the adventures of a young mannequin in an imaginative locale, Pomeranien. Helen Kara, favorite here, plays the lead, a departure from her usual serious roles. Although well directed, film will not get by in the U. S.

Un Ami Viendra Ce Soir ("A Friend Will Come This Evening") **(FRENCH).** Francinex release of Cie Generale Cinematographique production; directed by Raymond Bernard; stars Michel Simon, Madeleine Sologne, Paul Bernard, Louis Salou; features Saturnin Fabre, Marcel Andre, Jacques Clancy, Daniel Gelin, Lily Mounet, Yvette Andreyor, Raoul Marco, Jeanne Marny; screenplay by Jacques Companeez, Yvan Noe; reviewed in Paris. Running time, **120 MINS.**

In spite of implausible story of French underground activities carried on in a lunatic asylum by patriots posing as insane, cast names make this one a local draw. Paul Bernard, Michel Simon, Saturnin Fabre and Louis Salou perform well in a series of unconvincing episodes. Limited to French language houses, at best, for the U. S.

Vain Sinulle ("Only for You") **(FINNISH).** Suomen Filmiteollisuus production and release; directed by Hannu Leminen; stars Helena Kara; features Aino Lohikoski; camera, Felix Forsman; reviewed in Helsingfors. Running time, **90 MINS.**

A sentimental love story, this boasts Helena Kara, one of the most popular Finnish actresses who does well here. Strongly directed by Hannu Leminen, film displays excellent understanding but appeal is limited to national appeal. Chances in U. S. are virtually nil.

Kris ("A Young Girl's Troubles") **(SWEDISH).** Svensk Filmindustri release of Harold Molander production; stars Inga Landgre, Stig Olin; features Marianne Loefgren, Allan Bohlin; directed by Ingmar Bergmar; screenplay, Ingmar Bergmar; based on a play, "Moderdyret," by Leck Fischer; reviewed in Stockholm. Running time, **94 MINS.**

Perhaps one of the top Swedish pictures for 1946, this is headed for strong returns here. Ably directed by Ingmar Bergmar, cast includes two newcomers in Inga Landgre and Stig Olin who reveal potentialities. While few Swedish films mean much in the world market, "Kris" looks to have a chance for usual modest returns obtained by strongest product from Sweden in the American market.

Nokea Ja Kultaa ("Soot and Gold") **(FINNISH).** Soumen Filmiteollisuus production and release; directed by Edvin Laine; stars Edvin Laine, Ansa Ikonen; features Uuno Laakso; camera, Felix Forsman; reviewed in Helsingfors. Running time, **102 MINS.**

Edvin Laine, director and actor, has made two films that may land him a "Jussi" (Finlandian Oscar) for 1946. This film, a natural for the Finnish public via its sentimental story, is one of them. Fine casting helps place it in a high category. Well directed, the yarn concerns Laine as a drifter who is helped to start life anew through a young lieutenant in the Salvation Army played by Ansa Ikonen. Aided by Felix Forsman's excellent camera work, film will be strong at the Finnish boxoffice. It would be a dubious entry, however, for the American market.

Les Demons De L'Aube ("Dawn Devils") **(FRENCH).** C.P.L.F. release of Gaumont production; directed by Yves Allegret; stars Georges Marchal; features Andre Valmy, Davray, Lohu, Hernautier, Fernand Rene, Jacqueline Pierreux, Simone Signoret; screenplay, Jean Ferry, Maurice Auberge; reviewed in Paris. Running time, **98 MINS.**

Dealing in French heroics, this film is negative in international appeal and is intended mainly to build up Georges Marchal for French productions. He gives a fair performance as a commando in the war. Story material, aimed strictly for French patriotics, limits the film to French language houses only in the U. S.

Les J 3 (FRENCH). Roger Richebé release of Richebe production; directed by Roger Richebe; stars Gisele Pascal, Gerard Nery, Saturnin Fabre; features Tramel, Marguerite Deval, J. Aumont, J. P. Leroux, G. Riggy, M. Vallee; screenplay, Jean Aurenche, Jean Ferry; based on a play by Roger Fernand; reviewed in Paris. Running time, **95 MINS.**

Based on a successful recent play in Paris, this film is set in a village school with troublesome students who are eventually tamed by a teacher. Gisele Pascal, as the teacher who falls in love with one of the students, and Saturnin Fabre, the headmaster, do well enough. Inferior production gives the film little chance and no hope in America.

Miniature Reviews

"Blue Sierra" (Color) (M-G). Sentimental dog yarn, for moderate b.o. draw.

"Somewhere in the Night" (20th). Strong melodrama with punchy suspense, bespeaks healthy b.o.

"Without Reservations" (RKO). High-calibre escapist comedy with rosy b.o. outlook.

"Strange Triangle" (20th). Fast gaited meller an above average dualer.

"Rainbow Over Texas" (Rep.). Up to standard Roy Rogers oatuner.

"Sinfonia De Una Vida" (Clasa). Mexican-made feature has slim chance in U. S. despite Julian Soler heading cast.

Without Reservations

Hollywood, May 7.

RKO release of Jesse L. Lasky-Walter MacEwen production. Stars Claudette Colbert, John Wayne; features Don DeFore, Anne Triola, Phil Brown, Frank Puglia, Thurston Hall, Dona Drake, Fernando Alvarado, Charles Arnt, Louella Parsons. Directed by Mervyn LeRoy. Screenplay, Andrew Solt; from the novel by Jane Allen and Mae Livingston; camera, Milton Krasner; special effects, Vernon L. Walker, Russell A. Cully, Harold Stine; music, Roy Webb; editor, Jack Ruggiero. Tradeshown May 6, '46. Running time, 107 MINS.

Kit	Claudette Colbert
Rusty	John Wayne
Dink	Don DeFore
Connie	Anne Triola
Soldier	Phil Brown
Ortega	Frank Puglia
Baldwin	Thurston Hall
Dolores	Dona Drake
Mexican Boy	Fernando Alvarado
Salesman	Charles Arnt

Louella Parsons

Rollicking comedy tinged with slapstick that will pay off heftily. Claudette Colbert and John Wayne assure initial b.o. draft, and film's contents will keep them coming. Production framework furnished by Jesse L. Lasky and his associate Walter MacEwen, is smartly valued to further entertainment. It's escapist fare marked by bright dialog, direction and playing. Film runs longer than necessary, causing some slowness in spots.

Plot concerns what happens to a femme author when she meets the real-life counterpart of her tome's hero. The misadventures that befall her, her hero and his pal as they make a cross-country trip together are guaranteed hilarity. Miss Colbert, the writer, is tripping west to adapt her book to the screen. On a crowded train she is picked up by two Marine fliers, Wayne and Don DeFore. Without realizing her identity, boys proceed throughout the footage to impress her with how wrong the book's slant on life, love, returned heroes, etc., actually is. By the time the finale rolls around she's convinced that heroes aren't too interested in carving out a brave new world, being pretty satisfied to return to the old way of life, liberty and the pursuit of romance.

Around this theme scripter Andrew Solt, working from the Jane Allen-Mae Livingston novel, has built delightful scenes and characters that, despite their laugh intentions, are a great deal closer to actual reality than most more serious writing. Mervyn LeRoy's direction doesn't miss a bet in underlying the laughs with a solid feeling of reality, and the players troupe the roles to the hilt.

Miss Colbert and Wayne romp through to star spots for certain fan favor. Both prove particularly facile in building to a solid laugh. As writer and Marine ace they are hep to demands of the parts, and deliver in top form. Don DeFore doesn't take a back seat in the miming, measuring up to every demand as the good friend of both. Surprise of the film, which has a number of surprises in its casting, is the manner in which LeRoy's direction give full development to the number of character gems that weave in and out of the story. Performers in these brief spots, given a chance to show their wares, come through with a wallop.

Anne Triola will command a lot of attention for her delivery of a smarty hash-slinger who knows all about men. Performance is boff for howls. Phil Brown, pfc who tries to interest the writer; Frank Puglia, a proud Mexican who knows all about life and love; Dona Drake, his amorous daughter; Fernando Alvarado, his young son with old wisdom; Charles Arnt, a weepy character who crosses paths with the wandering trio; and Thurston Hall, satirical composite of hysterical Hollywood producers; are among those who make many standout moments in the film.

Surprise walkons are spotted in the footage, such as Jack Benny approaching Miss Colbert in a railway station and asking for an autograph; Cary Grant dancing with the writer; LeRoy himself dining with her. Louella Parsons plays herself as an air chatterer who breathlessly brings breathless news to fans about the doings of the novelist and Hollywood.

Backing up the top entertainment are lensing by Milton Krasner, special effects, editing, score and other technical functions. All factors combine into making it a show that will amuse all. *Brog.*

Strange Triangle

20th-Century Fox release of Aubrey Schenck production. Stars Signe Hasso, Preston Foster; features Anabel Shaw, John Shepperd, Roy Roberts, Emory Parnell. Directed by Ray McCarey. Screenplay by Mortimer Braus adapted by Charles G. Booth from story by Jack Andrews; camera, Harry Jackson; editor, Norman Colbert; music, David Buttolph. Tradeshown N. Y., May 6, '46. Running time, 65 MINS.

Francine Huber	Signe Hasso
Sam Crane	Preston Foster
Betty Wilson	Anabel Shaw
Earl Huber	John Shepperd
Harry Matthews	Roy Roberts
Barney Shaefer	Emory Parnell
Hilda Shaefer	Nancy Evans

Tight direction weaving together some exciting, though improbable story material marks this film as a better than average "B." Although lacking in high-power marquee rating, the cast turns in uniformly solid performances that help ride over the weak spots in the script. The production is exceptionally well-mounted for a low-budgeter, with settings, music and camera work of top-drawer caliber. Pace is maintained at a high speed by means of some extremely close-to-the-skin scissor work.

Plot is concocted of some surefire ingredients with sex intrigue and coin embezzlement the dominant elements. Story, unfolding via flashback technique, opens in jail where a bank examiner is being held for the murder of another man's life. As it turns out, the slain woman emerges as an adventuress who drove several former spouses to the gaspipe and her current one, a bank manager, to illegally dip his hand into the till to keep her in sables. Her demise is retribution for her double-crossing ways with other men. Story becomes a bit difficult to take at the point where the bank examiner shows himself ready to take the rap for his pal, the manager.

Signe Hasso, as the femme fatale, fits the part down to a feline's whisker. She glides through the film with thespic polish, and while not a looker, has an exotic aura that should sell. Preston Foster, as the bank examiner, turns in a square-jawed performance up to his usual good standards. John Sheppard's portrait of the weakling husband also fits the bill as does the rest of the cast.

Rainbow Over Texas

(SONGS)

Republic release of Edward J. White production. Stars Roy Rogers; features George "Gabby" Hayes, Dale Evans. Directed by Frank McDonald. Screenplay by Gerald Geraghty, based on original by Max Brand; camera, Reggie Lanning; editor, Charles Craft; songs by Jack Elliott, Glenn Spencer, Gordon Forster. Previewed N. Y. May 3, '46. Running time, 65 MINS.

Roy Rogers	Roy Rogers
Gabby Whittaker	George "Gabby" Hayes
Jackie Dalrymple	Dale Evans
Kirby Haynes	Sheldon Leonard
Wooster Dalrymple	Robert Emmett Keane
Larkin	Gerald Oliver Smith
Mama Lolita	Minerva Urecal
Jim Pollard	George J. Lewis
Pete McAvoy	Kenne Duncan
Iverson	Pierce Lyden
Captain Monroe	Dick Elliott

Bob Nolan and Sons of Pioneers

As with its predecessors, this Roy Rogers mustanger is given the necessary quality in production and direction which maintains the high standard set for the series. Although comparatively sparse in musical material, the song injections in this one neatly balance the scripting (generally too slurred for Rogers' vocalizing). Outstanding song, "Little Senorita," by Jack Elliott, is outside the oater class and well put over by Rogers and Dale Evans in a production sequence.

The scripting has Rogers, playing himself, on a personal appearance tour with his group, which includes Bob Nolan and Sons of the Pioneers. They are placed in Rogers' Texas hometown for the fist-and-muscle stuff. Action is spread over the local bad men conspiring against Rogers, who is to take part in a pony express race staged by the community. With 10-gallon hats and sixshooters blended in modern settings incorporating limousines, radio broadcasts and snappy niteries, the action plausibly unravels, aided by good performances and relieving musical interludes. Rogers, of course, beats them out in the race and emerges a hero in clearing the town of heavies.

Sinfonia De Una Vida

("Symphony of Life")

(MEXICAN-MADE)

Mexico City, April 23.

Clasa Films Mundiales release of a Miguel Salkind production. Stars Julian Soler. Features Pituka de Foronda and Tina Romagnoli. Directed by Celestino Gorostiza. At Fine Metropolitan. Running time, 91 MINS.

(In Spanish; No English Titles)

This is definitely no contribution to Mexico's list of good pictures. Credible biogs of celebs have been made previously in Mexican studios. But this one, life story of the late Maestro Miguel Lerdo de Tejada, beloved in Mexico and the U. S. for his music and as conductor of Mexican Typica orchestra, is much below these other efforts. Looks mild even in Mexico.

Either "Sinfonia" was badly cut or the producer was in a big hurry. Result is a series of snapshots that look amateurish in some respects.

Julian Soler, well-known in Mexico, is much below his par in the lead. He can do high comedy but he refrains from this here although he has several chances to do it well. Support also is inferior. Only the two featured femmes, Pituka de Foronda, sightly blonde, and Tina Romagnoli, vital brunette, do reasonably well. La Romagnoli sings nicely, her pipes and personality helping.

Don't Be a Sucker

Paramount release of U. S. Army Signal Corps short. Features Paul Lukas, Felix Bressart; commentary by Lloyd Nolan. Running time, 18 MINS.

Vividly depicting Nazi Germany as a horrible example of intolerance, "Don't Be a Sucker" points up in vivid fashion the need for the U. S. to remain a liberty-loving country of unified peoples. Made by the U. S. Army Signal Corps for showing to American troops, it is being distributed gratis by Paramount to regular theatres. It's an exceptional short, putting across the intolerance message without being too heavy-handed.

Short starts out with the thesis that the world is full of suckers. One soldier falls for a rigged card game, another for a comely, shakedown gal in a barroom. Third, a former serviceman, is about to fall for a rabble-rouser until tipped by a refugee professor. Soapbox orator is trying to set minorities against one another, attack being against any foreign-born person. Ex-GI starts to see the light, however, when he attacks the Masons. The school prof then explains more explicitly.

Professor's story points up that the same sort of plea to set one group against another had been employed by Hitler to Nazify the Teutons. It takes a German Jew, a Catholic, a tradesman, an unemployed youth and shows how each one was swayed into thinking the other was a person to be despised or that he was superior to his fellow countrymen. Results are graphically illustrated, close being the professor's plea that Americans would be dumb to fall for such an alignment in this country.

Paul Lukas, as the professor, is excellent, while Felix Bressart does a realistic job as the typical discharged soldier. Despite the number of newsreel clips used, the whole short smacks of nice production. It has a place in today's theatres. *Wear.*

DISTRIBS MAY SHARE EXCHANGES

U.S.-French Film Snafu Indicates Anew Biz Must Sell Itself to D.C.

Washington, May 7.

Insiders here say the picture export situation is bound to worsen steadily unless the film industry, itself, forces a firm policy on the State Department.

Despite all that has been written and stated publicly about the State Department's policy concerning the export of our films, the fact is that this Bureau has no film policy other than that it does not want Hollywood to export pictures which are injurious to the nation's prestige.

"The industry must make the policy for the State Department, and sell it to the Department," one man explained. "What we want to know is what Eric Johnston and others are going to do." Such trade policy as State Department has, has been made by men imported to work in Washington during the war. These people are gradually leaving here, and turning back the State Department to the striped-pants diplomats who never worried about pictures before the war and who don't know much about the industry yet.

In the pre-war years, Will Hays was a frequent visitor at the Department, pressing for help for industry overseas and suggesting specific assistance to be given. It is pointed out now that such people as Johnston and Donald Nelson must take over the chore and should come forward with a concrete program.

The recent statement of Assistant Secretary of State William Benton that pictures were important and deserve all the assistance the Department can give them has generally been interpreted in industry circles to mean that State was going all out to fight the battle of Hollywood in foreign parts. However, the insiders point out that this is not policy. Benton's job is culture and information. His division has nothing to do with commercial motion pictures.

Situation has been brought to a head in Washington by the snafued French situation. Despite their promises, the French brought no technical men with their loan mission who would sit down and discuss the export headache. They want any such negotiations to be conducted in Paris. Our people want them held in the U. S. Johnston has declared emphatically to Will Clayton, Assistant Secretary of State in charge of economic policy, that the picture deal should be tied up closely with the loan to prevent the French from pulling a fast one. It is not fully determined yet, how far this will be done.

Here is one typical situation, according to the insiders, in which the industry should move in fast and hard and sell the type of policy it wants to the State Department. So what Hollywood and the New York execs have failed to understand clearly, it is pointed out, is this: in this country motion pictures are merely commerce. In the export market, they are a combination of commerce, politics and culture. Any policy that the industry draws up must be based on an understanding of that fact.

LOEW'S $8,952,067 FOR 28 WEEKS, TOPS LAST YR.

Net profits of $8,952,067 after Federal taxes has been reported by Loew's for the 28 weeks ended March 14, subject to year-end audit. Figure compares with $6,768,469 for the same period in '45.

Profit is equivalent to $1.76 per share of common stock as against $1.34 earned a year ago.

Streger N.Y. Story Rep For Bernhard-Sperling

Joseph Bernhard, United States Pictures prexy, has named Paul Streger story and play representative in New York for the Bernhard-Sperling unit, which produces for Warner Bros. release.

Streger formerly headed the Leland Hayward play department in New York.

Welles' Col. Chore

Hollywood, May 7.

Orson Welles has been signed by Columbia to direct and act in an untitled original. He will start production of film as soon as he finishes with his current legit show, "Around The World," on Broadway.

Previous reports had Welles directing an American remake of the Russian film, "They Met In Moscow," which Columbia supposedly was planning as a Rita Hayworth starrer, but denied.

Take Proposed Philly 10% Tap To the Public

Philadelphia, May 7.

Leaders of the amusement industry in Philly yesterday launched an all-out campaign to defeat a proposal now being considered by City Council which would raise the present 4% city amusement tax to 10%. Spearheading the drive is the film industry which will call upon the public to protest the impending measure which Council is banking on to help raise additional revenue to increase wages of city employees.

Trailers, lobby displays, billboards will call upon theatregoers to take part in the campaign. Postcards will be distributed in theatres to bombard councilmen with protests. Petitions will be circulated.

A committee has been formed, including representatives of film and legit theatres. Headed by Morris Wax, a member of the board of Governors of the Allied Theatre Owners of Eastern Pennsylvania, it includes the following:

Ben Fertel, Leo Posel and Joseph Conway, all of Allied; Ted Schlanger, zone manager of the Warner circuit; Lewen Pizor, president of the United Motion Picture Theatre Operators; Abe Sablowsky, v.p. of UMPTO; Samuel Shapiro and Martin B. Ellis, independent exhibs; Jay Emanuel, exhib and publisher of the Exhibitor, and Lawrence Shubert Lawrence, general manager of the Shubert theatres here.

At yesterday's meeting, the proposed tax hike was declared "discriminatory" by chairman Wax, who pointed out that the theatregoing public was already paying 24% in taxes on every admission.

Wax claimed that when the present 4% amusement tax went into effect in 1936, the City Administration promised that it would be an emergency measure which would be repealed after four years. The administration, said Wax, asked the theatre interests not to make any protests and on the basis of its promise, the theatre industry took the 4% levy "lying down."

"We have been assured the support of organized labor in this fight," Wax declared, "and we intend to go on fighting until this discriminatory tax is killed for good.

"Failure of the City Administration to fulfill its promise made 10 years ago to repeal this tax has caused Philadelphia theatregoers to carry an unfair burden all these years. Imposition of this proposed increase more than doubles that burden."

Night club operators are also joining the fight. A similar campaign is being planned by local hotel operators, since Council is also planning to impose a 10% levy on hotel rooms rented to transients.

MONTAGUE, SPINGOLD EAST

Hollywood, May 7.

Abe Montague, sales boss, and Nate Spingold, home office v.p. for Columbia Constellation to New York today (Tues.).

They have been at the studio for over two weeks conferring on product plans and release campaigns for the new season.

FOR ALL PHYSICAL HANDLING OF PIX

Next major operational move by the industry, it is predicted, will be the banding together of all distributing companies for the physical handling of their prints through joint exchanges in key cities. Only thing that may sour the plan, which otherwise is a certainty eventually, distribution execs say, will be union opposition.

Culmination of the idea for joint exchange centers must wait, of course, the return of building conditions to normal since, in most cities, a structure especially designed for the purpose would have to be erected. Trend in the direction of the common product handling is seen in moves by Samuel Goldwyn and United World Pictures recently.

Goldwyn, planning a distributing outfit of his own, is talking deals with Republic and other companies for handling of his prints. His branch offices would only be for the purpose of sales and accounting. Exactly the same thing is being done by UWP. Half-owned by Universal, it will use U's distributing facilities, but set up its own sales and accounting offices.

Current shortage of office space, of course, has encouraged Goldwyn and

(Continued on page 18)

Government Film Distrib Stalled

Distribution of Government films has been stalled for the past three weeks by the unexplained withholding of a Presidential letter directing all Federal agencies to funnel their films through Arch Mercey, Government liaison officer with the motion picture industry. With Mercey's hands tied, theatre organizations are shying away from direct deals with a multitude of Government agencies interested in pushing their own films. Supposedly, President Truman's letter was to have been circularized simultaneously with Mercey's appointment in mid-April to the Office of War Mobilization and Reconversion.

Meanwhile, exhib groups are pressing a plan which calls for setting up a priority system for Government-sponsored pictures. Idea which Mercey has agreed to mull would give his department the duties of rating films submitted by the agencies. Pix would be scaled according to importance and urgency with only a few tagged as "must" for wide distribution.

LYONS' 'SUBTERFUGE' CHARGE VS. MISS BALL

Hollywood, May 7.

Arbitration proceedings have been instituted before the Screen Actors Guild by the A. & S. Lyons agency against Lucille Ball, charging actress with "subterfuge" and attempting to violate her agency contract.

Bentley Ryan, attorney and spokesman for the agency, explained: "Late last year Miss Ball was dropped by Metro, and shortly after she freelanced at 20th-Fox. Around 60 days after her agency contract with A. & S. Lyons expired on Jan. 11, 1946, Miss Ball was signed to a new contract by Metro. This is a unique case, as far as arbitration is concerned. We charge that Miss Ball made an oral commitment with Metro at the time she dropped out there for the express purpose of defeating her agency contract. We further claim that the oral commitment, given during the life of her agency contract, is equal in fact as if she would have actually signed."

SAG is expected to appoint an arbitration board to hear the case. Board will then decide whether the agency is entitled to commissions on the contract for a seven-year term.

Wanger Sets 5 Films

Hollywood, May 7.

Walter Wanger announced five top-budget pictures to be produced through his own indie unit and Diana Pictures, in which he collaborates with Fritz Lang.

Wanger pictures are "Smashup," "If I Loved You" and "The Ballad and the Source." Diana productions are "The Secret Beyond the Door" and "Winchester '73."

20th-Fox's Peak Net Profit For 1945—$12,746,467

Peak net profit of $12,746,467 was scored by 20th-Fox and its subsidiaries during the lush year of 1945 in a small gain over the previous all-time top of $12,480,491 in '44, annual report of 20th disclosed. Combined gross take of the company reached $185,672,542, topping all past performances. Net profit earned $5.29 per share on a total of 2,119,709 common outstanding after dividend payments on preferred and convertible stocks, the report said.

Total compensation of chief execs was tabbed at $260,000 for Darryl F. Zanuck, veepee in charge of production; $255,273 for Spyros P. Skouras, prez; $114,783 for William C. Michel, exec veepee; $110,350 for Tom Connors, v.p. in charge of sales; $84,950 for Murray Silverstone, v.p.; $78,500 for Joseph Moskowitz, v.p., and $57,250 for Donald A. Henderson, treas. Skouras received an added $43,108 from National Theatres under its retirement plan.

Company's net profit for the last quarter of '45 was $5,217,180 against $2,095,927 for the third quarter and $2,992,562 for the fourth quarter of '44. Estimated federal income taxes totaled $21,650,000 in the past year, the report said. Total assets for the combined companies at the close of the year was figured at $148,983,268 with the parent company's holdings set at $94,836,983 including cash of $32,274,214 and Government securities of $12,882,161.

Annual stockholders meet is slated for May 21 with election of the company's 15 directors as the chief business on the agenda. Proposed retirement plan drafted by the board will come up for stockholder action.

The Motion Picture Ass'n received $303,513 in dues from 20th during '45, according to the report. Theatre checking nut was tops in special expenses with 20th handing out $776,420 to Ross Federal and $57,510 to its successor, Confidential Reports. Dwight, Harris, Koegel & Caskey, legalities, came in for $241,500 in fees. Annual dues to the American Arbitration Ass'n amounted to $52,822.

Under the proposed pension plan, it was revealed, Zanuck would be in for top figure with his annuities running at $17,170 on his retirement at 65. Moskowitz with $15,715 annually and Michel with $13,820 would receive the next highest sums. The plan eliminates all salary in excess of $50,000 yearly in computing the pensions.

50% YET TO GO IN N.Y. UJA'S $1,000,000 GOAL

Billy Rose, chairman of the N. Y. show biz committee in behalf of the United Jewish Appeal's $100,000,000 campaign for the relief and rehabilitation of European refugees, collected $501,000 from an assemblage of 98 showbusiness notables at a luncheon last week.

Rose has set a goal of $1,000,000 for N. Y. show business' part in the drive. Other luncheons are being planned to effect the remaining half-million.

ATA's 30 Meets This Year Will Be Aimed to Recruit Small Indies

In hiked recruiting drive for the small indie exhibitor, whose enlistment shapes up as top organizational goal, the newly formed American Theatre Ass'n is currently slating a minimum of 30 sponsored regional meets during the year on a countrywide basis. Substantial boost in planned conclaves is behind the action of ATA's financial committee last week which raised the planned 1946 expenditures of the theatre group from $100,000 to close to double that amount.

Regionals will be either directly called by the national hq of ATA or by local exhib outfits with ATA backing, presumably financial and otherwise. Locale of huddles will be so fixed that rural theatre operators with little cash to spend on traveling can attend one or another of the meets without too much expense. Policy set is for blanket invitations to all exhibs in the territory to attend regardless of affiliation. At most of the 30 or more huddles a top rep of the national chapter will beat the enlistment drums. Main burden along these lines will be shouldered by Si Fabian, ATA prez; Ted Gamble, board chairman; and Robert Coyne, executive director.

Five Confabs Set

Schedule of five meets have already been set for the next 30 days. First on the agenda was staged Monday (6) at Memphis for the Tennessee area. Gamble and Coyne took the spot to sell ATA's aims. Other huddles definitely slated are at Little Rock, May 26-27; Dallas, May 29; Jacksonville, June 1-2; and Salt Lake City, June 4.

Financial committee nixed a proposal to borrow funds for the first four months' operations after being told that New York and a number of other well-organized territories could meet their assessments forthwith. Assessments will be fixed to raise approximately $200,000 in '46, with New York's nut set at $30,000.

Allocations will be broken down by states but otherwise handled similarly to the method used by the War Activities Committee. Population and distributor figures will be basis of assessing the states, the committee ruled. Previous $100,000 annual figure had been fixed by ATA's St. Louis convention last month.

20th Pays $150,000 For Yerby's Pre-1861 Novel

Price paid last week by 20th-Fox for screen rights to Frank Yerby's novel, "The Foxes of Harrow," was $150,000. It was a straight deal, with no sliding scale provision, the book having been on the best-seller list since it was published by Dial three months ago.

Sale of the story of the pre-Civil War south was one of the biggest deals of this type in months. Author is repped by Helen Strauss of the William Morris office.

Sears Follows Pickford Home, Gould in Next Wk.

Grad Sears, United Artists' distribution chief, is expected back in New York today (Wednesday) or tomorrow after more than a month in Europe. He and Mrs. Sears are coming here by ship directly from Stockholm.

Mary Pickford, one-third owner of UA, who accompanied Sears and foreign manager Walter Gould abroad, returned to New York, Sunday (5) by plane. She'll be east about a week before going back to the Coast.

Gould had further business to transact in Europe and will spend another week in Paris and Rome. He'll return to the U. S. by air next week.

ANNETTE KELLERMAN BACK

Annette Kellerman and her husband returned from Australia on the brides and babies boat, Mariposa, arriving at San Francisco.

Miss Kellerman staged a show on the way over, with brides as talent.

Make Mine (Box-Office) Music!

First week on Broadway at 1500-seat Globe Theatre

BEATS ALL-TIME RECORD!

...N

...Not

...Not by

but by a FABULOUS

$30,000

Released through

RKO RADIO PICTURES

pt by $10,000

by $20,000

$25,000

!

Walt Disney's

Make Mine Music!

IN TECHNICOLOR

Train Strike, Surplus of H.O.s Bops L.A. But 'Outlaw' Still Big at 45½G, 5th Wk.; 'Gilda' 42G, 'Kitty' 41G in 2d

Los Angeles, May 7.

Majority of theatres in the downtown sector are suffering from stiff matinee losses caused by the current streetcar strike. Night trade also is still off, but better than afternoons. Exhibitors figure losses will range up to 25%. However, Hollywood firstruns are feeling no effect

Except for the stage-film Orpheum and Million Dollar, all theatres have holdovers, which is not helping. "Just Before Dawn," with "Truth or Consequences" radio program, on stage, is giving the Orpheum a sock $30,000. "The Outlaw" is still way out in front among the holdovers shaping up to great $45,500 for fifth session in four small-seaters. "Gilda" looks rousing $42,000 on second frame in two houses, while "Kitty" likely will get $41,000 on second in as many spots. Both films are being hurt by the walkout. "Seventh Veil," now in two theatres, is sighting nifty $11,000. "Devotion" is heading for foir $29,000 in three locations, second stonza. "Dragonwyck" will be near okay $29,000 on third frame, three spots. "Ziegfeld Follies," in as many houses, will hit fine $28,000 on fourth week. "Tangier" and "Man in Grey" will do $24,500 in four houses, second session.

Estimates for This Week

Beverley Hills Music Hall (Blumenfeld-C&S) (824; 85-$1)—"Outlaw" (UA) (5th wk). Sharp $7,000. Last week, smash $8,000.

Carthay Circle (FWC) (1,518; 50-$1)—"Seventh Veil" (U) (8th wk) Nifty $5,500. Last week, above estimate to walloping $6,500.

Chinese (Grauman-WC) (2,048; 50-$1)—"Dragonwyck" (20th) (3d wk) Nice $10,000. Last week, $13,200.

Downtown (WB) (1,800; 50-$1)—"Devotion" (WB) (3d wk). Strike dipped this to $11,000. Last week okay $16,000.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)."Outlaw" (UA) (5th wk). Socko $22,000. Last week, above hopes at great $26,600.

Egyptian (FWC) (1,538; 50-$1)—"Ziegfeld Follies" (M-G) (4th wk). Finals at $8,500. Last week, good $12,000.

Four Star (UA-WC) (900; 50-$1)—"Tangier" (U) and "Man in Grey" (U) (m. o.). Good $4,500. Last week "Sentimental Journey" (20th) (2d wk) and "Enchanted Forest" (PRC) (both m. o.'s). neat $3.600.

Guild (FWC) (968; 50-$1)—"Tangier" (U) and "Man in Grey" (U) (2d wk). Neat $5,000. Last week, good $7,300.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (5th wk). Solid $10,500. Last week, terrific $11.700.

Hollywood (WB) (2.756; 50-$1)—"Devotion" (WB) (3d wk). Near $9.000. Last week. only oke $11,200.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (5th wk). Sweet $6,000 or over. Last week. fine $6,800.

Loew State (Loew-WC) (2,404; 50-$1)—"Dragonwyck" (20th) (3d wk). Strike-bound, and only $12,000 is likely. Last week, $19,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Ziegfeld Follies" (M-G) (4th wk). Closes at $11,500. Last week. good $21.800.

Orpheum (D'town) (2,000; 85-85)—"Just Before Dawn" (Col) with Truth or Consequences radio show on stage. Socko $30,000. Last week, "Live Wires" (Mono) with Eorl Hines orch, Harry "Hipster" Gibson on stage, lusty $29,000.

Pantages (Pan) (2,812; 50-$1) — "Gilda" (Col) (2d wk) and "Night Editor" (Col). Hefty $21,000. Last week, "Gilda" solo, bright $30,100 but under original prospects.

Paramount Hollywood (F&M) (1,- —"Kitty" (Par) (2d wk). Held to $23.500 by strike. Last week, robust $36.500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Kitty" (Par) (2d wk). Fancy $17,500. Last week, fancy $20,300.

RKO Hillstreet (RKO) (2,890; 50-80)—"Gilda" (Col) (2d wk) and "Night Editor" (Col). Only $21,000, because of strike. Last week, "Gilda" alone, rousing $35,400.

Ritz (FWC) (1,370; 50-$1)—"Ziegfeld Follies" (M-G) (4th wk). Good $8,000. Last week, steady $11,700.

United Artists (UA-WC) (2,100; 50-$1)—"Tangier" (U) and "Man In Grey" (U) (2d wk). Hefty $9,000. Last week, hefty $15,800.

Uptown (FWC) (1,7[illegible]0; 50-$1)—"Dragonwyck" (20th) (2d wk). Good $7,000. Last week, solid $10,600.

Vogue (FWC) (885; 50-$1)—"Seventh Veil" (U) (m.o.). Smooth $5,500. Last week, "House Horrors" (U) and "Spider Woman Strikes Back" (U) (9 days), $4,400.

Wilshire (FWC) (2,296; 50-$1) — "Tangier" (U) and "Man In Grey" (U) (2d wk-6 days). Down to $6,000. Last week, fine $10,800.

Wiltern (WB) (2,300; 50-$1)—"Devotion" (WB) (3d wk). Neat $9,000. Last week, very good $12,400.

Million Dollar (D'town) (2,380; 40-65)—"Mysterious Intruder" (Col) and "Shadow Returns" (Col). Fair $5,000. Last week, "House Horrors" (U) and "Spider Woman" (U), oke $5,700.

Broadway Grosses

Estimated Total Gross
This Week $749,000
(Based on 16 theatres)
Total Gross Same Week
Last Year $621,000
(Based on 15 theatres)

'Gilda' Soars To Wham 33G, Cleve.

Cleveland, May 7.

Cops are being harried by record-size night traffic in theatre zone as result of three crowd-jamming winners. "Gilda" is slugging top score for Palace in spite of great showing made by "Ziegfeld Follies" next door on h.o. "Dragonwyck," also a smash stayover, and even "Breakfast in Hollywood," hit a hot pace.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Tangier" (U). Okay $9,000. Last week "This Day Forward" (RKO) (m.o.) smart $10.500.

Hipp (Warners) (3,700; 44-65)—"Dragonwyck" (20th) (2d wk). Excellent $16,000, with big $28,500 to its credit for first.

Lake (Warners) (800; 44-65)—"Devotion" (WB) (m.o.). Not doing any better here than on first-run at Palace; ordinary $4,000. Last week, "Saratoga Trunk" (WB) (m.o.), nice $4,500 on fifth downtown lap.

Ohio (Loew's) (1,200; 44-65)—"Bad Bascomb" (M-G) (m.o.). Stout $7,000 for third round downtown. Last week, "Road to Utopia" (Par) (m.o.). $7,500 on fifth.

Palace (RKO) (3,700; 44-65)—"Gilda" (Col). Set new weekend high and looks colossal $33,000 on week. Holdover set. Last week "Devotion" (WB), real disappointment at $12,000.

State (Loew's) (3,450; 44-65)—"Ziegfeld Follies" (M-G). Sturdy $18,000 after terrific $29,500 last week

Stillman (Loew's) (2,700; 44-65)—"Breakfast in Hollywood" (UA). Extra nice $10,000 or near. Last week, "Bad Bascomb" (M-G) (m.o.) stout $9,000.

Pitt Uneven But 'Dahlia' Oke $25,000, 'Trunk,' Fat 23G, 2d; 'Snafu' Only 3G

Pittsburgh, May 7.

Biz is uneven this week, general trend being downward. Among the holdovers, "Saratoga Trunk" at the Penn and "Dragonwyck" at Fulton are holding up well. "Blue Dahlia" has the edge on the new entries at the Stanley and should wind up satisfactorily.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Dragonwyck" (20th) (3d wk). Still holding up at strong $7,000 or better. Rates a fourth stanza. Last week, better than $11,000, great for second week.

Harris (Harris) (2,200; 40-70)—"Getting Gertie's Garter" (UA). Sturdy $11,000. Last week, "Sentimental Journey" (20th) (2d wk), good $6,700 in 5 days.

Penn (Loew's-UA) (3,300; 40-70)—"Saratoga Trunk" (WB) (2d wk). Getting a lot of word-of-mouth to boost to rousing $23,000. Last week, smash $31,000.

Ritz (WB) (800; 40-70)—"Breakfast In Hollywood" (UA) (m.o.). Still doing okay eorly bird trade for nice $3,000. Last week, "Road to Utopia" (Par) (m.o.), socko $4,000.

Senator (Harris) (1,750; 40-70)—"Snafu" (Col). Only fair $3,000. Last week, "Seventh Veil" (U) (3d wk) $3,000 in 5 days.

Stanley (WB) (3,800; 40-70)—"Blue Dahlia" (Par). Only new picture in town with any pull, okay $25,000 and holds. Last week, "The Virginian" (Par), $21,000.

Warner (WB) (2,000; 40-70)—"Virginian" (Par) (m.o.). Heoding for $8,500, a bit over average. Last week. "Breakfast In Hollywood" (UA), solid $12,000.

'Trunk' Torrid 12G In Omaha; 'Day' Brisk 8G

Omaha, May 7.

"Saratoga Trunk" is woy ahead of everything in town and doing smash biz despite three cold, rainy days on the Paramount teeoff. "Tangier," plus "Smooth as Silk," at the Orpheum, looks very disappointing. "From This Day Forward" is nice at the Brandeis.

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Saratoga Trunk" (WB). Smash despite weather at $12,000. Holds. Last week. "Blue Dahlia" (Par), strong $13,500, and over estimate.

Brandeis (RKO) (1,500; 16-65) — "This Day Forward" (RKO) and "Dick Tracy" (RKO). Nice $8,000 and holds over. Last week, "Tomorrow Is Forever" (RKO) and "Sing Way Home" (RKO) (2d wk) big $6,000.

Orpheum (Tristates) (3,000; 16-65)—"Tangier" (U) and "Smooth as Silk" (U). Slow $9,000. Last week, "Rebecca" (UA) (reissue), great $12,500.

Omaha (Tristates) (2,000; 16-65)—"Blue Dahlia" (Par) (m.o.) and "Girl of Limberlost" (Col). Sturdy $10,000. Last week, "Ziegfeld Follies" (M-G) (m.o.) and "Detour" (PRC), $9,500.

State (Goldberg) (865; 12-50) — "Road to Utopia" (Par) and "Funzapoppin'" (FC). Fancy $3,500. Last week, "Masquerade in Mexico" (Par) and "Wide Open Faces" (FC), $2,200.

H.O.s, Brownout Hit Prov., But 'Him' Fancy $14,000, 'Dahlia' Robust at 15G

Providence, May 7.

Majestic is doing nicely on its first week with "Because of Him," while hefty holdover biz is being enjoyed by Loew's State's "Ziegfeld Follies of 1946" and RKO Albee's "From This Day Forward." All spots will feel voluntory "brownout" started this week.

Estimates for This Week

Albee (RKO) (2,200; 45-65)—"This Day Forward" (RKO) and "Dick Tracy" (RKO) (2d wk). Fairly hefty $12,500. Last week, strong $17.500.

Carlton (Fay-Loew) (1,400; 44-85)—"Sentimental Journey" (20th) and "Johnny Flying Home" (20th) (3d downtown wk). Nice $4,500. Last week, "No Time for Comedy" (WB) and "City for Conquest" (WB) (reissues), good $4.000.

Fay's (Fay) (1,400; 44-65)—"Rainbow Over Texas" (Rep) and Lee Trent heading stage show. Snappy $8,000. Last week, "Salty O'Rourke" (Par) (reissue), plus vaude, $8,000.

Majestic (Fay) (2,200; 44-65) — "Because of Him" (U) and "Strange Conquest" (U). Fairly good $14,000. Last week, "Sentimental Journey" (20th) and "Johnny Flying Home" (20th) (2d wk), big $13,000.

Metropolitan (Snider) (3,100; 44-65)—"Affairs of Susan" (Par) and "My Favorite Blonde" (Par). Three-day run not so hot at $2,000. Last week, "Desert Song" (WB) and "Made Me Criminal" (WB) (reissues), so-so $1,800 in three days.

State (Loew) (3,200; 44-85)—"Ziegfeld Follies" (M-G) (2d wk). Still hot $16,000. First week, wow $27,000.

Strand (Silverman) (2,200; 44-65)—"Blue Dahlia" (Par) and "Blondie's Lucky Day" (Col). On way to stout $15,000. Last week, "Virginian" (Par) and "Night Editor" (Col) (2d wk), solid $10,000.

Derby Boosts L'ville; 'Devotion' Trim $8,000

Louisville, May 7.

Running of Kentucky Derby at Churchill Downs over weekend, with attendance estimated at 100,000 will help biz this week because plenty of visitors were in town.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Tomorrow Is Forever" (RKO) (m.o.). Strong $5,000. Last week, "Bad Bascomb" (M-G) and "Just Before Dawn" (Col) (m.o.), $4,000.

Kentucky (Switow) (1,200; 30-40)—"Harvey Girls" (M-G) and "Life With Blondie" (Col). Sturdy $1,900. Last week, "Dakota" (Rep) and "Masquerade Mexico" (Par) split with "Adventures Rusty" (Rep) and "Tiger Woman" (Col), $1,700.

Rialto (Fourth Avenue) (3,400; 40-60)" Dragonwyck" (20th). Okay $11,000. Last "Tomorrow Is Forever" (RKO) $13,500.

Loew's State (Loew's) (3,300; 40-60)—"Ziegfeld Follies" (M-G) (2d wk). Weak $9,000. Last week, fancy $19,000.

Mary Anderson (People's) (1,000; 40-60) — "Devotion" (WB). Stout $8,000 or near. Sure to hold. Last week, "Saratoga Trunk" (WB) (5th wk), excellent $4,000.

Strand (Fourth Avenue) (1,400; 40-60) — "Tangier" (U) and "Blonde Alibi" (U). Staunch $6,500. Last week. "Tarzan Leopard Woman" (RKO) and "River Boat Rhythm" (RKO) (10 days), strong $8,000.

Goodman Ups 'Game' to Great 48G, Hub; 'Dragonwyck' Tall 30G, 'Trunk' 35G, 2d

Boston, May 7.

Benny Goodman band on the RKO stage with "Game of Death" is leading the city by a wide margin for a terrific total. Others, except "Dragonwyck" at the Memorial, are largely holdovers, but still good. General biz, considering this, is excellent.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Game of Death" (RKO) plus Benny Goodman orch, others, on stage. Terrific $48,000 or over looms, with band getting full credit. Last week, "Deadline at Dawn" (RKO) with Charlie Barnet orch, great $38,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (5th wk). Lively $14,000 helped by added matinee or a total of 11 shows weekly. Last week, $16,000.

Fenway (M-P) (1,373; 40-74) — "Virginian" (Par) and "Partners in Time" (RKO) (3d wk). Very unusual for such a long run here. Big $5,000 after nice $7,000, second.

Majestic (Brand-Mage) (1,500; 40-85)—"Diary of Chambermaid" (UA) and "Song Old Wyoming" (PRC) (3d wk). Excellent $15,000 after $18,500, second.

Memorial (RKO) (2,900; 40-74)—"Dragonwyck" (20th) and "Ding Dong Williams" (RKO). Heavy play at start, socko $30,000 or better. Last week, "This Day Forward" (RKO) and "Blonde Alibi" (U) (2d wk), great $24,000.

Metropolitan (M-P) (4,367; 40-74)—"Saratoga Trunk" (WB) (2d wk). Powerful $35,000 after smash $42,000 opener.

Orpheum (Loew's) (2,900; 35-74)—"Ziegfeld Follies" (M-G) (2d wk). Nice $28,000 after wow $33,000, first.

Paramount (M-P) (1,700; 40-74)—"Virginian" (Par) and "Partners in Time" (RKO) (3d wk). Such a long run here very unusual. Solid $15,000 after nice $16,500, second.

State (Loew's) (3,200; 35-74) — "Ziegfeld Follies" (M-G) (2d wk). Excellent $13,000 after big $16,800, first.

Translux (Translux) (900; 30-74)—"Wife of Monte Cristo" (PRC) and "Shadow Returns" (Mono). Nice $6,500. Last week, "House of Horrors" (U) and "Murder Is Business" (PRC), $5,500.

Tremont (Brand-Mage) (1,500; 40-85) — "Diary Chambermaid" (UA) and "In Old Wyoming" (PRC) (3d wk). Fine $16;000 ofter big $18,000, second.

H.O.S CLUTTER BUFF.; 'KITTY' ROUSING 23G

Buffalo, May 7.

Holdovers and moveovers dominate the field currently. Topper is "Kitty" with rousing session at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70) — "Kitty" (Par). Rousing $23.000, Last week, "Bad Bascomb" (M-G) and "Johnny Comes Home" (20th), neat $17,000.

Great Lakes (Shea) (3,000; 40-70)—"Ziegfeld Follies" (M-G) (2d wk). Stout $13,000. Last week, great $23,000.

Hipp (Shea) (2,100; 40-70)—"Bad Bascomb" (M-G) and "Johnny Home" (20th) (m.o.). Potent $9,000 or neor. Last week, "Cinderella Jones" (WB) and "Breakfast Hollywood" (UA) (m.o.). $8,000.

Teck (Shea) (1,400; 40-70) — "Whistle Stop" (UA) and "Strange Impersonation" (Rep) (2d wk). Okay $7,500. Last week, hefty $10,500.

Lafayette (Basil) (3,300; 40-70) — "Gilda" (Col) (3d wk) and "Out of Depths" (Col). Powerful $15.000, and stays for fourth week. Last week, with "Just Before Dawn" (Col), lofty $21,000.

20th Century (20th Cent.) (3,000; 40-70)—"This Day Forward" (RKO) and "Ding Dong Williams" (RKO) (2d wk). Okoy $8,500. Last week, nifty $15,000.

'Wouldn't Say' 13G, Mont'l

Montreal, May 7.

"Bells of St. Mary's," which hit new record on opening session, is still terrific on first holdover session. Best new entry is "Wouldn't Say Yes."

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Scarlet Street" (U) (2d wk). Okay $11,000 after opening to sock $14,800.

Capitol (CT) (2,700; 35-62)—"Wouldn't Say Yes" (Col). Big $13,000. Last week, "San Antonio" (WB) (2d wk), nice $11,500.

Loew's (CT) (2,300; 35-67)—"Bells of St. Mary's" (RKO) (2d wk). Torrid $20,000 after smash $24,000 opening week.

Princess (CT) (2,300; 35-53)—"Breakfast in Hollywood" (UA) and "Night Editor" (Col). Average $7.500. Last week, "Three Strangers" (WB) and "Life With Blondie" (Col), okay $7.500.

Imperial (CT) (1,850; 25-45)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues) (2d wk). Okay $5,000 after hot $7,600 first.

Key City Grosses

Estimated Total Gross
This week $2,970,700
(Based on 23 cities, 193 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,866,000
(Based on 25 cities, 195 theatres)

'Dahlia' Socko $33,500 in Frisco

San Francisco, May 7.

Balmy weather is blamed for slight dip in theatre biz generally this stanza. "Ziegfeld Follies" will land top coin at the vast Fox but outstanding money goes to "Blue Dahlia," which is rated excellent at the smaller Paramount.

Estimates for This Week

Golden Gate (RKO) (2,644; 60-95)—"Ding Dong Williams" (RKO) with Buddy Rich orch, others, on stage. Okay $24,000. Last week, "Game of Death" (RKO) plus "Earl Carroll Vanities," staunch $30,000.

Fox (FWC) (4,651; 55-85)—"Ziegfeld Follies" (M-G). Good $37,500. Last week, "Road to Utopia" (Par) (3d wk), nice $20,000.

Warfield (FWC) (2,856; 55-85)—"Devotion" (WB) (3d wk). Modest $15,000 in 5 days. Last week, fair $17,500.

Paramount (FWC) (2,646; 55-85)—"Blue Dahlia" (Par). Strong $33,500. Last week, "Dragonwyck" (20th) (2d wk), not good $19,000.

St. Francis (FWC) (1,400; 55-85)—"Dragonwyck" (20th) (m.o.). Fine $11,000. Last week, "Virginion" (Par) (4th wk) (m.o.), 4 days, $5,500.

State (FWC) (2,133; 55-85)—"Road to Utopia" (Par) (m.o.). Okay $14,500. Last week, "Adventure" (M-G) (5th wk) (m.o.), good $8,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Gilda" (Col) (2d wk). Fancy $18,000. Last week, excellent $24,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Breakfast in Hollywood" (UA). Mild $12,000 or near. Last week, "Seventh Veil" (U) (m.o.), fairly good $12,000 in 6 days.

'Trunk' Smasheroo 22G In St. Loo; 'Cristo' Big 12G, 'Follies' 18G, H.O.

St. Louis, May 7.

"Saratoga Trunk" looks winner this week at wham $22,000. "Wife of Monte Cristo" shapes big. "Ziegfeld Follies" still is greot on second stanza after socko opener.

Estimates for This Week

Loew's (Loew) (3,172; 44-65) — "Ziegfeld Follies" (M-G) (2d wk). Will add big $18,000 to the great $26,000 taken on first stanza.

Orpheum (Loew) (2,000; 44-65)—"Tars and Spars" (Col) and "Portrait of Maria" (M-G). Neat $8,000. Last week, "Bad Bascomb" (M-G) and "Meet On Broadway" (Col), $8,500.

Ambassador (F&M) (3,000; 44-65)—"Saratoga Trunk" (WB). Smash $22,000. Last week, "Dragonwyck" (20th) (2d wk), nice $13,000.

Fox (F&M) (5,000; 44-65)—"Kitty" (Par) (2d wk). Good $15,000 after strong $26,000 first session.

Missouri (F&M) (3,500; 44-65) — "Wife of Monte Cristo" (PRC) and "Larceny in Heart" (PRC). Big $12,000. Last week, "Susie Slagle's" (Par) and "Woman Who Came Back" (Rep), about same.

St. Louis (F&M) (4,000; 50-60)—"Scarlet Street" (U) and "Walk In Sun" (20th). Fine $8,000. Last week, "Isle of Dead" (RKO) and "Strange Impersonation" (Rep), $7,000.

'Gilda' Torrid $28,500 Brightens Denver

Denver, May 7.

Big news this session is "Gilda," which will top everything in town with sock week at the Denver. Also strong in two other theatres.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Dragonwyck" (20th) and "Gay Blades" (Rep), after week at Denver, Webber, Esquire. Big $5,000 Last week, "Seventh Veil" (U) and "God's Country" (FC) (m.o)., $4,500.

Denham (Cockrill) (1,750; 35-70)—

(Continued on page 23)

Dimout, Curfew Kayo Chi Film Biz; 'Love,' Sole New Pix, Dies With Others At 6G; All Houses Closed Down

Chicago, May 7.

With something like chaos reigning in the Loop as a result of dimout regulations, biz is nearly as unpredictable this week as the spring weather. But it's certain that takes have hit the skids, figures not even faintly reflecting a picture's normal strength. Curfew also taking a chunk out of last week's admissions, all film houses were closed Sunday (5).

Loop's two vaude houses, Chicago and Oriental, were sandwiching one stage bill between features in their four-hour, Monday-through-Saturday stint. Balaban-Katz theatres were staying open four hours daily except Sunday but finally along with all other houses closed down Monday (6) and will stay shuttered until end of emergency.

New twin bill opened last Wednesday (1) at the Palace, with "So Goes My Love" the top feature. The four days gave little hint as to film's real draw.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Dragonwyck" (20th) (3d wk). Down to $2,000 for Saturday and Monday.

Chicago (B&K) (3,900; 95)—"Blue Dahlia" (Par) with Digatanos, Peter Lind Hayes topping stage bill (3d wk). Nosedived to $7,000 for Friday through Monday. Last week, nice $40,000.

Garrick (B&K) (900; 95)—"Bandit Sherwood Forest" (Col) (3d wk). Off to $3,000 for two days. Last week, sturdy $16,000.

Grand (RKO) (1,150; 95)—"Wife Monte Cristo" (PRC) and "Murder My Business" (PRC) (3d wk) got $900 on Saturday only. Last week, solid $8,000.

Oriental (Essaness) (3,240; 95) — "Outlaw" (UA) with Jane Russell, Allan Jones, Louis Jordan on stage (8th wk). Okay $6,000 for Thursday through last Saturday. Last week, neat $35,000.

Palace (RKO) (2,500; 95) — "So Goes My Love" (U) and "Strange Conquest" (U). Opened Wednesday (1). Hit $6,000 on 4 days through Saturday. Last week, "This Day Forward" (RKO) and "Blonde Alibi" (U) (3d wk), fancy $23,000.

Roosevelt (B&K) (1,500; 95) — "Sentimental Journey" (20th) (2d wk). Just $5,000 for three days. Last week, good $20,000.

State-Lake (B&K) (2,700; 95) — "Saratoga Trunk" (WB) (4th wk). Slid to $9,000 on four days. Last week, thumping $27,000.

United Artists (B&K) (1,700; 95)—"Ziegfeld Follies" (M-G) (3d wk). Off to $9,000 for four days. Last week, rich $24,000.

Woods (Essaness) (1,200; 95) — "Tomorrow Is Forever" (RKO) (3d wk). Took in $1,000 on Saturday only. Last week, solid $26,000 on second session.

Carle Boosts 'Saint' To Giant 33G, Mpls.; 'Kitty' Wow 16G, 'Gilda' 7G, 3d

Minneapolis, May 7.

Two smash attractions, Frankie Carle's band and "Hoodlum Saint" at Radio City and "Kitty," at the State, are bringing the crowds downtown in droves this session. Each will land sock totals. They furnish stiff opposition for the other entries, especially the holdovers. A cold, rainy weekend helped the turnstiles.

Estimates for This Week

Aster (Par) (900; 25-35)—"Made Me a Killer" (Par) and "Danny Boy" (PRC). In for 4 days, satisfactory $1,700. Last week, "Pursuit to Algiers" (U) and "Blondie's Lucky Day" (Col) split with "Hotel Reserve" (RKO) and "Gay Cavalier" (Mono), okay $2,000 in 7 days.

Century (Par) (1,600; 44-60)—"Ziegfeld Follies" (M-G) (m.o.). Good $6,000. Last week, "Three Strangers" (WB), $7,000.

Lyric (Par) (1,100; 44-60)—"Virginian" (Par) (m.o.). After two good weeks at State. Okay $5,000. Last week, "Doll Face" (20th) (2d wk), $4,000.

Orpheum (RKO) (2,800; 44-60)—"So Goes My Love" (U). Pleasing film but opposition is stiff. Hence, only a light $8,000 looks possible. Last week, "This Day Forward" (RKO), trim $11,000.

Radio City (Par) (4,000; 44-70)—"Hoodlum Saint" (M-G) and Frankie Carle orch, others, on stage. Carle a great favorite here and credited for smash $33,000 in sight. Last week, "Ziegfeld Follies" (M-G), nice $17,000.

RKO-Pan (RKO) (1,600; 44-60)—"Gilda" (Col) (3d wk). Sturdy $7,000. Last week, big $11,000.

State (Par) (2,300; 44-60)—"Kitty" (Par). Boxoffice opens at 10:45 a.m. daily instead of noon. Getting terrific matinee play as well as holdout night biz. Soaring to huge $16,000. Last week, "Virginian" (Par) (2d wk), $8,000.

Uptown (Par) (1,100; 44-50)—"Road to Utopia" (Par). First 'nabe showing. Very big $5,000. Last week, "Sentimental Journey" (20th), $3,800.

World (Par-Steffes) (350; 44-80)—"This Day Forward" (RKO) (m.o.). Fine $3,200. Last week, "Tomorrow Is Forever" (RKO) (4th wk), good $2,000 and nearly $27,000, including two weeks at Orpheum.

'Veil' Lofty 13G In Dullish K. C.

Kansas City, May 7.

Whole flock of holdovers this week will hold down the total. "Seventh Veil" at Esquire-Uptown-Fairway, only newcomer at straight filmers, is surprisingly strong.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Seventh Veil" (U). Trim $13,000, and a bit over expectations. May hold. Last week, "Dragonwyck" (20th) (2d wk), okay $9,000.

Midland (Loew's) (3,500; 45-65)—"Ziegfeld Follies" (M-G) (2d wk). Good $11,000, but not up to hopes. Last week, fine $19,000.

Newman (Paramount) (1,900; 45-65)—"Road to Utopia" (Par) (3d wk). Fancy $10,500. Last week, rousing $15,000.

Orpheum (RKO) (1,900; 46-65)—"Spiral Staircase" (RKO) and "Riverboat Rhythm" (RKO) (2d wk). Solid $11,500. Last week, big at $16,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Blondie's Lucky Day" (Col) and "Smooth As Silk" (U) with vaude. Biz up a bit to good $10,500. Last week, "Strangler of Swamp" (PRC) and "Murder in Music Hall" (Rep) stage, $9,000.

'Adventure' 21G, 'Cristo' 9G, Terrif in Seattle

Seattle, May 7.

First heat wave of year hit the city this session but the boxoffice is holding up well. While held back a bit by this hot weather, "Adventure" looks smash at the Fifth Avenue to easily outdistance all competition. "Wife of Monte Cristo" reopening the Palomar on straight-film policy, will do as well as many stage-pix bills at this house.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Road to Utopia" (Par) (5th wk). Good $6,000 after solid $7,100 last week.

Fifth Avenue (H-E) (2,339; 45-80) "Adventure" (M-G). Terrific $21,000. Last week, "Dragonwyck" (20th) (2d wk). Good $8,000 in 5 days.

Liberty (J-vH) (1,650; 45-80) — "Pinocchio" (RKO) (reissue). Started nicely despite heat. Socko $14,000. Last week, "Bandit Sherwood Forest" (Col) (3d wk), okay $8,800.

Music Box (H-E) (850; 45-80)—"Dragonwyck" (20th), (3d wk). About $4,500 in 6 days. Last week, "Sailor Takes Wife" (M-G), $3,900 in 5 days.

Music Hall (H-E) (2,200; 45-80)—"Virginian" (Par). Great $15,000. Last week, "Whistle Stop" (UA) and "Made Me Killer" (Par) (2d wk), big $7,700 in 4 days.

Orpheum (H-E) (2,600; 45-80) — "Saratoga Trunk" (WB) (2d wk). Continues in high at smash $18,000. Last week, colossal $24,700.

Palomar (Sterling) (1,350; 45-80)—"Wife of Monte Cristo" (PRC) and "How Do You Do" (PRC). Reopened house without vaude. Doing surprisingly well at stout $9,000, as good as some stage combos here. Last week, dark because of remodeling.

Paramount (H-E) (3,049; 45-80)—"Tomorrow Is Forever" (RKO) (2d wk), and "I Ring Doorbells" (PRC). Slow $7,000 in 8 days. Last week; fancy $14,300.

Roosevelt (Sterling) (800; 45-80)—"Whistle Stop" (UA) (m.o.). Good $8,000. Last week, "Little Giant" (U) (m.o.), $5,500.

Winter Garden (Sterling) (800; 25-50)—"Scarlet Street" (U) and "Yolanda and Thief" (M-G) (3d run). Mild $4,500. Last week, "Spanish Main" (RKO) and "Snafu" (Col) (3d run), $4,300.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'My Love' Forte $17,000 in Balto

Baltimore, May 7.

Fairish trade here with overall total held down mainly by almost solid holdover front. "So Goes My Love," lone new entry at Keith's, is attracting some attention. "Saratoga Trunk," in third week, is especially strong among holdovers.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-80)—"Ziegfeld Follies" (M-G) (2d wk). Continuing steady action at $14,000 after great $21,400 opener.

Hippodrome (Rappaport) (2,240; 25-65) — "Pinocchio" (RKO) (reissue) plus Smiley Burnette, others, on stage. Fine $16,000. Last week, "This Day Forward" (RKO) (2d wk), $12,200.

Keith's (Schanberger) (2,460; 20-60)—"So Goes My Love" (U). Started last Tues. (30) and continuing until Thursday (9) to make way for "Kitty" (Par). Should reach okay $17,000 for 10-day run.

Mayfair (Hicks) (980; 25-55) — "Wife of Monte Cristo" (PRC) (2d wk). Attracting sturdy $4,000 after strong $5,900 initial round.

New (Mechanic) (1,800; 20-60)—"Dragonwyck" (20th) (3d wk). Holding well at $9,000 after strong second sesh at $13,300.

Stanley (WB) (3,280; 26-70) — "Saratoga Trunk" (WB) (3d wk). Very robust $15,000 after a bangup second round at $17,200.

Valencia (Loew's-UA) (1,860; 20-60) — "Rebecca" (UA) (reissue). Fairish $4,000. Last week, "Bad Bascomb" (M-G) (m.o.), $4,200.

'WALK'-VAUDE BIG 26G, D.C.; 'ROAD' FAST 27G

Washington, May 7.

"Walk in Sun" with vaudeville at the Capitol is doing nicely this session but not living up to lavish praise of the crix. Best straight-filmer is "Road to Utopia" at the Earle. Biz is inclined to be spotty.

Estimates for This Week

Keith's (RKO) (1,838; 44-80)—"Spiral Staircase" (RKO) (2d wk). Strong $19,000, and goes again. Last week, broke house record with smash $29,500.

Earle (WB) (2,154; 44-85)—"Road to Utopia" (Par). Fancy $27,000. Last week, "Bandit Sherwood Forest" (Col) (2d wk), big $20,000.

Metropolitan (WB) (1,503; 44-70)—"Wife of Monte Cristo" (PRC). Sturdy $13,000 or near. Last week, "Saratoga Trunk" (WB), neat $8,500 for sixth downtown week.

Capitol (Loew) (3,434; 44-80)—"Walk in Sun" (20th) plus vaude. Very good $26,000. Last week, "Whistle Stop" (UA) plus vaude, excellent $29,000.

Palace (Loew) (2,370; 44-70)—"Ziegfeld Follies" (M-G) (2d wk). Okay $17,500. Last week, sock $30,000.

Columbia (Loew) (1,263; 44-70)—"Bad Bascomb" (M-G) (m.o.). Looks close to $7,000. Last week, "Virginian" (Par), nice $7,000 for third downtown week.

B'way Lively; 'Life' Record $56,500, 'Postman'-Lombardo Colossal 106G, 'Man'-Cavallaro 62G, 'My Love' 32G

Several new pictures enliven the Broadway scene currently, while on the whole shows on extended run are holding up well, a few being exceptionally virile. Weekends continue to resemble the bigger prewar holidays.

Another record for the street is shattered, being the terrific $56,500 which "Stolen Life" hit on its first week at the Hollywood ended last night (Tues.). Good turnover, with seven shows daily, is an asset.

The new bill at the Capitol, consisting of "Postman Always Rings Twice" and the Guy Lombardo band, isn't far from the alltime high of this theatre at a sensational $106,000. Strand came in during the past week with "Her Kind of Man" and the Carmen Cavallaro band. Very strong over the weekend and continuing a smart pace on Monday (6), house should hit a very big $62,000 or over on the initial frame. "So Goes My Love," which ended its first week at the Winter Garden last night (Tues.), scored a stout $32,000.

Rest of Broadway remains in the holdover column, with the sock $125,000 looked for at the Music Hall on fifth week of "Green Years" heading the list. Others exhibiting excellent strength include "Kid From Brooklyn," which will get the Astor $57,000 on the current (3d) round, and "Make Mine Music," very steady puller at the Globe at an indicated third week of $40,000.

Roxy dropped rather sharply on its final (4th) stanza with "Dragonwyck," Jackie Miles and Connee Boswell at $72,500 but on the 28-day engagement turned a very substantial profit. House today (Wed.) brings in "Dark Corner," with George Jessel, Merry Macs and Rosario and Antonio in person.

New show at the Paramount today (Wed), consists of "Blue Dahlia" and the Duke Ellington band plus the Mills Bros.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$1.40)—"Kid From Brooklyn" (RKO) (3d wk). Continues a smash pace, looking $57,000 this week (3d), while second was $63,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Postman Always Rings Twice" (M-G) and Guy Lombardo orch. On the way to sensational $106,000, with show likely to have long run. Concluding six days on sixth week of "Ziegfeld Follies" (M-G), Xavier Cugat orch, Harvey Stone, was strong $64,500.

Criterion (Loew's) (1,700; 60-$1.25)—"Little Giant" (U) opens here today (Wed.) following highly profitable run with "Bandit of Sherwood Forest" (Col). On final 5 days latter dropped to suitable $16,000 but up ahead was very big, sixth full week having been $25,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (3d wk). Holding up very strongly, this week being on way to $40,000, near to $42,000 garnered on second. Continues indefinitely.

Gotham (Brandt) (900; 60-$1.20)—"In Old Sacramento" (Rep) (2d wk). Will get around $12,000, good, while initial frame was strong $16,400. Goes total of four weeks.

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) (2d wk). Bette Davis starrer doing all house can hold, first week through last night (Tues.) having hit $56,500, new alltime high here. Concluding (23d) week for "Saratoga Trunk" (WB) was okay $16,000.

Palace (RKO) (1,700; 60-$1.20)—"This Day Forward" (RKO) (3d-final wk). Good enough at probable $22,000 on bowout. Last week was stout $30,000. "Heartbeat" (RKO) moves in Friday (10).

Paramount (Par) (3,664; 70-$1.20)—"Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. open here today (Wed.) after three fine weeks with "Virginian" (Par), Eddie Bracken, Johnny Long orch and Bob Eberly. Finale was sturdy $60,000, second week $82,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25) — "Green Years" (M-G) and stageshow (5th wk). Remains exceptionally big at indicated $125,000 and holds over. Last week registered an astronomical $143,000.

Rialto (Mayer) (594; 35-85)—"Bedlam" (RKO) (3d wk). Retains good draught for about $7,500 this week, while second was strong $9,300. Holds.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Kitty" (Par) (6th wk). Still big, currently being headed for $38,000 or over. Last week ended at a sprightly $46,000.

Roxy (20th) (5,886; 90-$1.20)—"Dark Corner" (20th), with George Jessel, Merry Macs and team of Rosario and Antonio on stage, opens today (Wed.). "Dragonwyck" (20th) with Jackie Miles and Connee Boswell on fourth week through last night (Tues.) dropped to $72,500 but good, while third was an enormous $103,000.

State (Loew's) (3,450; 43-$1.10)—"Gilda" (Col) (2d-final wk) with new stagebill, including Johnnie "Scat" Davis orch, Vic Perry and Diamond Bros. Excellent $36,000 or over in sight. Last week, with Irene Bordoni, Block and Sully, others, in person, gate totaled a very fancy $47,000.

Strand (WB) (2,756; 75-$1.20) — "Her Kind of Man" (WB) and Carmen Cavallaro orch. Very strong on draw, looking $62,000 or better and goes into second week Friday (10). Concluding (4th) round for "Devotion" (WB) and Louis Prima orch was a fine $51,000.

Victoria (Maurer) (720; 70-$1.20)—"Yank in London" (20th) (3d-final wk). On lighter side but will get $9,500, better than the $9,000 scored last week (2d). "Well Groomed Bride" (Par) opens Friday (10).

Winter Garden (UA) (1,312; 60-$1.50)—"So Goes My Love" (U) (2d wk). Doing very well here, initial seven days through last night (Tues.) having totaled $32,000. Final six days on 10th week of "Tomorrow Is Forever" (RKO) was okay $15,000.

Det. Spotty Albeit 'Follies' Big 27G, 'Bandit' 28G, 2d; 'Dawn'-Vaude Dull 16G

Detroit, May 7.

Biz is a bit spotty currently, with holdovers blamed partly for slower pace. However, "Ziegfeld Follies" looks great at the small United Artists and "Cornered" is fairly good at the Michigan.

"Bandit of Sherwood Forest" shapes strong on second stanza at the Fox. Other holdovers and new vaude-film layout at the Downtown don't stack up so well.

Estimates for This Week

United Artists (United Detroit) (1,841; 60-85)—"Ziegfeld Follies" (M-G) and "Made Me a Killer" (Par). Great at $27,000. Last week, "Adventure" (M-G), fine $15,000 in fifth week.

Fox (Fox-Michigan) (5,049; 60-85) "Bandit of Sherwood Forest" (Col) (2d wk). Swell $28,000. Last week, socko $45,000.

Michigan (United Detroit) (4,034; 60-85) — "Cornered" (RKO) and "George White's Scandals" (RKO). Good $25,000. Last week, "Blue Dahlia" (Par) and "Allotment Wives" (Mono) (2d wk), strong $25,000.

Palms-State (United Detroit) (2,976; 60-85)—"Diary of Chambermaid" (UA) and "Dark Alibi" (Mono) (2d wk). Oke $15,000. Last week, smash $25,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"No Time for Comedy" (WB) and "City for Conquest" (WB) (reissues). Strong $14,000. Last week, "Pinocchio" (RKO) (reissue) and "Tarzan Leopard Woman" (RKO) (2d wk), fine $13,000.

Madison (United Detroit) (1,858; 40-55)—"Corporal Hargrove" (M-G) and "Susie Slagle's" (Par). Good $4,000 in 3 days. Last week, "Pride of Marines" (WB) and "Love of Ours" (U), $5,000 in 5 days.

Downtown (Balaban) (2,683; 70-90)—"Just Before Dawn" (Col) with Marquis Magic Show, Nelson Sisters, Borrah Minevitch Rascals, others, on stage. Weak $16,000. Last week, "Gentleman Misbehaves" (Col) with Carmen Cavallaro orch, Jack Carter, Colstons on stage, rousing $31,000.

Adams (Balaban) (2,863; 60-85)—"Sentimenal Journey" (20th) and "Talk About Lady" (Col) (2d wk). Fine $16,000. Last week, stout $22,000.

'Devotion' Paces Philly, Neat 27G

Philadelphia, May 7.

Three new films are making their bow here this week and all are faring nicely. They are "Diary of a Chambermaid," "Devotion" and "Bad Bascomb." "Diary" is playing Earle which has halted stage shows for the next few weeks because of dearth of stage attractions.

Estimates for This Week

Aldine (WB) (1,300; 40-85) — "Tomorrow Is Forever" (RKO) (3d wk). Okay $15,000. Last week, neat $17,800.

Arcadia (Sablosky) (700; 40-85)—"Sailor Takes Wife" (M-G) (2d run) (2d wk). Good $6,000. Last week, fine $7,200.

Boyd (WB) (2,350; 40-85)—"Devotion" (WB). Neat $27,000. Last week, "Gilda" (Col) (4th wk), big $19,000.

Earle (WB) (2,760; 40-85)—"Diary of Chambermaid" (UA). Trim $25,000. Last week, "Made Me Killer" (Par) with Lionel Hampton orch on stage, sock $42,500.

Fox (20th) (2,250; 40-85)—"Dragonwyck" (20th) (3d wk). Fine $19,000. Last week, husky $24,500.

Karlton (Goldman) (1,000; 40-85)—"Ziegfeld Follies" (M-G) (2d run). Fancy $10,500. Last week, "Spellbound" (UA) (2d wk), neat $8,000 second run.

Keith's (Goldman) (2,200; 40-85)—"Road to Utopia" (Par) (2d run). In the chips at $11,500. Last week, "Walk in Sun" (20th) $4,700 second run.

Mastbaum (WB) (4,387; 40-85)—"Saratoga Trunk" (WB) (3d wk). Sloughing off but still satisfactory at $24,000. Last week, sock $36,000.

Stanley (WB) (2,950; 40-85) — "Virginian" (Par) (2d wk). Fair $18,000. Last week, nice $26,000 plus $4,000 for Earle, Sunday (27) date.

Stanton (WB) (1,457; 40-85)—"Bad Bascomb" (M-G). Nice $15,000. Last week, "Tars and Spars" (Col), $9,000.

I WANT YOU TO MEET A BEAUTIFUL MUSICAL!

"DO YOU LOVE ME" is one of the biggest of the big attractions that have made 20th Century-Fox musicals an industry tradition. It has youth, beauty and comedy. Its songs—"Do You Love Me," "I Didn't Mean A Word I Said," "Moonlight Propaganda" and "As If I Didn't Have Enough On My Mind"—will be hits by the time the picture opens in the key runs.

Maureen O'Hara has never been more beautiful—and her performance is outstanding. Dick Haymes' singing and romancing surpass his work in "State Fair." And Harry James and his orchestra give a surprise performance that will attract many new followers.

The extravagant predictions I made for "Leave Her To Heaven"—which have all come true—I now unhesitatingly repeat for this picture which will unquestionably rank with 20th's top musical hits.

Tom Connors

TOM CONNORS
Vice-President in Charge of Sales

MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" in TECHNICOLOR with Reginald Gardiner, Richard Gaines, Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet Dances Staged by Seymour Felix • Additional Dialogue by Dorothy Bennett • Music and Lyrics by: Jimmy McHugh, Harold Adamson; Herbert Magidson, Matty Malneck; Harry Ruby; Harry James, Lionel Newman and Charles Henderson

Distribs Want to Know Where U. S. Educational Pix Are Dated Overseas

Proposal of the State Dept. as outlined by John Beggs in N. Y. about a month ago, for educating the people of foreign lands via 16m films, promises to be heavily revised downwards before getting the green light from major company distributors. After listening to Beggs' outline of the arrangement for distributing so-called educational type product, major company executives suggested that he prepare a list of the pictures he wanted to show overseas and where they were to be exhibited via 16m.

Reason for this action, it's been explained subsequently, was that major distributors fear any haphazard distrib arrangement might well come into conflict with regular exhibitors in the foreign market. It was felt that any such result would not only defeat the purpose of the Government in enlightening native residents, but would sour exhibs on U. S. distributors. It was considered a bad policy to do anything that smacked of competition for regular theatres right at a time when American companies were attempting to restore normal distribution in many foreign lands.

Culture Is Okay

Major distribs are reported as being perfectly agreeable to such 16m educational or semi-cultural films being handled in outlying areas where non-competitive for regular exhibs. This procedure was used with considerable success by the coordinator of Inter-American Affairs in Latin-America during the war, since it gave out-of-way sections needed educational product that otherwise they would be unable to see.

But for regular theatres, and areas drawing people to established film houses, it's reported that distribs feel regular American screen fare can be channeled easily through already established sources.

Consequently, the specific plans of the State Dept. on 16m distribution in foreign lands obviously will be scanned closely when and if submitted to the company execs. to prevent conflict with regular 35-m theatres. Present intention of major distribs, as voiced this week, is to prevent any friction with old-line exhibitors in all foreign lands.

Dutch East Indies Ask To Buy U.S. Pix Outright

The Dutch East Indies government has asked U. S. film companies to sell their pictures outright to that country for a five-year period. Al Lowe, United Artists Far East division manager, disclosed yesterday (Tues.). He said his company has already nixed the Dutch bid. Despite a cool reception by Yank distribs to the offer, the Dutch have designated a rep to visit the U. S. and open direct negotiations.

In India, according to Lowe, American films are hitting opposition from native product. Current practice is for native producers to approach theatres playing U. S. films and to offer the same profits if they switch to Indian pix.

Prokofieff's 'Cinderella' Ballet In Moscow Bow

Washington, May 7.

New Serge Prokofieff ballet "Cinderella" has been preemed at the Bolshoi theatre, in Moscow, Soviet Embassy here discloses. Ballet has been playing with two ballerinas, Olga Lepeshinskaya and Galina Ulanova, alternating in the title role.

Ballet has 20 changes of scenery done by Peter Williams, Moscow scenic artist.

Brit. Singer on U.S. Tour

London, April 30.

Anne Shelton's contract with maestro Ambrose expired today, and she will not renew with him. Understood that she has signed an exclusive contract with Charles Tucker's Enterprises after being sought by many agents.

Tucker intends to take her over to America soon. Bing Crosby appeared and recorded with Miss Shelton while over her playing for USO-Camp Shows during the war.

Columbia, U Rio Deals

Rio de Janiero, April 30.

Columbia Pictures did not renew its contract with the Serrador theatre here but has shifted its product to the Maraba, new deluxer. Subsequent runs for Columbia films will play the Ritz, Roxy and Astoria.

The Serrador has signed up Universal product for the 1946-47 season.

Sabu To Star in Rank's Big Tinter; ABP Ready To Start Simone Film

London, April 30.

First film to be made in Technicolor at Pinewood Studios since before the war will be "Black Narcissus," an original by Michael Powell and Emeric Pressburger who will also direct. Shooting starts in May with Sabu being brought over from U. S. to star.

Film will be made for J. Arthur Rank by Archer Film Productions, and is expected to cost around $1,250,000.

Associated British Picture Corp. is all set for Georges Simenon's "Newhaven Dieppe," which will be titled "Temptation Harbour," substitute for original tag "Heartbreak Harbour." Cast will be headed by Simone Simon, Robert Prejan, both being brought over from France; and Robert Newton.

Shooting to start at Welwyn Studios sometime in June, with Lance Comfort directing. Picture is budgeted at $1,000,000.

FILM-LEGIT THEATRE READIED IN MEX. CITY

Mexico City, May 7.

Combo theatre-cine is the plan for the new house in the swank Hotel Alameda here. Hotel won't be formally opened until fall.

Hotel is government-owned and its theatre has been leased for six months by Margarita Urueta, stage actress who is turning producer with this venture. Combo plan is for the house to operate as a cinema daytime and as a class theatre at nights. It will be the first such combo here. Believed that important films will yield enough to offset the poor coin anticipated from the theatre.

Julio Bracho, who quit the theatre eight years ago for pictures, is associated with Urueta.

Burger Back to U.S.

Sam N. Burger, Loew's International regional director for Latin-American territory, was back last week from an extensive tour of his territory.

Adolf Judall, company's asst. mgr. in Brazil, returned with him to N. Y.

Current London Shows

London, May 7.

"Arsenic & Old Lace," Strand.
"Better Late," Garrick.
Ballet Elysees, Adelphia.
"Duet for Two," Lyric.
"Arsenic, Old Lace," Cambridge.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Embassy.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Man About House," Piccadilly.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room At Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run"—"Sacred Flame," Comedy.
"Shop Sly Corner," St. Martins.
"Sleeping Beauty," Covent.
"Song of Norway," Palace.
"Murder on Nile," Ambassador.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Wind Is Ninety," Apollo.
"Windermere's Fan," Haymarket.
"Worm's View," Whitehall.
"Years Between," Wyndhams.

Mex. Nat'l Film Week

Mexico City, May 7.

Fourth national motion picture week opened May 27 under the auspices of the Ministry of the Interior.

Idea of the week is to acquaint Mexicans and foreigners with the importance of the national film industry.

Austrian Prods. Seek Comeback

Vienna, April 27.

The Austrian film industry, faced with big financing, has revealed that only 10% of production costs are covered by Austrian playdates. This figure, it is feared, cannot be increased because of the limited current market.

Austrian production reached its peak in 1935. Then Germany decided to allow only 14 film imports annually. This was the heaviest blow Austrian producers ever received. That Austria had to accept the import of 120 German films annually was another blow, especially to exhibitors, because the public preferred foreign pictures, mostly from the U. S.

With no export of Austrian films to Germany at present and none to be expected for some time, Austrian producers will be obliged to devote their attention largely to synchronization in foreign languages, largely English.

'Frieda' Likely Hit In Week's London Entries

London, May 7.

"Frieda," which preemed at the Westminster, May 2, looks the outstanding legit entry of the week. It was well received and appears a definite hit. Michael Balcon, head of Ealing Studios, already has purchased film rights to the play for $20,000 with Ronald Millar, the author, getting $10,000 to adapt it to the screen.

"No Room at the Inn," revived last summer at the Embassy, opened at the Winter Garden, May 3. It appears slightly dated but has a chance of success despite unsuitability of the theatre.

"The Wind Is Ninety," which came into the Apollo on May 6, pleased but is unlikely. Show is in for four weeks, matinees only, being financed by Douglas Montgomery, who is starring.

'Rhapsody,' 'Bells' Score In Rio's Record Week

Rio de Janeiro, Apr. 30.

Rio pictures had their biggest week in months with "Rhapsody in Blue" (WB) at eight houses and "Bells of St. Mary's" (RKO) in a like number. "Tonight and Every Night" (Col) at the Palacio, and "Our Vines Have Tender Grapes" (M-G) at the Metro also were big entries.

Pictures soon to open are "1,001 Nights" (Col) "Saratoga Trunk" (WB), "Frenchman's Creek" (Par) and "The Fallen Angel" (20th).

5 New Italo Producers

Rome, April 27.

The city of Milan, racing to replace Rome as leader in Italian film production, has added five new film companies in that city in recent months. They are ICET, ARTEA, ANFI, ICMEA and REF, all currently under way.

REF, a company backed by the church, has been placed under the direction of a priest, Don Cordero.

HADLEY TO PAR INT'L

R. W. Hadley, Jr., joined Paramount International last week as field rep in overseas territory under J. E. Perkins, division mgr. for Far East, Australia, New Zealand and South Africa. Hadley will study supervisory operations in Cleveland for about three months before going on the job.

He was a PT boat commander in the Navy during the war.

HOYTS TO BUILD 600-SEATER

Brisbane, April 27.

Hoyts will erect an intimate cinema, seating 600, underneath circuits ma, seating 600, underneath Regent here. Latter is a 2,600-seater.

Hoyts now operates some 150 houses in Aussie.

Better Russo Pix Via Productions Geared for Intl. Market Forecast

Several film company foreign dept. chiefs are studying ways of combating expected stronger Russian screen fare in the world market. While the influence of the Russ picture biz, via its immense distribution setup in the foreign field, has been felt for some time, this improved Russian production threat is a new one. Russian film biz has a heavy grip on the market in Czechoslovakia, Yugoslavia, Hungary, Austria, Romania and other European countries via govt. edicts favoring Soviet fare.

But the danger of Russian pictures being so strong as to compete with U. S. fare in the world market is a new wrinkle. In the past, Soviet film vehicles have been geared mainly for the native land with the political slant heavily implanted in most productions.

Latest reports emanating indirectly from Moscow are that Russia's film biz has yen to expand internationally, and apparently is willing to curb the party line angles in order to make Russ fare more saleable in the world market.

Former Army men returning from overseas duty say that the Soviets want to accelerate their distribution of films, not merely in Europe and nearby territories, but throughout the world. Also that Russ production chiefs are smart enough to realize that the biggest insurance for such improved market will be obtained from straight treatment of screen yarns. U. S. distribs believe if productions are slanted this way, they will provide stiff competition because many Soviet features measure up to U. S. films in acting, direction, production values and camera work.

Mex Pix Star to Spain

Maria Elena Marques, Mexican star who plays in "The Pearl," which RKO will release in Spanish and English, planed to Lisbon, Portugal, this week on her way to visit relatives in Spain.

She came up from Mexico City last week to visit N. Y. for about four days before going to Madrid.

Export Assn. Readies Japan, Korea Distrib; To Germany Same Way

American distributors are resuming distribution of their product in Japan and Korea via the film industry's Export Assn's., and will use the same method in Germany as soon as the military turns over the reins. Charles Mayer, who was 20th-Fox managing director in the Netherlands East Indies and Malaya before the war, has been appointed Export Assn. representative for Japan and Korea and sails to establish offices in Tokyo late in May for distribution of product for the eight major film companies belonging to this association.

Morris Goodman, Export Assn. representative who has been working under the supervision of the military in Germany, will stay on there to have charge for the association as soon as setup is turned over by the military authorities.

This has been promised for some time, so actual full operation by the Export Assn. alone looms in the near future.

Eric Johnston, head of the Export Assn., has received approval of Mayer's acceptability from General MacArthur's headquarters. He was captain in charge of motion pictures in General MacArthur's command until 1945. Mayer will relieve Mike Bergher, on loan from Universal, when he arrives in Tokyo. Bergher, who returns to Universal International, was commended by MacArthur's headquarters for his fine job of organizing distribution for Japan and Korea.

SAMETT, BACK IN SHOW BIZ, SEEKS GARRICK

London, April 30.

Lucien Samett is returning to show biz. His backer is Rachel Sequerra, owner of Romano's restaurant here. Samett is negotiating for the Garrick theatre lease from Alfred Esdaile at a cost of $60,000, plus $25,000 for deposits and insurances.

Samett is also importing the first Spanish Ballet to England, opening here late in May.

Pagnol Halts Revival Of Parisian 'Caesar'

Paris, April 30.

Marcel Pagnol, head of Authors Society, whose old play "Caesar" was to be revived at the Theatre des Varietes, withdrew it despite protests of Max Maurey, and Alibert, co-producers. Production had been in rehearsal and set to open soon.

Dispute is now to be settled by the Societe des Auteurs.

Raimu, now bedded with a broken leg, starred as Marius in the original cast. Alibert was to have taken the part, supported by Oudard in the role of Caesar. Pagnol, who had given his okay on the revival, was told that the play as revived would be vastly different from the original. He attended one rehearsal and immediately nixed the production.

Littler Signs Ex-GI

London, April 30.

Emile Littler has signed Lt. Paul Gavert, just being discharged from the U. S. Army this week, to play the lead in "The Red Mill," which he intends to stage in the West End in September, after tryout in the provinces.

Gavert, who comes under the Training Within Civilian Agencies (T. W. C. A.), was given permission by the Army to play the John Hargreave role (Grieg) in "Song of Norway" at the Palace for a few weeks, with Littler pact resulting from his work in this show.

Brit. Labor Unit Lands 3 More Pix Theatres; Seeks 22-House Chain

London, April 30.

Co-Operative Workers Society, closely affiliated with the Labor Movement, which already has acquired nine houses in various parts of England, still is expanding. Latest purchase is three houses in Dartford. But company also is dickering with Buxton Bros. to acquire its circuit of theatres in Yorkshire, Lancashire, Norfolk and King's Lynn. Circuit includes 19 picture houses and three theatres, with price expected to be around $1,500,000.

C. W. S. is understood to be behind some of Jack Hylton's ventures, and is expected to become the fourth largest circuit in England this year.

Reiner Latin-American Manager for Selznick

Manny Reiner was appointed South-American manager for Selznick-Vanguard Films this week by Neil Agnew, company's sales manager. Reiner leaves for Mexico City to set up a company office about June 1. Then he will start a survey of the Latin-American market. His initial efforts in Mexico will be linked with the special sales campaign for "Spellbound" and for forthcoming release of "Duel in the Sun."

Reiner recently completed more than three years' service with the Office of War Information, acting as govt. film rep in southeastern Europe and Iceland. He started in the film business in 1933 doing ad-publicity for Metro, Warners and Paramount. He quit the picture biz to handle national promotion for the Quiz Kids radio show, returning to head Par's shorts ad-publicity. Reiner plans going to Buenos Aires and Rio de Janeiro later in the year to establish Selznick headquarters there.

Production Resumed Again in Netherlands

Washington, May 7.

Production of pictures has begun again in the Netherlands, the Dept. of Commerce Office of International Trade has announced tonight (Tuesday). Three already have started films. Two are pre-war firms that specialized in documentaries. Third outfit will produce full-length features and shorts.

Directed by CURTIS BERNHARDT Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder • From a Novel by Karel J. Benes • Music by Max Steiner

ully different Double Role!

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HOLLYWOOD

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

DANE CLARK

ALSO WALTER BRENNAN · CHARLIE RUGGLES

Senator Langer Back With Another Chorus of Same 'Divorcement Blues'

Washington, May 7.

Bill to provide for complete divorcement of motion picture exhibition from distribution is being readied by Senator William Langer (R., N. D.), who hopes to have it in shape for introduction in the Senate within the next couple of weeks.

Bill also would carry the anti-block booking and blind selling provisions of the old Neely bill and, according to observers here, will have no better chance of getting through this session of Congress than did its predessors in other years.

Langer is convinced that complete divorcement cannot be expected from the three-judge expediting court considering the Big Five case in New York. He comes from a state of small towns and small exhibitors and the bill should prove popular with his constituents during the Senatorial campaign in which Langer will be engaged this fall.

"I want to give the small independent the same break as anybody else," Langer told VARIETY. "I'm for single picture selling and I want to prevent the big distributors from owning their own theatres. I have been following the case in New York and have talked it over with Attorney General Tom Clark. I am convinced of the necessity for my bill."

Berger In OPA Pitch

Minneapolis, May 7.

At the request of Bennie Berger, president of North Central Allied, independent exhibitors' organization U. S. Senator William Langer of North Dakota will introduce an amendment to the OPA bill when it reaches the Senate placing a price ceiling on films, it was announced by Berger here. The proposed amendment will prohibit distributers from charging more for their film than the prices that were in effect in 1941, Berger says.

Berger declares the legislation is necessary to protect the smaller independent exhibitors "now threatened with extinction" because, he says, "distributors are running amok in their rental and percentage demands." Even in the present prosperous times, many small-town exhibitors face bankruptcy because of "distributors' greed," Berger claims.

"We have had to seek relief through legislation because distributors continue deaf to our pleas," asserts Berger. "We dislike going outside of the industry with our fight, but it's the last resort."

While in Minneapolis recently, Senator Langer made it known that he is sympathetic toward "the present sorry plight of independent exhibitors." Following a conference with Berger here, he announced that unless distributors ceased their "discrimination" in film deals against the independent exhibitors and in favor of producer-owned theatres, he would introduce legislation in Congress to stop the "practice."

Good Will Pitch

Continued from page 1

three-month tour in this country during which time she's likely to do much "socializing." Djangaroff contacted w.k. flacks around Miami offering big coin for a six weeks deal prior to the Argentine actress' tour to Washington, New York, Chicago and the Coast on a press buildup preparatory to getting a pic contract. Cash was offered on the line, plus expenses, with the proviso that the press agent guarantee a good press and that he keep mum if not interested in deal.

Djangaroff also conducted flacks in New York and on the Coast, after being turned down by the locals.

She received a good press in Miami due to tiff between David O. Selznick and Jennifer Jones and the press when the former refused all interviews and went off on a fishing trip. Miss Thamar went all-out to entertain the scribes.

Miss Thamar insists that the only reason she is seeking a Hollywood contract is that she doesn't earn enough from pic work in S. A. Also, though related to ex-King Zog through her husband, the wealthy ex-monarch is opposed to her career.

Miss Thamar, last week in passing through New York, was received by Acting Mayor Vincent Impellelieri.

Her publicity affairs, while in New York, are being handled by Patricia Morey.

File Final Accounting Of D. W. Griffith, Inc.

Final accounting of assets of the D. W. Griffith, Inc., film company which was dissolved in 1933, was confirmed Friday (3) after hearings held before Federal Judge Alfred C. Coxe in New York. The accounting was submitted by Samuel Schacter, company receiver.

Total assets of the company, amounting to $24,058, will be distributed to verified creditor claimants and for administration claims after later hearing. The money was secured by the receiver in settlement of claims against Griffith and others in 1945 and 1946.

Bryn Mawr, Pa., Theatre Renewal First Offered Harry Fried Sez Owner

Philadelphia, May 7.

Philip Harrison, owner of the Seville, Bryn Mawr, Pa., yesterday flatly denied a story published in trade papers last week that the theatre was being taken out from under the current operator, Harry Fried, by the William Goldman interests. Harrison declared that a renewal of the lease to the theatre was offered to Fried at the same rental as his previous lease, but the latter had turned it down. Goldman was "solicited" for the theatre, said Harrison, rather than having gone after the property himself.

Said Harrison: "The theatre has been under a lease to Harry Fried, said lease expiring in September of this year. In anticipation of the termination of the lease, Mr. Fried was asked last Feb. 14 by letter whether he would be interested in renewing the existing lease at no increase in rental. Fried stated that he did not wish to renew the lease even upon the same terms.

"Subsequently, Mr. Penny (Fried's general manager), announced that their organization intended to drop the theatre. Thereafter, we investigated various possibilities of tenancy. Mr. Goldman was solicited by a broker who knew the property would be available in September. We concluded that the best interests of the public and the property would be served by Mr. Goldman's operation."

Asked for comment, Goldman said: "Mr. Harrison's statement speaks for itself. I never sought the property."

Goldman likewise denied he was ever a member of Allied, as reported in last week's story.

When questioned about the Seville deal, Fried admitted he had received the letter from Harrison asking him if he was interested in renewing the lease.

"I never answered it officially," Fried declared. "I talked to Mr. Ball (Harry Ball is Harrison's attorney) and I understood that we were to have discussed the matter. We never did."

'OUTLAW' BOOKINGS RESUME AFTER LULL

With dates on "The Outlaw" again pouring into United Artists, after a lull occasioned by producer Howard Hughes' battle with the Motion Picture Association, final outcome of the court fight may well be purely academic. Film is slated to open in six cities tomorrow (Thursday) and more next week.

Hughes' request for an injunction to prevent the MPA from interfering in any way with the showing of the film is now on the U. S. District Court docket in New York for May 16. Hearing on the temporary injunction request was originally scheduled for last week, but was postponed at request of attorneys, who claimed they hadn't time to prepare their cases. In the meantime, MPA is under a restraining order not to take any action.

By the time any final decision is handed down in the legal maneuvering, which will require months, "The Outlaw" undoubtedly will have in a considerable share of its U. S. rentals. Openings this week include Indianapolis, Kansas City, Louisville, Rochester, St. Louis and Wilmington. On the schedule so far for next week are Nashville and Houston.

No decision has been reached on a house for the New York opening.

Atlas-RKO

Continued from page 3

with Utilities Power & Light Co. It took control of the company when it was in bankruptcy, brought it up to a strong financial condition and then sold it. But the execs remained unchanged.

As long as RKO earnings are good, it was said, there is no reason to think that stockholders—whether Atlas or anyone else—are going to unseat them. Experience has been that officials of a profit-making corporation can proxy themselves into office election after election.

Rathvon Staying

In this particular case, Rathvon has become much more interested in his RKO chores than in his activities at Atlas. So, even should Odlum sell his control, Rathvon would undoubtedly not voluntarily pull out of RKO.

Wall street took as a matter of course the indication of Atlas's desire to get out. And if it doesn't get out now, because of the present ruckus, financial sources said, it's just a matter of time, at most. The company is an investment trust, which makes its profits from sales of its holdings, rather than as an operating company. RKO stock is high now and so it seems perfectly natural to downtowners that Odlum will start to sell his interest. He'll take his profits and invest them in another company that can be built up from the bottom, they say.

Result of such selling, of course, will be unsettling on RKO issues, it was said, but in a short time they will find a level commensurate with the company's earnings. That there was no reason to be disturbed by the Atlas maneuvering was seen by vet financial men in an old Odlum quip well known to Wall streeters: "Anything Atlas has is always for sale."

As of Dec. 31, 1945, Atlas held 1,329,020 shares of RKO common with a total market value of $21,762,702. There are 3,791,000 shares outstanding, with a few large blocks outside of that held by Odlum.

The report that started the upheaval was the following statement which Dow-Jones credited to Hatch after a telephonic interview: "Eventually we are going to sell all or part of our RKO stockholdings, but we have come to no definite conclusion as to how large a block it will be or when the sale will be made. Possibly it will be by June 30, but it might not be until some time in the fall."

According to the Atlas press department, what Hatch actually told the reporter was not "we are going to sell all or part," but "we are going to sell part" of the stockholdings.

Joint Exchanges

Continued from page 9

UWP plans to employ other companies' facilities, but they are both looking on it as a permanent and economic solution of their film-handling problem. Ultimate of this trend of doubling up is the common exchange for eight or 10 or 12 companies.

Advantages

Advantages, of course, are obvious. Instead of each company maintaining the space and staff necessary for storage, inspection and shipping of prints, it would all be centralized, saving both money and trouble. There would be considerably more economy in transportation, too, since delivery trucks could back up to the platform of the exchange center and pick up all companies' prints at once, instead of making numerous stops and lugging heavy prints around.

As foreseen by distribution men, one company could build and operate the exchange centers in all cities. This outfit could be an independently-financed firm or jointly financed by all companies which use its facilities, thus making it a profit-sharing venture and saving distribs still further coin.

Although the opposition of unions is seen as no small hurdle to be jumped, since joint handling of prints would undoubtedly reduce manpower requirements, distribution men predict that it is not insurmountable. Same number of employees as are now used by the companies individually could be taken on for the joint job, with some of them having little to do, and there would still be a considerable saving in exchange operations, it is said. On the other hand, since the plan would be more economic than present methods, exchange operating company could afford to pay better wages than are now given.

'Trunk' and 'Spellbound' Indicative Of Playdate Logjam in N. Y. Subsequents

Indicative of how the booking jam is worsening is inability of Warner Bros. to find room for "Saratoga Trunk" on the RKO circuit in the Greater New York area until August. It came off a 23-week run at WB's own Broadway showcase, the Hollywood, April 30, but must lay idle in the entire N. Y. and surrounding territory until RKO can play it. Meantime, "Saratoga" is blanketing the rest of the country with the same true of other top films such as "Spellbound," for example, which recently completed a long run at the Astor in N. Y.

While the booking logjam is not confined to N. Y., the long runs pictures are getting in the No. 1 key of the nation is piling up a large amount of film that can't get immediate dating.

Many independent towns having national release in the area served out of N. Y. are also having their troubles in absorbing film, not only because of voluntary extension of runs but also because distributors are demanding extra time on top pictures as part of the contract.

One of the reasons, also, why repeat engagements are now being discouraged by most distribs is that too many new pictures are reposing in the vaults waiting for dates.

It's Different In Chi

Chicago, May 7.

Speed-up in release of new product is apparent in Chicago currently, with nary a reissue on tap. A year ago this time it was another story.

There were seven reissues on Loop screens in the course of one week just a year ago: "Sign of the Cross," "Topper," "Wuthering Heights," "Rembrandt," "Divorce of Lady X," "Barbary Coast" and "Resurrection." It's a different story now, however, with such current national releases as "Blue Dahlia," "Outlaw," "Tomorrow Is Forever," "Ziegfeld Follies," "Sentimental Journey," "Dragonwyck," "Bandit of Sherwood Forest," "So Goes My Love" and "Wife of Monte Cristo" playing.

Speedup applies to the nabes too, of course. And need it be added that the Jackson Park, which recently filed another suit for damages allegedly suffered as a result of Chi's release system, is one of the beneficiaries?

Weiss, From 20th Studio, Huddling With Schlaifer

Charlie Schlaifer, 20th-Fox ad-pub chief, and George Weiss, studio flack, are currently huddling at the h.o. on plans for exploiting the forthcoming slate of top 20th films. Confabs are in line with the company's recently-established policy of closer liaison between the studio and h.o. publicity staffs.

Since many of the 20th's new films will be musicals, special emphasis is being placed on exploiting these pix through radio and records. Schlaifer and Weiss also laid plans for the preem of "Centennial Summer," scheduled for Philadelphia in July, and for preems of "Smoky" in Denver and Salt Lake City in June. Huddles wind up tomorrow (Thursday), when Weiss heads back to the Coast.

RKO's $3,675,953 Net For First 13 Weeks Substantially Over '45

RKO and its subsidiaries chalked up a net profit of $3,675,953 for the first quarter of the current year after all taxes and charges. The company scored a substantial gain over the $1,141,044 profit for the comparative period of '45. The take is equivalent to 97c per share of the 3,791,661 shares of common outstanding at the end of the quarter. Company's net profits for the year 1945 totaled $6,031,085, after taxes and other charges, as against $5,206,378 for the preceding year.

Neither the RKO parent company nor RKO Radio Pictures, its subsidiary, had any funded debt in public hands, according to the annual report. Also disclosed was that the refinancing of theatre subsidiary debt in February, '45, by new 3% debentures of RKO Theatres, Inc., brought about the retirement of substantially all previously existing theatre funded debt. The refinancing, the report said, gave RKO an increase of working capital of some $10,000,000, bringing the total working capital of the company and its subsidiaries to approximately $39,000,000 as against $15,000,000 at the beginning of 1940.

All but 2,019 shares of the 6% preferred stock, called for redemption early this year, was converted into common stock, the report said. This resulted in the issuance of 903,608 additional shares of common. The conversion, the report states, permitted the transfer of a large part of the cash provided for the financing plan to RKO's working capital.

Pointing to the overall improvement in its financial position, the report noted a reduction of the outstanding funded debt of subsidiaries and of preferred stock from $39,500,000 at the beginning of '40 to the current sum of $22,200,000. The company has thereby benefited by the slashing of interest charges and dividends from a $2,200,000 figure in '40 to $670,000 currently. Dividends on common stock have recently been initiated at $1.20 annually, the report adds.

Stockholders' annual meet is set for June 5 at RKO's principal office in Dover. Reelection of incumbent directors is being sought in proxies out to stockholders.

Hazen Back

Continued from page 3

penned by Douglas Shearing. Decision on whether the latter is to be filmed in the U. S. or England will also be made following Wallis' return. There's plenty of story material in England, Hazen said, but not enough studio space to take advantage of it.

Wallis Wants Milland

Hollywood, May 7.

Hal Wallis will start dickering with Henry Ginsberg for Ray Milland to star in one of Wallis' productions to be made in England. Wallis returns this week from England and has acquired "For Her to See" with Milland in mind.

Understood, because of studio shortage, Wallis will stall production in England until next March or April.

WCAU Sale

Continued from page 1

bitious plans for its new venture, including the building of a $3,000,000 project at Broad and Spring Garden streets to house both the newspaper and radio and tele stations. Square-block site was acquired by WCAU two years ago. Plans call for the construction of one building to house the radio and tele studios, with an auditorium connecting it to the newspaper plant.

Record will also construct a color rotogravure plant on the site to print Parade, Marshall Field's Sunday newspaper supplement. Record expects to print all issues of Parade for nationwide distribution by the Field interests.

Philly paper also plans to erect a 612-foot television transmitting tower. Record will follow the tele pattern set up by WCAU last week, when the station withdrew its application for a black and white video license to await the advent of color television.

WCAU is the second radio station bought by J. David Stern; Record prexy and owner of the Courier Post, Camden, N. J. Six years ago Stern bought WHAT, 250-watter, which he relinquished 18 months later after an unsuccessful attempt to have the station's power increased.

Each of Philly's three large newspapers now own large radio stations and the Record's acquisition is expected to carry the paper's Democratic party line into the radio field. Both the Evening Bulletin, owners of WPEN, and the Inquirer, owners of WFIL, are Republican papers.

Haggott Bows With 'Becky'

Hollywood, May 7.

First chore for John Haggott under his new producer contract at Columbia will be "Becky Sharp," based on the William Makepeace Thackeray novel, "Vanity Fair."

Before joining Columbia, Haggott was production manager for the Theatre Guild in New York.

MARK STEVENS

—Save your Lipstick, girls, he plays for keeps in

THE DARK CORNER

20TH CENTURY-FOX

"Wait till you meet MARK STEVENS face to face

—Save your Lipstick, girls, he plays for keeps in

THE DARK CORNER

20TH CENTURY-FOX

"W

MA

This is the Teaser-24 that

TEES OFF A POWERFUL HIT from...20th Century-Fox

Important new star!

Important selling campaign!

Important business—everywhere!

Starts Today—ROXY, N. Y. C.!

LUCILLE BALL · CLIFTON WEBB WILLIAM BENDIX · MARK STEVENS in "THE DARK CORNER" with Kurt Kreuger · Cathy Downs Reed Hadley · Constance Collier · Eddie Heywood and His Orchestra Directed by HENRY HATHAWAY · Produced by FRED KOHLMAR · Screen Play by Jay Dratler and Bernard Schoenfeld · Based on a Story by Leo Rosten

Film Salesmen Check Checkers

In a move that amounts to checking the checkers, one of the major film companies has instructed the salesmen of its New York exchange to turn in the names of exhibitor accounts which they believe may be cheating on percentage engagements.

While no explanation is given for this unusual step, presumption is that since the average salesman is in a pretty good position to know whether an exhib is giving an honest count such leads may be used for comparison with figures turned in by the checkers. At the same time this information may be used as a check against the checkers, just in case the latter are in conspiracy with exhibs on figures, as has been not unknown in the past.

In one case not long ago a salesman who was having trouble with an independent account got skeptical over the figures he reported on pictures, with continuous hounding for adjustments, and went to some trouble to personally check the exhibitor's house. He found that the house in question was cheating heavily.

One of the majors now has a small group of floating checkers of their own who go into various branch territories, unknown even to the local exchange manager, not only to check on the checkers but also on company's own people who may be inclined to let exhibs get away with wrong figures. Reported that in one case these secret floating checkers even caught a branch manager who was in on the take with an exhib who was cheating.

Automatic Hot Dogs May Mean Restaurant Licenses for Theatres

Chicago, May 7.

Theatres are going to have to start taking out restaurant licenses if this keeps up.

A Chi manufacturing company, Radio Chef, Inc., is now turning out a "speedy weenie" dispensing machine that cooks a redhot and pops it out at the customer in 20 seconds flat—all wrapped in cellophane and ready to eat, complete with roll but sans mustard and piccalilly, which the diner applies to taste. There are bowls on the side for the seasonings.

Company's prez is Maurice Price of N. Y., a nephew of theatrical producer Al Woods. Harry Warner—no relation to Warner Bros.—of San Francisco is the inventor, and Bill Mackelfresh, Chi industrial engineer, designed the cabinet, a gaudy affair not unlike present pop and candy dispensers.

Outfit, whose distribution headquarters is in N. Y. and factory in Chi, plans selling the machine not only to theatres but to ballparks, racetracks, bowling alleys, taverns, factories, poolrooms, gas stations, ballrooms, etc. The hotdogs cost 15c retail. There are 16 test machines now, which Price is showing to prospective buyers around the country.

IRATE PATRON BEATS UP PENN THEA. MANAGER

Pittsburgh, May 7.

Frank Murphy, manager of the Penn, was beaten up the other night by an irate patron and had to be treated at the Allegheny General Hospital for a compound fracture of the nose. His attacker, Harry Johnson, 50, of nearby Donora, was arrested on a charge of assault and battery, and held for court by Magistrate William H. McDiarmid.

Testifying that Johnson had been boisterous and had been refunded his money when asked to leave, Murphy said Johnson wheeled around when they reached the lobby and started punching him. The trouble started originally when Johnson said he had "climbed a lot of steps" to find a seat only to find there wasn't an empty one in the house.

ROSSEN'S FIRST 'O'CLOCK'

Hollywood, May 7.

Robert Rossen, former legit playwright and director draws his first film director chore in "Johnny O'Clock," mystery yarn starring Dick Powell.

Picture will be produced under the JEM banner for Columbia release.

20th-Fox Scores Point In 'Lifeboat' Story Suit

Legal point was scored yesterday (7) by 20th-Fox, defendant in a plagiarism suit brought by Sidney Easton, when an application by 20th to dismiss the action forced the plaintiff to clarify his bill of particulars. Easton also conceded that his amended complaint made no claim to new material in his revised version of his play, "Lifeboat No. 13."

Easton is suing for an injunction restraining exhibition of the defendant's film "Lifeboat," accounting of profits and damages. Plaintiff contends that the film is a piracy on the play. Edwin P. Kilroe reps the pic company.

Indies Resisting 'Collect' Charges On Unplayed Pix

Minneapolis, May 7.

Max Torodor, owner of the Ritz, local nabe, relinquished possession of "The Lost Weekend" print which he had refused to surrender after he claims that he was billed collect for other pictures along with it. S. P. Halpern, Torodor's attorney, asserted that the print was returned to Paramount after the latter had agreed to "settle" the controversy. The pictures billed collect were those not yet dated by Torodor.

Torodor's action in retaining the print is in line with a determination by local independent exhibitors to resist the practice of film exchanges to bill them collect on delivery for pictures other than the one delivered. A court action involving the issue is now pending, Frank Woskie, owner of another neighborhood house here, having filed a damage suit against Universal. Rather than accept a film and pay collect charges on other pictures, Woskie closed his theatre for the three days for which the picture was booked.

JOE FRANKLIN FEARS THEATRE OVERBUILDING

Government building restrictions and the materials shortage are the best things that could happen to showbusiness, according to Joe Franklin, head of the Franklin-Herschhorn (Canadian) theatre circuit, who sees a danger in overbuilding on the basis of the current abnormal prosperity. Much of the current boom at the boxoffice is the result of temporary scarcities in the consumer market and, in Franklin's opinion, showbusiness will weather the storm a lot better this time than after the last war, precisely because it's being prevented from going on a building spree.

Franklin passed through New York en route from Miami Beach to Canada where showbusiness is enjoying peak business paralleling the situation in this country. Showman winters in Florida annually for his health.

Embezzlement Charge In Texas Exhib's Estate

Houston, May 7.

Search is under way by police for Jack Wilson Grant, auditor for the Will Horwitz Estate, Inc., when a shortage of $33,000 was found in the estate's funds. A charge of embezzlement has been filed against Grant. Grant has been working since 1936 with the estate and was hired by the late Will Horwitz, pioneer theatre owner. It was estimated that loss may run to $50,000 following a complete check of the accounts.

Grant had been voted a promotion from auditor to secretary-treasurer of the estate several hours prior to the time the shortage was discovered. A nationwide search is now under way for him.

Liz Taylor Into 'Spindle'

Hollywood, May 7.

Elizabeth Taylor, Metro moppet star, draws the star spot in "The Spindle Age," a story of youth to be produced by Ralph Wheelwright.

Currently Wheelwright is producing "10th Avenue Angel," with Margaret O'Brien in the top role.

GG GOES FOR HOUNDIE

Hollywood, May 7.

Golden Gate Pictures will increase the number of canine pictures on the screen with "My Dog Shep," slated as the company's third production for this season.

William B. David will produce, with William Rowland as director.

Expect Over 300 For Variety Conv.

More than 300 members of the Variety Clubs are expected in N. Y. for the organization's annual convention, slated to tee off next Wednesday (15) at the Hotel Astor. Meet will be highlighted by the Humanitarian Awards dinner on Saturday (18) night, at which time Gen. Evangeline Booth, retired head of the Salvation Army, will be feted as the individual who has made the most outstanding humanitarian contribution.

First day of the convention will be given over to a general business session. New officers, elected on Thursday (16), will meet on Friday to line up the organization's plans for the forthcoming year. Planning committees will also convene on Friday, to go over the plans with the new officers.

Tickets for the Humanitarian Awards dinner will be $10 each, with attendance strictly stag except for the dais guests. Dave Weinstock, head of the Raybond circuit in N. Y., is in charge of ticket arrangements; Si Fabian is chairman of the banquet committee.

PUTTING NEW PIX-AFM CONTRACT INTO SHAPE

Producer committee in charge of placing the contract with the American Federation of Musicians in shape to be turned over to company attorneys for final drafting will probably finish that chore today (Wednesday).

Meanwhile, delays have been caused by an acute sinus attack which has bedded Fred S. Meyer, 20th-Fox studio executive in charge of labor matters. Committee has been holding meetings in his hotel suite as a result. When contract is ready for the attorneys, Meyer, as well as Charles Boren, in charge of labor relations at the Paramount studio, and Milton Schwarzwald, general manager of the music department at Universal, will return to the Coast.

Deal reached with the AFM union by eight Hollywood studios two weeks ago calls for an average increase of 25% from April 1 last to Sept. 1, 1948.

Dimout

Continued from page 4

and shut down all theatres until further notice.

B&K officials are presently holding conferences trying to iron out the headache of what to do about future bookings of Frankie "Sugar Chile" Robinson on May 10, Frank Sinatra on May 17 (The Voice was inked into the Chicago theatre on a $25,000 guarantee, plus 50% of the take over $60,000), and later bookings of Hildegarde and Freddie Martin's orch. B&K execs evidently figured they couldn't pay such top-flight acts on the take from four hours a day.

Mike Todd flew in from N. Y. to take personal charge of keeping "Up in Central Park" going at the Shubert. Using everything from old automobile motors, household electric generators, 10c dishpans and two tired characters on the turning end of cranks, George Salthouse, Shubert electrician, scraped together enough juice for a legible performance the first night of the dimout.

Legit shows operated on city current Saturday afternoon but had to resort to generator or makeshift power for the evening performance. Generators gave a good performance, and little difference in lighting was noticeable.

Civic Opera House's plans to go ahead with a week's run of the Metropolitan Opera Co. hit a temporary snag when the Maritime Commission boat, "Mainsheet Eye," chartered to furnish power from its diesel engine to the stage, was tossed around in the Chicago river by a gust of wind Sunday (5), causing $12,000 damage to the Chicago Daily News building and the Opera House. It's under control now and the Met will have light, but the curtains and backdrop on the stage will be hand-operated.

While most of Chicago's film houses were idle, outdoor attractions cleaned up. A record crowd of 45,000 attended the Cubs-Philly game at Wrigley field, golf courses were jammed and everyone of Chi's 1,500 saddle horses had a busy day.

Inside Stuff—Pictures

American films are coming under heavy fire in the Union of South Africa for glorifying gangsters and appealing to sensational tendencies of the young. Under pressure of the National Council of Women, the South African Ministry of the Interior is giving attention to certain types of American films in its role as final arbiter of "questionable standards."

The unique racial composition of the country has given a special twist to the demands for film censorship. With 2,000,000 whites dominant over 8,000,000 of other color, censors are cutting out closeups of bathing parades and beauty contests or earmarking them "for whites only." Several films have been banned completely including "Tiger Woman," "The Miracle of Morgan's Creek" and "The Mummy's Curse."

Pending determination of an appeal by Film Classics from a recent decision by Federal Judge John C. Knox which cancelled worldwide distribution rights to the reissued film, "Topper", the Hal Roach studio is stopped from claiming rights to the film. FC recently satisfied court judgment directing payment to Roach of $36,967, claimed withheld.

The appeal is only from the termination of the contract and from the court's dismissal of counterclaims by FC for money paid to Roach for exhibition of "Topper" subsequently to July 20, 1944, the date of the contract between the parties. Case will be argued in the U. S. Circuit Court of Appeals next month.

March of Time's forthcoming release "Tomorrow's Mexico", gives U. S. tourists terrific dunk in venom. Pointing out that this summer should be the biggest in history for below-the-border travelers, MOT states American tourists will repeat their customary performance of visiting a foreign country without ever actually seeing, understanding or appreciating it. Giving a backhanded plug to Ciro's and other niteries in Mexico City, reel states that they'll no doubt be mobbed by U. S. tourists. After the lengthy criticism of American travelers, MOT goes into a reprise of Mex history and a forecast for the future.

Nate Spingold, Columbia Pictures veepee, was scheduled to get in from the Coast last night (Tues.) on the Constellation, after extending his Hollywood visit in order to see a cut version of the Al Jolson biography over the weekend.

Incidentally, the studio denies that the next Rita Hayworth starrer will be a Russian musical remake of "They Met in Moscow" or that Orson Welles and Don Hartman will direct or produce. Other than that her film's locale is in Mexico, no details are set yet. Virginia Van Upp is working on the scripting and she may wind up producing it.

Adding their corporate gifts to Spyros Skouras on the 20th-Fox prexy's 53d birthday, six of the majors donated almost an additional $2,000 to Greek war relief. This was the surplus from the surprise birthday luncheon given in his honor at the Sherry-Netherlands, N. Y., April 26.

Since the fete cost was only about $1,000, the majors decided to add the rest of a preliminary $3,000 expense pool to the $53,000 that industry leaders had given Skouras for him to turn over to Greek war relief, which he heads in America.

Purchase by Metro of screen rights to Frederic Wakeman's novel, "The Hucksters," is full of unusual angles. One of them is that if the author does not arrange for a legit production within 18 months, Metro gets the stage rights without any additional payment.

Other angles include Wakeman's payoff being spread over a seven-year period (originally reported to be a 10-year stretch). At the end of that time, Metro has the option of buying the screen privileges outright for $2,500.

Daylight saving time in the east is gumming up schedules of film productions in which radio performers appear. Shooting slates on two pictures at 20th-Fox have been revamped to accommodate the radio activities of Perry Como, Harry James and Dick Haymes, all of whom have to knock off picture work an hour earlier on days when they are scheduled to appear before the mike. Como and James are working in "You're For Me" and Haymes in "Carnival in Costa Rica."

Jaeger's Fluffs

Continued from page 1

ago for rights to use material from Don McNeill's "Breakfast Club" show, indicating that top ABC execs knew about his pending resignation as far back as then.

Albums, containing what Jaeger terms a "hitherto untapped entertainment avenue," will contain material mostly from the audience participation shows, in which the guests often make slips of the tongue that are seldom duplicated. Besides "Breakfast Club," deals have already been set with "Breakfast in Hollywood" and "Bride and Groom," with Jaeger aiming eventually for all major network shows.

New company is a partnership deal between Jaeger and John Masterson, producer of "Breakfast in Hollywood," with Jaeger holding a majority interest. Processing and manufacturing of the records will be done on the Coast by Universal Records and in the east by the George Clark Co. of Newark. Jaeger has already lined up a mass distribution, sales and promotion campaign for the albums.

BOTH U AND RKO SALES MEETS AT WALDORF, N.Y.

Resuming their national conventions for the first time since the war ended, RKO and Universal have picked New York and the Waldorf-Astoria hotel for the annual sales meetings this year. RKO holds its convention, July 1-3, at the Waldorf, with principal salesmen as well as district and branch managers attending.

U's convention will be at the same hotel the last week in June, with June 24-26 as tentative dates. John Joseph, company's ad-publicity chief, was in N. Y. last week huddling on details. He returned to the Coast over the weekend.

Greene-Schaefer

Continued from page 3

associates in his indie financing project.

Greene asserted that the only connection he would have with Equity was if Schaefer offered him a deal for providing coin for a particular picture. He said he would limit himself to handling deals for secondary money, completion bonds, residuals and deferments.

Reports some months ago that Greene was selling his interest in Domestic Industries, Inc., through which he has operated in the past, and that he would move to Hollywood, led to speculation he was going into production on his own. On that score he declared Monday: "I'm not a producer and I never intend to be. I'll handle no stories, players or any other aspect of production."

He said he would resign shortly as prez of Domestic Industries, but remain a director for a short time. After that, he declared, he would operate entirely with his own coin and banking connections and solely as an individual.

Schaefer Back to Coast

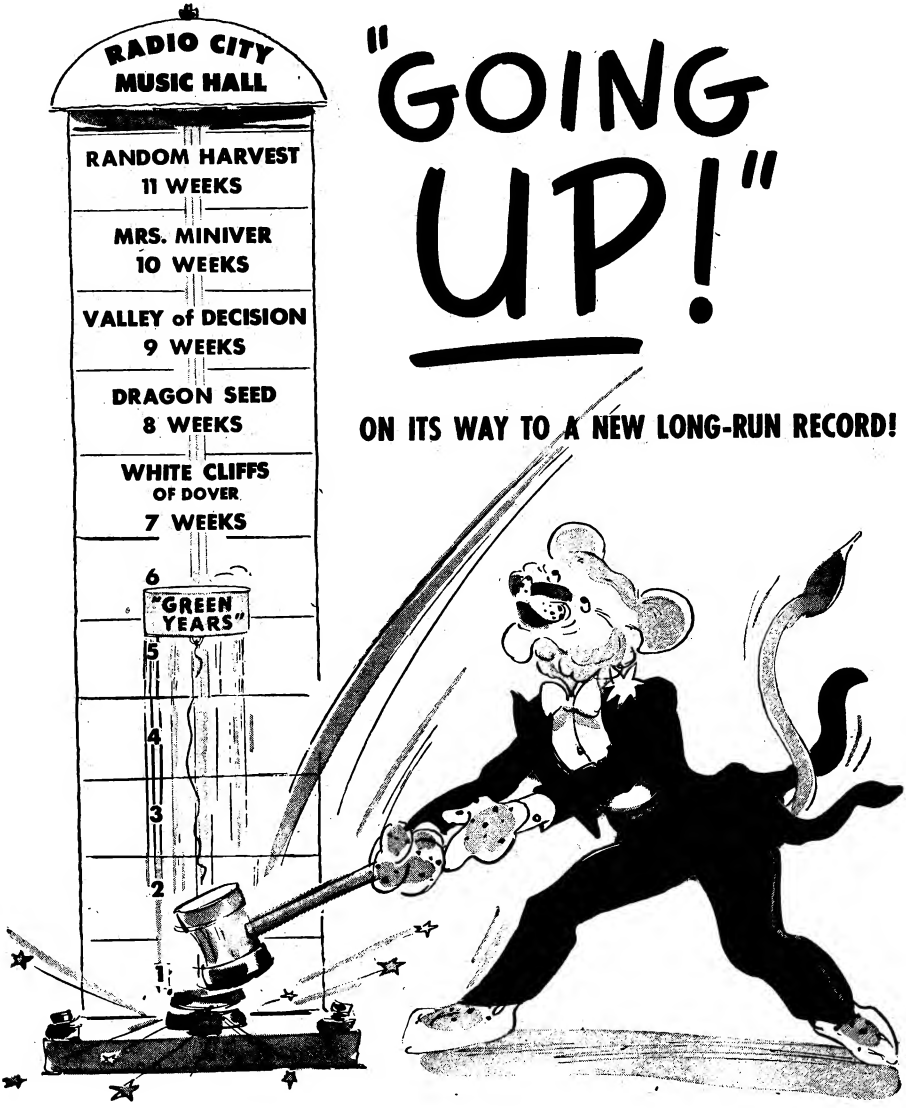
George J. Schaefer, who was in New York during the past week, planed back to the Coast Sunday (5). He expects to spend a large part of his time in Hollywood on making deals with indie producers for financing of their pictures by his Equity Capital Corp. He'll continue to maintain a New York office, however.

Schaefer was east to huddle with financial sources which are putting up the $20,000,000 capitalization of Equity.

EX-MUGG TO COL.

Hollywood, May 7.

Archie Herzoff, for 15 years an exec of the Balaban & Katz publicity-advertising department in Chicago, has joined Columbia's studio flackery.



"The Green Years" is making Music Hall history! Already it has set new all-time M-G-M records with a NEW high each successive week for three weeks in a row! And now in full stride for another long and profitable M-G-M run!

You can say it again: "THE GREEN YEARS is a wonderful motion picture!"

Capitol, N. Y.

Guy Lombardo Orch (13) *with Rosemarie Lombardo, Kenny Gardner, Lombardo Trio; Annamary Dickey, Willie Shore, Bob Williams; "The Postman Always Rings Twice"* (*M-G*), *reviewed in* VARIETY, *March 20, '46.*

Capitol's current stage bill, while not one of its most elaborate productions, is a pleasant, diverting 45 minutes of varied entertainment. With Guy Lombardo's orch as headliner, the house management is evidently not aiming for the bobbysox trade and the inclusion of Annamary Dickey helps fill out the program's more sedate aspects. Bill is well-rounded, with Bob Williams' dog act furnishing a nice novelty touch and both Williams and Willie Shore contributing to the comedy.

Miss Dickey, young lyric soprano from the Metropolitan Opera, demonstrates a pleasing brand of showmanship to sell her songs for mass consumption. Steering away from the longhair stuff except for one operatic aria, she, nonetheless gives full rein to her beautiful, bell-like voice on the standard pops. She evidences a fine sense of humor in announcing her own numbers, and draws plenty of laughs with explanation of the story behind her "Tosca" aria. Audience, incidentally, goes as much for the "Tosca" as it does for "Shoo-Fly Pie." Had to beg off.

Williams takes the standard run of dog acts for a tongue-in-cheek ride that's sock all the way. Highlighting the routine with a running line of patter that exploits the dogs as the most talented in existence, he then puts them through some ridiculously simple tricks. His act with the second dog, a sad-panned mutt who acts especially dumb, has them roaring. He winds up with some good balance and rope-skipping routines, evidencing that the dogs are very well trained.

Shore in his first N. Y. vaude date since returning from a USO-Camp Shows tour, goes through much the same comic dancing routine that made him a top act when he first came east back in 1942. His "Oh, My Achin' Back" number, brought back from Europe, is over the heads of the women and 4-F'ers in the audience but he comes back quickly with burlesqued impersonations, and his ancient act of playing five people in a restaurant at the same time, all which goes over big. He winds up with a takeoff soft-shoe number on Pat Rooney that's also socko.

Lombardo orch plays the same type of sit-and-knit music that's kept it at the top for so many years. Combo still plugs the entire family, including Carmen, Liebert and Rosemarie, featured vocalist. Good novelty number in which caricatures of the family are projected on a screen behind the orch while the family sings, gets nice reception. Band backs up the other acts in good fashion.

Rosemarie, an attractive gal, sings in acceptable fashion, most of her numbers being backed up by the trio. Male vocalist Kenny Gardner features the same type of vibratto voice that Carmen uses when he handles lyrics. Band does a good job on "Love on a Greyhound Bus," which it plays in a forthcoming Metro picture, and makes a nice production number out of "Tales from the Vienna woods," featured by a two-piano chorus. *Stal.*

Radio City, Mpls.

Minneapolis, May 4.

Frankie Carle Orch (16) *with Marjorie Hughes, Bob Thomas; Tucker & Tremaine, Johnny Morgan; "Hoodlum Saint"* (*M-G*).

Second show at this house under the present operation—Woody Herman headed the first one a fortnight ago—may not be calculated to raise the temperature, but it should afford pleasant, quiet relaxation for all excepting the jive hounds. Its pace and tempo probably are too slow and tame to suit the jitterbug and bobbysoxer element.

The Frankie Carle music, of course, is soft, sweet, soothing and toneful, instead of loud and spine stimulating, while the two extra acts also eschew the boisterous for comparative restraint. But that this type of show has a full quota of adherents is evidenced by the thriving boxoffice and audience enthusiasm.

Carle's crew, with its six brass, five sax and four rhythm, plus maestro, turns out an ear-beguiling brand of melody in just the right volume. The numbers include those that Carle has made popular on platter or through previous rendition, and are highlighted by the maestro's key tickling, that gives them a distinctive bounce. And, as usual, his solo whirl at the ivories stops the show cold.

After Carle introduces the band to a musical accompaniment, the boys sound the sweet music keynote with tunes from Carle's "Girl Friend" album, including "Rose Marie," "Charmaine" and "Marjorie" excerpts. Tucker & Tremaine follow with their dance offering that hits its peak when the pair essay a comedy ballet routine. The male members' tap conceits are out of the ordinary, and also embellished with amusing touches.

Daughter Marjorie Hughes wins approval for her vocal efforts, her three numbers, "You Won't Be Satisfied," "Don't You Remember Me" and "Oh, What It Seemed to Be," being skillfully handled. Carle at the piano and individual band sections score during "Missouri Waltz," and then the band's new vocalist, Bob Thomas, a personable young chap boasting first-rate pipes, gets in his licks. All three of his numbers, "Day by Day," a Jerome Kern medley and "As Long as I Live," land solidly.

Most of the gags and stories let loose by Johnny Morgan, a youthful and engaging comic, are new here, and funny. His parodies and radio satires occasionally veer to the naughty and spicy side, but not to an offensive degree. He hits the laughter jackpot and finishes strong with a burlesque of Tocanimi conducting an orchestra.

Carle is at the piano soloing for next to closing, and his medley, including many of his own compositions, has the customers begging for more. Carle Boogie makes a lively and effective finale. *Rees.*

Gayety, Montreal

Montreal, May 6.

Shirley Hayward, Lew Brown & Barbara, Connelly & Radcliffe, Hal & Renee Marquette, Margot Manning, 3 Clubmen, Trudine, Len Howard Orch (9), *Line 12.*

Current Gayety layout is fair enough, only thing missing is a comedy emcee to spark the show. Peter Barry, one of the Three Clubmen, fills the spot as best he can, but it's still not enough.

Margot Manning, who used to be Buddy Clarke's warbler at the Normandie Roof here only a few months ago, is now doing song stanza on her own. She needs better arrangements, but demonstrates some okay showmanship. She throws in a French item and "Donegal" for nice mitting.

Shirley Hayward does nicely in her acro-dance routine. Lew Brown and Barbara liven things up with comedy repartee, mostly familiar stuff, but getting over for applause.

Connelly and Radcliffe's musical novelties have a new twist with the kitchen angle, but the kibitzing is overdone and detracts.

Puppeting by Hal and Renee Marquette registers big. That "full view" business takes away much of the illusion. But the Zulu dancing doll is a sock bit.

Three Clubmen do some clever patter and warbling for nice returns. Trudine, in the stripper spot, really lets 'em have it, and Len Howard's show cutting is very much on the solid side. Line up to standard. Biz okay. *Laza.*

Tower, K. C.

Kansas City, May 3.

Pat McCaffrie, Loria Leland, Hall Huff & Loretta, Jumbo the Seal, Marvin Dennis, Tower Orch (9) *with Don Tiff & Beverly Sue; "Blondie's Lucky Day"* (*Col*) *and "Smooth as Silk"* (*U*), *screen.*

Very average show at the Tower this week with quartet of acts, the Tower band and am selection. Change in the stage band brings in Beverly Sue, K. C. 16-year-old, as vocalist, replacing Nell Shelton. Gal and band start show with "Laughing On the Outside."

Pat McCaffrie doubles as emcee and brings on Loria Leland as first act. She terps through three numbers, specializing in speed taps, for average response.

Hall Huff and Loretta walk into the deuce spot with comedy, mostly based on gadgets. It's good for some laughs, but could garner much more with better continuity. Marvin Dennis, weekly am choice, offers standard magic tricks.

McCaffrie takes his own inning next to closing with a comedy monolog that clicks. Clarinet tooting and dance imitations, run in at the finish, fall off pace set by his comedy.

Jumbo, the seal, offers usual tricks nose balancing, fish gulping, barking, and winds with musical bell ringing. *Quin.*

Downtown, Detroit

Detroit, May 3.

Marquis Magic Show, Nelson Sisters & Borrah Minnevitch's Harmonica Rascals; "Just Before Dawn" (*Col*).

A stage lineup obviously tossed together at the last moment, when Frank Sinatra's appearance was delayed a week, is holding sway at the Downtown theatre and playing to slim audiences.

Borrah Minevitch's Harmonica Rascals are holding top spot, with nothing in the way of competition Which doesn't mean that the Harmonica blowers, featuring little Johnny Puleo, isn't entertaining, but they certainly aren't of top-spot caliber.

Among their numbers are "Boogie-Woogle," "I Can't Give You Anything But Love" and "Warsaw Concerto."

Nelson Sisters exhibit daring and strength in their trapeze routine.

Marquis Magic Show gives the customers more fun than magic. His hocus-pocus routine is standard stuff, with group of beaut assistants providing flash in their scant costumes to give it a burley touch. *Holl.*

Strand, N. Y.

Carmen Cavallaro Orch (14) *with Frank Gallagher and Gloria Foster; Lenny Kent; Ben Rochelle & Jane Beebe; Barbara Blaine; "Her Kind of Man"* (*WB*), *reviewed in* VARIETY, *April 24, '46.*

Parlay of Carmen Cavallaro's orch and young comedian Lenny Kent makes for a nicely-balanced layout at the Strand this week. Sixty-minute show is filled out with two supporting acts, which though not in the top-drawer class, add to the total variety.

Cavallero's combination of three sax, three trumpets, and three violins, with guitar, bass and drum, is built entirely around Cavallaro at the piano with his liquid, silky style. Even the band's hot rhumba and boogie-woogie numbers are waxed down to a gleaming polish under the influence of the bandleader's keyboard brilliantine. Finished product is highly listenable with the orch's repertory mastering a wide range going from chili to Chopin and Rachmaninoff. The two vocalists with the band, Frank Gallagher and Gloria Foster, interpolate a couple of numbers apiece and show off solid, though standard, sets of pipes.

Kent delivers a whammo comedy routine that completely unlaces the customers. More than a slight stain of borscht is on his vest and some of his stuff has strong whiffs of Berle and Danny Kaye but the individual talent and versatility are clearly there in his gagging, singing, terping, and mimicry. Patter material is bright and current. Standout is a jet-speed, double-talk recitative a la Kaye describing the progress of the show to a bald-headed stooge in the front row. Had to beg off.

Barbara Blaine is spotted in opener and contribs a high-kicking acrobatic dance that is rewarded with strong mitting. Ben Rochelle and Jane Beebe, ballroom farceurs, get across some knockabout high-jinks and the femme shakes off all the laughs that can be shelved on a jutting anatomy.

Keith's, Indpls.

Indianapolis, May 4.

3 Harmoniacs, Emil & Evelyn, Joe Franklin & Pals, Nichols & Haley, Helen Honan, Leon Fields; "Girls of Big House" (*Rep*).

Variety keynotes bill at Keith's this stanza, with six well balanced acts featured in a snappy running order.

Most impressive is Emil & Evelyn, teeterboard duo, whose stunts get plenty of applause in the closing spot. Their head and hand stands, twirls and twists are spectacular.

Joe Franklin and Pals get bill off to fair start, trainer clicking better with smart line of patter and clever style of presentation than educated canines in routine line of tricks. It's the way its wrapped up that sells this act. Helen Honan registers nicely in character impressions, starting with various types of femme tipplers and concluding with gal types singing "It Had to Be You" for a screen test. Takeoff on Joan Davis is her best. Nichols and Haley click with sharply routined eccentric dancing. Their slant on a pair of hillbillies cavorting at a square dance, which they use to close, is especially socko.

Three Harmoniacs have developed an entertaining line on the harmonica. Sticking to sweet music, they work up to sock special arrangements of "Smoke Gets in Your Eyes" and "Russian Sailor's Dance" for a clincher. Leon Fields, who doubles as emcee, makes a nifty contribution to the comedy side with his impreshes of Edward G. Robinson, Charles Boyer, Charles Laughton, etc. Garners plenty applause. *Corb.*

Capitol, Wash.

Washington, May 2.

Bunin's Puppets, Pat Rooney, Rolly Rolls, Richard Adair dancers (5); *"Walk in the Sun"* (*20th*).

This is typical Capitol bill, pitched to appeal to family trade house garners. Wholesale, lively layout gets approval throughout, with Rolly Rolls coming on to stop the show.

Headlined as "the one and only," Pat Rooney gets the breaks the old trouper merits. Audience cheers the oldster along, and theatre takes on that "one happy family" air for his act. Rooney doesn't depend on sentiment alone, however, for approval. He is still the graceful, smooth hoofer he's been for over half a century. Rooney goes through his usual routine in his George M. Cohan manner, starting with "Daughter of Rosie O'Grady," on to "Tea For Two," and imitation of Joe Frisco imitating him, and topping it with a strenuous Irish reel. He makes his entrances and exits part of his act, and is smart enough not to overdo the encores, so that he remains poised and unpanting to end.

Show's opener, Bunin's Puppets, have a sophisticated routine above the heads of the moppets in the audience. Manipulated skillfully by hand rather than on strings, setup is along revue lines, with miniature stage, curtain, m.c. et al. Trio of numbers are novel-apache dance to end all apache dances, take off on the standard magic act, and a burlesque jitterbug. Act, though technically tops, gets only mild response. Weakness lies in difficulty of projecting small set and figures into large auditorium.

Rolly Rolls seems a more obvious Victor Borge, in a smart and varied pianolog that clicks as well in vaude as in more intimate setting of nitery. Rolls gets his slapstick over with "Hungarian Rhapsody" and "Poet and Peasant," then goes mildly longhair in classy interpretation of Chopin. Gets in the groove with boogie woogie, and finishes with a wham in a series of imitations of "different kinds of pianists." Performance is versatile, plenty hep, and has just enough of the continental touch to impress the customers.

Closing brings Richard Adair back to Capitol stage, which he left to report for induction 2 years ago. Adair cracks the whip over his femme troupe costumed like tigresses, with good deal of flair. Gals are graceful and act is solid adagio. Goes well. *Lowe.*

Oriental, Chi

Chicago, May 2.

Jane Russell, Allan Jones, Louis Jordan's Tympany 5, Jean Carroll, Manhattan Debs (2); *"The Outlaw"* (*UA*).

Oriental's eighth week of "The Outlaw," with Jane Russell still on stage singing "A-Sittin' and A-Rockin'" and "Shoo-Fly Pie," teed off dubiously, despite additional name hypoes of Allan Jones and Louis Jordan's Tympany Five. Reasons were the sudden Illinois Commerce Commission dimout order, which kept a lot of customers away because of uncertainty as to whether or not there'd be a show, plus bad spotting of acts, with three vocal turns in a row.

Layout limps badly. A not-too-smart sepia femme duo, the Manhattan Debs, open with aimless taps and acro biz. Miss Russell, in the deuce spot, is languidly received this time, and is followed by another femme, Jean Carroll, who impresses favorably with the stuff she used in her recent Chez Paree stint: patter about Chi's wolves, olio of pop songs relating her difficulties in getting a hotel room, and takeoff on Harry James doing "Irish Lullaby."

Next-to-closing, Allan Jones tenors a sextet of mostly standards: "I've Got You Under My Skin," "Might As Well Be Spring," Gershwin medley ("Love Walked Right In," "Embraceable You," etc.), "Symphony," "Lord's Prayer," and, of course, "Donkey's Serenade." Didn't receive much assistance from Ray Lang's house orch but got off pretty good anyway, although his tremulo on the high notes was working overtime when caught.

Jordan's Five, who are really seven now (two sax, piano, drum, bass, guitar, trumpet), give the show a much-needed lift at the end. Maestro is all over the place, peckin', muggin', singing and leading the small combo. Outfit's wonderful beat gets a good showcasing in "Don't Worry 'Bout That Mule," "Hey Bob-a-re-bop," "Beware" and "Caldonia," in which the Debs come out for some kick-ups and a "grand finale" with Jordan. *Mike.*

Orpheum, L. A.

Los Angeles, May 3.

Ralph Edwards' "Truth or Consequences" radio show; Al Lyons Orpheum Orch (9), *featuring Eddie Eben; "Just Before Dawn"* (*Col*).

For sustained laughs, Ralph Edwards' "Truth or Consequences" tops any comedy show to play the Orpheum. It's a fast 40 minutes that Edwards devotes to dishing out consequences to those brash enough to try answering his trick questions. A proven success for listening every Saturday night, program is equally potent on visual appeal for vaudfilm houses.

At show caught, Edwards had customers guffawing with such sights as a burly taxi driver giving his version of the hula-hula, appropriately garbed in grass skirt, etc. Driver apparently absorbed his knowledge of island terping at the burley spots, since it was more bump than sway—which made it more hilarious. A dialectic version of Mrs. Nussbaum had lady shopper thumping baldheads and melons in a guessing game. An embarrassed sailor, who admitted he was single, gave a rather accurate pantomime of a tired housewife preparing herself for bath. Two staid businessmen bedecked themselves in femme undies in a race for a $2 prize and windup had a grandma reading a radio script for yuk-yuks while a previous consequencer was being slapped in the face with lemon pies.

That's all sight stuff that pays off big in laughs, when you're in front of the footlights watching the other fellow's discomfort. Edwards is a glib ad-libber who rates plenty of chuckles even without the victims. It's a top show for the money, either via footlights or ether.

Al Lyons' pit band warmed up audience with particularly good rendition of selections from "Porgy and Bess," featuring Eddie Eben at the organ. *Brog.*

State, N. Y.

Johnnie "Scat" Davis Orch (16) *with Garth Andrews; Tommy Trent, Diana Berry, Vic Perry, Diamond Bros.* (2); *"Gilda"* (*Col*).

State show in combination with "Gilda" is an in and outer which runs off much too slowly and is entirely too long (75 minutes). Since the "Gilda" film seems to be packing the house a shorter stage layout would have been more desirable, but it's probable that the biz was unexpected.

As it often works out, the most effective acts in this lineup are bunched up front, as needs be since they're that type. Slow turns by Vic Perry, English importation, and Diamond Bros., now two since the third was lost in the war, make the last half a drag. Johnnie "Scat" Davis' band backs the turns, and neatly ties the package together.

Davis' combo, made up of three trumpets, three trombones, five sax, and rhythm, is a neat enough grouping. It gets its Sunday punch from the antics of Davis himself. Though he seems slower than when last seen, his personality is bright and lively enough to be very effective in this lineup. It must be noted, too, that with four acts accompanying, he gets little time to show off.

Davis starts off with "Cement Mixer," current riff treat, then immediately brings out Garth Andrews, from the saxes, to work over "Nancy." He seems able enough to handle such spotting, but gets little assistance from the background arrangement, which constantly interferes. Later, however, Davis comes up with a tasty arrangement of "Don't Blame Me," another of "Hey Ba-ba-re-bop." He works his own trumpet and gravel-voiced vocals into the first and last, doing well.

Acts between band numbers are teed off by Tommy Trent, whose standard marionette and puppet act has been about for some time. It has lost none of its effectiveness. He keeps his audience howling. Diana Berry (New Acts) slips in next and continues the pace.

After Miss Berry and a band number, however, the lull sets in. Vic Perry, of England, does a pickpocket act. He's a sly guy at the sleight-of-hand and at the outset it's good stuff. But how long can anyone watch the same thing over and over? Turn needs punching up, but how it can be done, except by cutting, is anybody's guess. He uses four people from the audience as stooges (sometimes they seem professional), getting them onstage by the simple process of going into the orchestra pews and picking pockets, thereafter making the owners come up after their articles. He doesn't knock his audience over.

Diamond Bros., who have been a crack act for years, now consists of only two men. Their material and the general layout of the turn is similar to what it was when they were a trio, but it's not near as effective. Another act that needs routining. This audience was good to them, however. *Wood.*

Olympia, Miami

Miami, May 3.

Rufe Davis, Freddie Stritt, Zarco & Beryl, Lucy Nash, Leslie & Carrol, Les Rhode House Orch (13); *"The Virginian"* (*Par*).

Current layout here adds up as fair show. Rufe Davis is topliner doing his usual sound effects, hillbilly songs and humor with the radio bit socko. Audience goes big for him, some of the vocal tricks proving especially effective.

Emceeing and working in own spot, Freddie Stritt took a bit of time to get the customers off their hands. Mixes gags with some zany legerdemain and adds an assortment of screwy hats to get laughs.

Leslie and Carroll duet in musicomedy manner for fair returns. Best number is "Maytime."

Lucy Nash opens with some tricky aerial rope stunts. Solidly built gal does okay.

Heaviest mitt in show goes to closers Zarco and Beryl. Terp routines are different from usual, with cape dance, Spanish folk steps and some breathtaking lifts and whirls. Definitely sock, and had to beg off.

Les Rhode and orch cut show neatly. Biz good when caught. *Lary.*

RKO, Boston

Boston, May 3.

Benny Goodman Orch with Liza Morrow, Art Lund; Larry Storch, Lynn Shirley; "Game of Death" (*RKO*).

First time here in several seasons, the Benny Goodman crew, a new one for the most part, still wows the customers from every angle. It's one of the few bands that brings the house down with cheers and swoons at the behind-curtain theme nowadays, and the yells continue up to the finale.

Sharpest part of the show for the jive connoisseurs is that offered by the Sextet, still the top rhythm group in the biz. Consisting of Goodman on clarinet, Johnny White on vibraphone, Mel Powell on piano, Louis Bellson on drums and Barney Spiecter and Mike Bryan on bass, docs "After You've Gone" and "Waiting for the Sunrise." Begs off

(Continued on page 62)

Metro Legiters

Continued from page 3

continue for some time. Universal bought the film rights.

"Show Boat" was angeled by M-G to the extent of 75% of what was the original estimate of the cost of bringing it in. Company put up $172,500 for its three-fourths interest. which it continues to hold despite the fact that when costs exceeded the estimate the producers provided the additional coin. Metro already owned the film rights to the musical, so it had a double reason for its investment. Success of the present revival of the show has many times increased the value of the rights and the company will eventually do a remake.

"On The Town" Best Bet

Metro's most successful pre-production deal was "On the Town." It financed the musical to the extent of 22½%, for which it paid about $30,000. Then it arranged for picture rights for $100,000 down, with weekly payments averaging $5,000 as long as the show ran until a ceiling of $250,000 was reached. Company paid the whole $250,000. It got a portion of that money back, of course. in its role of investor in the production. Under DG rules. a 22½% investment would get 11¼% of the producers 40% of the screen rights money. That would be $11,250.

"On the Town" being a solid hit, M-G got all the approximately $30,000 back it put up to finance the production, plus profits which will continue for some time.

"Day Before Spring" was another which M-G helped finance and to which it bought screen rights prior to production. In the angel department. it paid $75,000 for a 50% interest. Then it gave $100,000 down for pic rights against a ceiling of $250,000. The musical was less than an unqualified success, however, and only ran 21 weeks, during which time M-G paid 15% of the weekly gross (as per DG rules) toward the ceiling. This averaged about $2,500 a week. or a total of approximately $50,000.

Show operated at a loss, so there was no return on the $75,000 investment. That, plus the coin paid for film rights (part of which it got back as an investor), means the total cost of the rights amounted to about $190,000. Value of screen privileges to the show, of course, is an intangible and imponderable. However, it's believed M-G could have bought rights to this on the open market for less than the 190G.

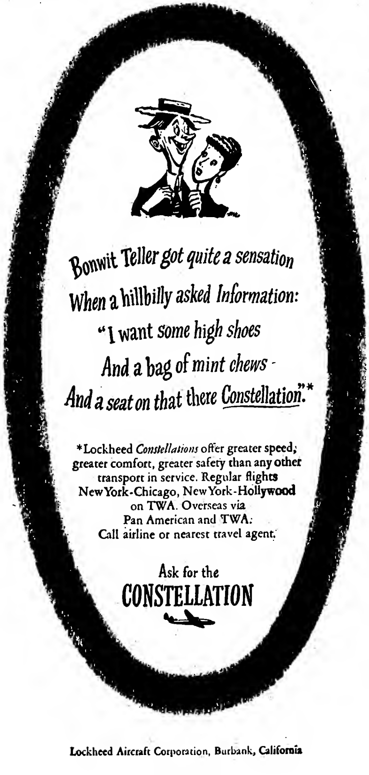
Metro's fifth venture of the season as "The Rich Full Life," in which it put $25,000 for a half interest. Then it paid approximately $85,000 for screen rights, of which it got back enough to make the net cost $75,000. It also received back $20,000 of its investment in the production, making a loss of $5,000. That means, therefore, the total cost of screen rights was between $80,000 and $85,000, including incidentals.

White House to Radio City Rewards for 24-Hr. Club (Red Cross) Winnahs

Topped by a meeting with President Truman at the White House, members of the 24-Hour Club, composed of top collectors in the recent Red Cross Drive, will be rewarded with a full day of activity in Washington tomorrow (Thursday). Club is composed of the exhib and film salesmen leaders in the drive, chosen by committees set up in each of the exchange areas.

They will be individually presented to President Truman by Spyros Skouras, national campaign director of the film industry's drive. Club members will then lunch at the Statler with Basil O'Connor, national Red Cross director. Luncheon will be followed by a Potomac cruise to Mt. Vernon on a U. S. destroyer. In the evening, Skouras will host the group at a dinner in the Statler.

Group will leave Washington Friday morning to spend its 24 hours in N. Y. Arrangements have been made for a tour of Radio City.



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Picture Grosses

Continued from page 12

DENVER

"Virginian" (Par) (3d wk). Solid $12,500. Last week, big $15,000.

Denver (Fox) (2,525; 35-74)—"Gilda" (Col) and "Night Editor" (Col), day-date with Esquire, Webber, Socko $21,000. Last week "Dragonwyck" (20th) and "Gay Blades" (Rep), also Esquire, Webber, $20.000.

Esquire (Fox) (878; 35-74)—"Gilda" (Col) and "Night Editor" (Col), also Denver, Webber. Fancy $4,000. Last week, "Dragonwyck" (20th) and "Gay Blades" (Rep), also Denver, Webber, big $5,000.

Orpheum (RKO) (2,600; 35-74)—"Sailor Takes Wife" (M-G) and "Pillow of Death" (U). Fine $16,000. Last week, "This Day Forward" (RKO) and "Ding Dong Williams" (RKO), ditto.

Paramount (Fox) (2,200; 35-74)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues). Nice $11,000. Last week, "Tangier" (U) and "Man in Gray" (U), only $8,000.

Rialto (Fox) (878; 35-74)—"Seventh Veil" (U) and "God's Country" (FC), after week at Denver, Esquire, Webber, Aladdin. Good $3,500. Last week, "Saratoga Trunk" (WB) (m. o.), $4,000.

Webber (Fox) (750; 35-74)—"Gilda" (Col) and "Night Editor" (Col), also Denver, Esquire. Fine $3,500. Last week, "Dragonwyck" (20th) and "Gay Blades" (Rep), also Denver, Esquire, $4,000.

Spring Sloughs Cincy Albeit 'Man' Fine 9½G; 'Abilene' Okay at 12G

Cincinnati, May 7.

Strong holdovers are helping this week because most new entries are mild. However, "Man in Grey" is giving Keith's a fat round. "So Goes My Love" is fairish, while "Abilene Town" is okay in the larger Albee and Palace, respectively. "Gilda" is topping the repeat films with a sock figure.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"So Goes My Love" (U). Fairish $12,000. Last week. "Gilda" (Col), smash $24,500, and Cincy's best figure in weeks.

Capitol (RKO) (2,000; 44-70)—"Ziegfeld Follies" (M-G) (4th wk). Sprightly $7,500 trailing hotsy $8,500 third round.

Grand (RKO) (1,430; 44-70)—"Gilda" (Col) (m.o.). Sockeroo $12,000. Holds. Last week, "Wife of Monte Cristo" (PRC) (2d wk), mild $4,500.

Keith's (United) (1,500; 44-70)—"Man in Grey" (U). Big $9,500, warranting holdover. Last week, "Effingham's Raid" (20th) and "People Are Funny" (Par), good $6,000.

Lyric (RKO) (1,400; 44-70)—"Spider Woman Strikes Back" (U) and "House of Horrors" (U). All right $6,500. Last week, "Little Giant" (U) (m.o.), 4 days, slow $2,500, and "Journey Together" (Indie) with "Game of Death" (RKO), last half, so-so $3,500.

Palace (RKO) (2.600; 44-70)—"Abilene Town" (UA). Okay $12.000. Last week, "Dragonwyck" (20th) (3d wk), big $11.000.

Shubert (RKO) (2,100; 44-70)—"Dragonwyck" (20th) (m.o.). Third downtown sesh. Pleasing $5,500. Last week, "Waltz Time" (Indie), $4,500.

H.O.s, Rain Bop Indpls., But 'Virginian' Hot 16G

Indianapolis, May 7.

With two extended runs in the deluxers, film biz is somewhat off from its recent pace here this week. Delayed spring rains also have hurt. But "The Virginian" is a heavy grosser at Indiana to lead town in fine style. "Her Kind of Man" is about average at the Circle.

Estimates for This Week

Circle (Katz-Dolle) (2.800; 35-55)—"Her Kind of Man" (WB) and "Smooth As Silk" (U). Oke $10,000. Last week, "Effingham's Raid" (20th) plus Glen Gray orch; Billy Gilbert, others, on stage, nice $16,500 at 55-70c. scale.

Indiana (Katz-Dolle) (3,300; 35-55)—"Virginian" (Par) and "Strange Impersonation" (Rep). Sock $16,000. Last week, "Sentimental Journey" (20th), dandy $13,500.

Keith's (Indie) (1,200; 35-65)—"Girls of Big House" (Rep) (reissue) plus vaude on stage. Oke $4,500 on weekend run. Last week, "Behind City Lights" (Rep) plus vaude, $4,200, also weekend date.

Loew's (Loew's) (2,450; 35-55)—"Ziegfeld Follies" (M-G) (2d wk). Fairish $9,000 after hefty $15,800 first week.

Lyric (Katz-Dolle) (1,600; 35-55)—"Sentimental Journey" (20th). Fair $8,000 on moveover. Last week, "Adventures Tom Sawyer" (UA) and "Prisoner of Zenda" (UA) (reissues), $7,500.

30-40G MAY BE RAISED VIA 'BOYS RANCH' PREEM

Amarillo, Texas, May 7.

James Craig, star of Metro's "Boys Ranch," will attend the world premiere here tomorrow night (8).

Story deals with the local supported home for delinquent and underprivileged boys at Tascosa, 24 miles from here.

Tickets for the preem are selling from $10 to $1,000, and between $30,000 and $40,000 may be realized for operation of the ranch. The Variety Club of Texas has bought admission tickets at $10 each, for each of the 52 boys living at the ranch.

Mayor of Indianapolis Refuses to Ban 'Outlaw'

Indianapolis, May 7.

Mayor Robert H. Tyndall announced he has "flatly refused" to ban Howard Hughes production, "The Outlaw," from opening engagement at Loew's here May 9, after attending private screening of controversial film. Mayor said he had seen worse films than "The Outlaw" from morals standpoint, but that only thing about it he enjoyed was the western scenery.

Rt. Rev. Msgr. Henry E. Dugan, chancellor of the Archdiocese of Indianapolis, wrote letters to Tyndall and Governor Ralph F. Gates requesting that film not be shown "in the interest of public decency and due regard for our juvenile population who, no doubt, will be among the patrons of the film."

Erbb's Joining Vanguard Realigns Par's Sales Territorial Divisions

William Erbb, who leaves a division sales managership for Paramount this Friday (10), joins Vanguard on or about June 1 in charge of the supervision of sales for this company in Great Britain, South Africa and Australia. He will headquarter in London. Post marks his first in sales outside of the domestic market.

With Paramount 23 years, mostly in New England, Erbb was brought into the homeoffice in June 1944 in charge of the northeastern branch zones. He had formerly for some years been district manager over New England with headquarters in Boston.

Successor to Erbb in the Par h.o. will be Earle Sweigart, with Par since 1917 and the last few years district manager out of Philadelphia over that territory as well as Washington and Pittsburgh areas. For many previous years he was branch manager in Philadelphia.

Coincident with the change in division managers, of which Par has four, Charles M. Reagan, distribution v.p., has reshaped the northeastern and southern divisions, while the central and western territories will remain the same under J. J. Donohue and George A. Smith, respectively, except that Donohue is relieved of three mid-eastern territories.

6633 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA
TELEPHONE
HILLSIDE [illegible]

YOU CAN COME OUT NOW, BOYS.

The Reviews are Great!

It is a joy to herald a box-office wow...a riotous hit!
—*Hollywood Reporter*

Here at last is a picture which lives up to their (The Marx Bros.) reputation.
—*Liberty Magazine*

A harvest of belly laughs that will echo through the nation's theatres for some time to come. Just what the doctor ordered.— *MP Daily*

Picture of the month.
—*Redbook Magazine*

Marx Bros. comedy will do business. It's replete with madcap antics. —*Variety*

There isn't a dull moment from start to finish. Swell zany comedy sets welcome return of Marx Bros.
—*Film Daily*

Fast and furious. Should gross heavily at the nation's boxoffices.
—*Showmen's Trade Review*

Well calculated to draw the customers in. From the opening to the last, a ceaseless succession of gags and skits. Is a delightful experience in cinema farce. —*MP Herald*

To go over in a big way.
—*Boxoffice*

DAVID L. LOEW presents

The MARX Brothers in

"A NIGHT IN CASABLANCA"

with

CHARLES DRAKE · LOIS COLLIER

LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL

Directed by ARCHIE MAYO

Original screenplay by Joseph Fields and Roland Kibbee

You can come get it, Boys, from U.A.

Hamrick-Evergreen Holds Post-War Reunion in Seattle; Other Briefs

Seattle.

"Post War Reunion" is tag for general 1946 convention of Hamrick-Evergreen and Evergreen Theatres which opened this week at the Olympic hotel. Managers and executives from Oregon and Washington theatres are attending. Frank Newman, president, calls it a welcome home for 122 employees who were in service. Only one, Ron Kelley, manager of the Music Box, was killed during the war.

B. & K.'s Platt to Par Int'l

Chicago.

Abe Platt, Balaban & Katz district manager for 18 years, was guest of honor at a supper given by B. & K. employees last week, prior to his departure for the Coast and a position with Paramount's foreign department.

Popkin Sells Lincoln

Los Angeles.

Harry Popkin sold his Lincoln theatre, a 2,000-seater, to Metropolitan Theatres, which will give the house a policy of all-Negro stage shows in addition to regular screen programs. Metropolitan Theatres is a partnership of Sherrill Corwin, Principal and Fox West Coast.

Bookers Dance in N. Y., May 19

Motion Picture Bookers Club of N. Y. will hold its annual dinner-dance at the Astor hotel, N. Y., May 19. Oscar Lager, booker for Harry Moses circuit is this year's president of the club.

Zeesman Quits RKO in Mpls.

Minneapolis.

Vernon Zeesman, RKO-Pan theatre manager, resigned in order to become an exhibitor. In a realignment of personnel, Milton Troehler was transferred from Orpheum to manage the RKO-Pan, while Robert Whelan takes over as Orpheum manager along with his duties as RKO Theatres city manager. Richard York moves up from Orpheum usher to RKO-Pan treasurer.

2,600-Seater Sold

River Theatre Corp. has negotiated a 21-year lease for the Delmar, 2,600-seater at 138th Street and Broadway, N. Y., from Jacob Friedus, real estate operator. Extensive modernization being planned, including air-conditioning and television receiving. Refurbishing is to begin as soon as Government regulations permit. Berk & Krumgold, theatrical real estate brokers, handled the deal.

Honoring Sam Rosen

Philadelphia, April 30.

Local exhibs are raising a fund of $5,000 for erection of an administration building at a children's camp in Warren County, N. J., as a memorial to Sam Rosen, late manager of the Monogram exchange here.

Erie, Pa., Exhib Retires

Pittsburgh.

Mrs. John Hauer, veteran exhibitor in Erie, is retiring. She's transferring her 500-seat American theatre to Robert Lee, ex-GI and formerly in the hotel business.

Lund-directed theatres will erect a 900-seat house in Carmichaels, adjoining the 400-seat house it now runs there.

Fax Lee Williams, proprietor of Triangle theatre, Junior, W. Va., enlisted in the infantry, turning house over to his aunt, Mrs. Dale Hilliard. She named Bill Williams manager.

W. B. Kreag new manager of State theatre, Altoona, succeeding W. B. Jacoby, resigned.

New seats and floor will be installed in Fulton theatre when the Shea house closes this summer for its annual warm-weather shutdown. Management planned to add 400 additional seats, but will have to wait until materials are available.

McMahon's Buy

Chicago.

The 600-seat Revue, northwest filmery, purchased by Leroy McMahon, former Iowa exhibitor. Previous owner was Lake Shore Corp.

Watters' New Berth

Sioux Falls.

John Watters has been advanced from office assistant to the sales staff of RKO at Sioux Falls. Sol Yeager has been added to the sales force at Des Moines.

Cohn Quits WB in Philly

Artie Cohn, manager of Warner's Roosevelt, Philadelphia, has resigned due to ill health. He has been 17 years with WB in advertising, publicity and managerial posts.

Ansells Become Bankers

St. Louis.

Louis K. and Joseph C. Ansell, prexy and veepee respectively, of Ansell Bros. Amus. Co., owners of three subsequent runs in St. Louis and St. Louis County, are now bankers. They are members of a syndicate, headed by Philip C. Kopitsky, that purchased 5,380 of 6,000 shares of stock outstanding in the State Bank and Trust Co., in Wellston, suburb of St. Louis, for $430,400. Joseph Ansell also was made a bank director.

New picture house is planned for Cape Girardeau, Mo., across street from Fox Midwest's Broadway. Fox Midwest also owns Orpheum there.

Davis-Alexander back as manager of Illini, Moline, Ill., for Tri-States Theatre Corp. Formerly managed Esquire, Davenport, Ia. William Trites, manager of Illini, resigned to enter Illinois U.

Arthur Baldwin, former projectionist, bought the American, a 265-seater, Sidell, Ill., from business men who kept the theatre in operation during the war as a civic gesture.

Clyde and Dale Miner, recently discharged from Army, purchased Strand, Ridgeway, Ill., from James W. Kerber.

3 Texas Drive-Ins Opened

Dallas.

Underwood-Ezell Circuit opened its 1946 season this month for two drive-in theatres here, the Northwest Highway and Chalk Hill. Each has room for 475 cars.

Alamo Drive-In opened at San Antonio by Arthur Landsman, C. A. Richter and E. L. Pack. House cost $100,000. Landsman is manager.

L. A. Couch named manager of Texas and Azteca theatres operated at Mathis by the Talley Enterprises. Couch is just out of the service. He was formerly office manager for Alexander Preview Co., of Dallas and before that was with Interstate Theatres in Harlingen.

Alfred Pena purchased the 450-seater at New Braunfels which he calls the Pena. He formerly operated the Palace, San Antonio.

Al C. Reynolds named Norman Schwartz manager of Empire theatre at San Antonio, replacing Rollie Moore, made manager of Broadway.

Quinn Joins Par Sales

Bob Quinn, who formerly managed the Trail theatre, Colorado Springs, joined Paramount as field representative in Denver territory, formerly handled by Bob Blair, who transfers to Seattle. Quinn has managed several houses in the midwest.

New Orleans House Sold

New Orleans.

St. Charles theatre sold for $123,000 to Street Realty Co. The theatre now is under lease to the Folies Bergere, Inc., of N. Y. Provident Investment Co. here sold the house.

Will Distribute
Your Product in Connecticut
"The Leading Independent Exchange"
STAR FILM DIST. CORP.
128 Meadow St., New Haven, Conn.

Research Blues

Continued from page 5

alone how directors and film editors feel when they go to make a final cut of a picture. They used to pride themselves on that nice sense of judgment that told them what to leave in and what to take out. In a pinch, they might have a sneak preview. Now, 80 people—guaranteed by the researchers to be an accurate cross-section of all United States—turn a little gadget in their hands and a moving pen on a graph electrically determines which scenes stay in and which come out. There's no arguing with that.

First public sign that all this is beginning to worry Hollywood's artists and creaters came to light last week on a radio show—"Hi Jinx," in which Jinx Falkenberg and hubby Tex McCrary cavort at the breakfast table each morning for benefit of NBC listeners. Their guests were Burgess Meredith and Paulette Goddard. McCrary, executive editor of American Mercury, asked Meredith:

"What's the Hollywood underground talking about now?"

"Audience research," Meredith quickly came back. "All the underground is wondering where it is going to lead. It's becoming a very uncomfortable feeling to think that there is a machine-made estimate of us all."

Meredith went on to talk about the pollsters even testing titles. "I wonder what kind of response they'd get to 'Pygmalion'?" he pondered.

Producer Sidney Buchman, queried later in the day, likewise had profound objections to the poll results if taken too literally. Being producer of "A Song to Remember," pic on the life of Chopin, Buchman wondered how the surveyers on story content went about checking that: "Would you go to see a picture full of classical music?" or "Would you go to see a picture about an 18th century composer?" Answers, he felt, would be largely in the negative, yet the film proved a b.o. sock.

As for cutting a picture by means of Audience Research Institute's electric checker on spectators' reactions, Buchman said he had little faith. A mere drop in interest, he declared, meant nothing, since it might be the necessary buildup for the next smash scene.

New York advertising and publicity vets are no happier than Hollywood creative talent at the coming of science to pre-test their campaigns for them. Their stock-in-trade has always been judgment on what constitutes a selling point. Now they can learn automatically—but most of them pooh-pooh the idea.

British Loan

Continued from page 3

were not taking too dark a view of the situation this week. They felt that even if the loan bill isn't given the nod by Congress in its original form, it is likely that there will be modified approval. Of course, that still might leave the British in a position to cut off part of its dollar returns to this country, but on that basis, U. S. companies wouldn't be deprived of all of their British income.

Another not-too-dark opinion was that, even if the loan failed of passage completely, Britain couldn't afford to cut off U. S. films, although export of coin no doubt would be blocked. But British theatres are geared to the necessity of having Hollywood product—a need which the English industry is by no means to fulfill. So eliminating U. S. films would be tantamount to putting many theatre-owners out of business, throwing their employees out of work and depriving the people of entertainment.

SMPE Meet

Continued from page 5

source will only react on the quality of our own production."

On Wednesday night (8) the SMPE is presenting a special citation in the form of a scroll of achievement to Warners for pioneering the commercial career of sound films. Major Albert Warner is accepting the scroll on behalf of his brothers, Harry M. and Col. Jack L. Presentation of the award will be made in addition to the previously announced citation to Thomas Armat, inventor of the projector.

RKO Managers Guild Wins Over Circuit; Probably Joining AFL

The RKO managerial guild which on Friday (3) finally won its long battle with the RKO circuit on top of a similar victory by the cashier's union, is reported shifting into the American Federation of Labor and shortly will probably apply for a direct charter. Cashier's outfit, known as Local B-52, is already in the AFL camp through having hooked up with the IATSE.

Originally the cashiers were hooked to the managers, with George Dunn, manager of the 81st St. theatre, N. Y., instrumental in organizing them but following protest by the IA over jurisdicton, it was decided they would go their way separately. Dunn is chairman of the RKO managerial guild.

Stumbling block between the managers union covering 41 RKO Greater N. Y. and Westchester county houses, known as Motion Picture Theatre Operating Managers & Assistant Managers Guild, was over maintenance of membership and the discrimination clause. On agreement finally reached, RKO will recognize arbitration of any discrimination in matter of promotions, transfers, discharges, layoffs, etc. Company also agreed to maintaining a checkoff system in line with maintenance of membership.

Questions of scale, retroactive pay, etc., were previously okayed by RKO. The $155,000 in retroactive pay was offered some time ago by RKO in hopes that further guild action would be called off. It's to be paid after deduction of the withholding tax and 5% in attorney fees for Hyman Glickstein, counsel for the guild.

$85 and $40 Minimums

Contract, to run for two years, will call for a minimum of $85 for managers and $40 for assistants on a basis of a 50-hour week, as agreed to some months ago. It is calculated that the retroactive pay will run around a net of $1,250 for managers and $750 for assistants. Aside from raises necessary to reach minimums it was agreed managers would receive an increase of $10, and assistants $7.50 henceforth.

Other points formally settled include three weeks vacation with pay after five years, severance pay ranging from two weeks to total of 10 after 12 years of service, seniority rights and sick leave in line with present policy of company. (RKO retains one manager on the payroll who has been ill for a year, another for six months.) Two-year contract may be reopened on wage scale alone after one year.

Cashier's union, headed by Leona Sosna, cashier at RKO's 23d St. theatre, N. Y., obtained a contract to Sept. 1 next, under which retroactive pay back to Sept. 1, 1945, will approximate $15,000 for the 125 cashiers and secretary-cashiers involved. Beginner's pay will be $25 and extend to $32 after three years' service for regular cashiers and range from $27 to $35 for secretary-cashiers. Contract calls for a 40-hour week, two weeks vacation with pay, sick leave pay, banning of split shifts and exclusive union hiring.

Following negotiation of the contract, Miss Sosna stated that the union she heads will seek to organize some 1,800 cashiers of other circuits in the Greater N. Y. area.

Trenet's Click

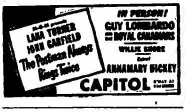
Continued from page 1

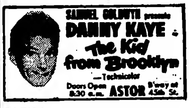
of Trenet hit a record-breaking mark, over $32,000, consequently the interest from other cafe bonifaces in foreign names. In addition, spot is getting type of carriage trade which it never got before.

New York Theatres

Dane CLARK - Janis PAIGE
Zachary SCOTT
In Warner Bros. Hit
"HER KIND OF MAN"
In Person
CARMEN CAVALLARO
AND HIS ORCHESTRA
Plus LENNY KENT
BEN ROCHELLE and JANE BEEBE
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street





Lucille BALL Clifton WEBB William BENDIX Mark STEVENS
'The Dark Corner'
A 20th Century-Fox Picture
PLUS ON STAGE—GEORGE JESSEL
MERRY MACS Extra! ROSARIO & ANTONIO
ROXY 7th Ave. & 50th St.

Paramount presents
PAULETTE GODDARD • RAY MILLAND
in
"KITTY"
A MITCHELL LEISEN-Production
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

RADIO CITY
MUSIC HALL
"THE GREEN YEARS"
Spectacular Stage Productions

"WANTED—
MORE HOMES!"

STATE
ON SCREEN
Ingrid BERGMAN
Gregory PECK
in ALFRED HITCHCOCK'S
'SPELLBOUND'
IN PERSON
Patricia BOWMAN
Jimmy EDMONSON
BUCK & BUBBLES

PALACE B'WAY & 47th St.
JOAN FONTAINE
FROM THIS DAY FORWARD
with MARK STEVENS
ROSEMARY DE CAMP
An RKO Radio Picture

Hep Showmanship Plus Sock Ideas Draw Kudos From Columbus Judges

Columbus, May 7.

List of awards in the 10th American exhibition of educational radio programs in connection with the Ohio State Institute reveals—perhaps more so than ever before—an appreciation of showmanship techniques as applied to programming. Awards were made in three classifications: (1) programs broadcast by national networks; (2) regional programming; (3) local organizations and local stations. Overall sentiment of Institute participants was that the wards were merited in each instance.

To the committee of judges on regional shows, it was revelation that so much programming of sock quality was being accomplished among stations in parts of the country not generally identified with live programming. Mitch Grayson, of New York, for example (one of the judges) was of the opinion that a large segment of the shows under consideration from non-key production centers was on a par with the qualitative programming in N. Y., Chi and on the Coast.

National Webs

Awards in Classification No. 1 follow:

Religious: "The Eternal Light," Sunday noon NBC show produced by Jewish Theological Seminary. Honorable mention: "The Catholic Hour," NBC Sunday evening sustainer produced by National Council of Catholic Men.

Agricultural: "Columbia's Country Journal," produced by CBS. Honorable mention: "National Farm Radio Forum," produced by Canadian Broadcasting Corp.; "National Farm and Home Hour," produced by NBC.

Women's: "Consumer Time," produced by NBC. (Footnote calls on webs to overcome "admittedly low level of daytime programs beamed exclusively to women listeners" by investigating possibilities of presenting important material of interest to women as a public service feature.)

Cultural: U. S. Steel-sponsored "Theatre Guild of the Air" ABC Sunday night show; and CBS' "Invitation to Music." Honorable mention: Canadian Broadcasting Corp.'s "The White Empire."

Dealing With Social Problems: Canadian Broadcasting Corp.'s "Here's Your Health" series. Honorable mention: Mutual's "I Was a Convict."

Dealing With Personal and Family Problems: Mutual's "Don't Be a Sucker" put on in cooperation with Better Business Bureau, and NBC's "The Baxters," produced by National Congress of Parents and Teachers. Honorable mention: NBC's "Home Is What You Make It."

Presenting Public Issues: "Town Meeting of the Air" on ABC; honorable mention: Mutual's "American Forum of the Air."

News Interpretation: Raymond Swing on ABC.

Interpreting Civic and Service Organizations: No first award; hon-

(Continued on page 42)

CBS Plans Global Show Cued by Corwin Jaunt In Memory of Willkie

Columbus, May 7.

Davidson Taylor, CBS programming veepee here for the Ohio State Institute panel on "Has Radio Reconverted?" tipped off a forthcoming United Nations series of programs to be produced by Norman Corwin upon his return from his round-the-world Willkie Memorial jaunt.

Corwin, who starts his global circuit next month, will be accompanied by Lee Blanc, one of the CBS supervisors on network operation and former program director of WKRC in Cincinnati. Corwin and Blanc will take a recorder into all of the countries for a factual exposition of the thinking, hopes and aspirations of the peoples of the world, upon which the United Nations series will be based.

Network's UN show is intended to succeed the current bilateral series with Great Britain, and is being projected on a permanent basis, with additional CBS producers, writers and other staffers to be sent to various countries in an extension of the idea.

Cobblers Sans Shoes

Columbus, May 7.

The boys who came out to Columbus for the annual Institute for Education by Radio to kick around the thematic question "What's Wrong With Radio?" suddenly found the answer on Saturday afternoon, when Derby Day cued a wholesale beeline toward receivers.

But there wasn't a radio in the whole joint.

Hearst FCC Slug Tied to Actions Vs. WBAL, WINS

Columbus, May 7.

The all-out blast directed at the FCC by the Hearst newspapers, which started to unroll last week, was the subject of much on-and-off-the-record discussion here. It's generally agreed that Hesrst has sounded the clarion call for a "fight to the finish" battle, which will invite a wholesale gangup of opposition among publishers, etc., against the FCC, and that the campaign to restrict the functions of the Government agency to the mere assignment of wavelengths has just begun.

The report is that the "let's pour-out-our-venom-on-the-FCC" edict comes direct from the San Simeon chieftain. What particularly burns the FCC Blue Book supporters, who fear a wholesale swing into the Hearst fold, is their contention that the publisher is motivated by purely selfish reasons.

Claim is that the new Hearst campaign stems from the FCC brace of deeds slapping down WBAL in Baltimore, and the FCC's refusal to go along on the $400,000 worth of Hearst paper plugs as a provision in the sale of WINS (N. Y.) on the grounds that it may curb freedom of control in station programming.

Morgenthau to Address United Jewish Appeal

Henry Morgenthau, Jr., former Secretary of the Treasury, now a gabber on WMCA (N. Y.) plus a private net, will be principal speaker at the Radio and Stage Artists Division's luncheon in New York for the United Jewish Appeal on Tuesday (14). Morgenthau will urge support for the UJA's current drive for $100,000,000.

Network committee of the division is headed by George Heller, chairman. Co-chairmen are Harry Ackerman, Carter Blake, Walter Craig and Bert Lytell.

"THIS IS KLZ, DENVER!"

GLEN MARTIN

As important as any program on KLZ are the voices that speak for it and its sponsors. Glen Martin is one of KLZ's chosen voices and an able m.c. on several local programs.

KLZ, DENVER.

Cut Plugs, Drugs Straus Tells IRE

Columbus, May 7.

Four-point program for the improvement of commercial radio calling for less commercials, a thorough industry study of time given over to commercial plugs on the kilocycles, the elimination of dubious medicinal cure plugs, and less program policy domination on the part of advertising agencies were advocated by Nathan Straus, president of WMCA, N. Y. indie, at the Columbus gathering.

Straus, known for his aggressive public service policy, was one of a flock of panel participants including FCC Commissioner Clifford J. Durr, H. B. McCarty, Director of WHA, Univ. of Wisconsin; Justin Miller, NAB prexy, and Davidson Taylor, veepee and program director of CBS.

An unequivocal "no" was Straus' retort to the "Has Radio Reconverted?" question propounded. He saw no reason why commercial broadcasters were in an uproar over the recently issued FCC report, pointing out that the industry itself should welcome criticism, much of which, he contended, was justifiable.

Looks at Liquor

Broadcasters today face a situation similar to that of the liquor industry in the '20's, Straus asserted. He recalled that as a member of the New York State Senate from 1920 to 1926, the prohibition issue raged in the legislative halls, with the industry turning a deaf ear to much needed correction of abuses. Result was the enactment of Prohibition, "and

(Continued on page 42)

That Weekend at Columbus

BBD&O agency did a "sneak preview" of its revised "Chiquita" lyrics at the Ohio State Institute. The United Fruit-sponsored bid to win support for the Government's food conservation program via the "Chiquita" transcription copped the evening's honors. Agency sent a producer here to test it for audience reaction. He went home happy....Ed Kobak doubling from Institute to Chamber of Commerce where he spoke on Friday (3).... Institute participants competing for room service at Deshler-Wallick with Shrine convention.

Bob Heller excited about CBS' latest find, John Faulk, a Texan out the service, who's currently being groomed on a web affiliate in the south prior to launching him on the bigtime. He'll do a one-man "Workshop program next week, with Heller producing....Jo Ranson, the WHN publicist here for the public relations panel in which, for the first time, the flackery brigade was selling itself and not selling sopraltos, one of two N. Y. indie press rep around, other being WNEW's Will Jolien....Dave Taylor says the upcoming Milton Berle "Kiss and Make Up" comedy stanza developed by CBS will go into the first half of the "Lux Radio Theatre" Monday night biatus spot. Taylor, incidentally, becomes a father in July. (*Ed. Note: Wonder if this is meant to be a non sequitur.*)

"Nothing too good for the press" motto of Institute this year, and as the topper for the week—journalism students were put at the disposal of press boys "in case you want them to cover things for you"....Jack Gould doing daily coverage for the N. Y. Times and 25 or more reporters present indicates increased interest this year in Columbia meet....That brace of top awards to Raymond Swing for news interpretation and furthering international understanding cued general comment: "The Institute's come of age"....Guy taking biggest ribbing is Jean Clos, of WHAS, Louisville, who "went the wrong way." With all roads leading to the Kentucky Derby, Clos had to do a day-before exit for the Columbus meet.

Scarcest item around Deshler-Wallick hdqs. of Institute is a copy of the FCC Blue Book. FCC boys brought along 100 copies for distribution and within few hours "hot copies" were being peddled....Hal Totten, WGN farm editor and one of radio's pioneer announcers, brought his bride along, parlaying Institute into a honeymoon....Morris Novik regaling gang with

(Continued on page 42)

DX Panel at Columbus Ducks Issues, But Chile Diplomat Pulls No Punches

Denny's Handiwork

Acting FCC Chairman Charles R. Denny authored the anti-Petrillo bill which is now on the statute books. At request of Congressman Lea, head of the House Interstate Commerce Committee, Denny wrote the legislation.

An earlier bill, drawn up by an FCC attorney, was rejected on the Hill, as too "soft" on Petrillo.

Columbus, May 7.

For two and a half hours some of the top brass of DX radio sat in on a panel discussion of "Radio and the International Scene" and got practically nowhere. At least insofar as most of the audience at the portion of OSU's 16th Institute for Education by Radio was concerned.

But 10 minutes later, Benjamin Cohen, short, stocky and smart professional diplomat from Chile, answered a lot of questions the panel had ignored. For where the panel had dodged the important issues and applauded the obvious, Senor Cohen was putting some cards on the table.

The UN, as its info exec put it, realized some of radio's problems and so was putting in a script and transcription service department to aid local stations get coverage. In addition, although UN felt that radio had done a good job, they also knew, thanks to a mail query, that 400-odd stations wanted to do more. So an across-the-table confab with radiomen is coming up at which time UN wants radio to provide a group of advisers.

Meanwhile the UN itself has called a meeting of its experts to plan a telecommunication center which would be built wherever the UN finally sets.

And since this setup would serve international as well as domestic radio—and thus pose plenty of problems of state and finance—even a temporary communications facility will not be in operation for maybe three or more months. And the final installation would not get off the planning table until the UN decided where it would live on a permanent basis.

Not Immediate

So although there was no immediate relief in sight it was obvious from Mr. Cohen's words that something was in the works and would be available soon as possible. To domestic operators this might mean immediate scripts; immediate e. t.'s and, not far off, a setup whereby UN provided facilities for a live pick-up whenever the station required, and providing the station put a line into the UN meeting place.

The latter point is important since currently many an out-of-New York operator is stymied, financially, from taking the meet live by having to install permanent lines to get protection. Thus the long-lines division of the telephone company cannot install a line unless it gets at least four hours notice. Since stationmen have no way of knowing when the UN meet will be newsy, they have not installed lines.

But, if as outlined, the UN will maintain an open mike and advise stationmen when the hot news may be expected to break, it would help a lot. Actually the UN rep went even further. As he put it: "We'll go to bat to help anyone get anything they now cannot get, if only

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AM Sabotages FM? Durr Sniffs Plot Vs. New Bdcstrs.

Columbus, May 7.

One of the more ominous notes sounded at the 16th annual Institute for Education by Radio was the suggestion tossed out by FCC Commissioner Clifford J. Durr of a conspiracy between the standard broadcasters and the manufacturers to hold off on FM in a move to prevent newcomers from entering the field.

Discussing radio's reconversion to date, Durr took a swipe at the manufacturers of receiving sets for "thinking in terms of the old rather than the new." He was equally steamed up over the standard broadcasters' blueprint to use new FM stations merely as an additional outlet for their AM shows.

Durr recounted the results of the recent FCC survey, in which 85 manufacturers of radio sets replied to a questionnaire on their contemplated production of receivers during the current year. "The total reported production of these manufacturers was approximately 22,000,000 sets, 9,000,000 more than the largest volume of radio receivers previously sold in any one year. Yet, according to their reported plans, of these 22,000,000 sets, only 1,800,000, or about 9%, are to contain FM bands. In the interest of the rapid develop-

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New Acts—Radio

ED KOBAK, Emcee, With CLIFFORD J. DURR, JUSTIN MILLER, NATHAN STRAUS, DAVIDSON TAYLOR, H. B. McCARTY
120 Mins.; Fri, (3) 8 to 10 p.m. (one shot)
Sustaining
IER, Columbus, Ohio

Here is radio's newest comedy find. For years identified with the administrative-sales-policy end of the industry, Ed Kobak, Mutual prexy (ex-ABC, NBC, Lord & Thomas, etc.) wrapped up the official opening of the Ohio State Institute for Education by Radio at Columbus on Friday (3) and whammed over an emcee routine before a jampacked audience of 1,000 in the ballroom of the Deshler-Wallick hotel. For two hours, Kobak punctuated a panel discussion on the overall topic: "Has Radio Reconverted?" with a succession of gags and ad-libbing for a comedy payoff that out-Hoopered any show on the Mutual network.

A reasonable facsimile of Groucho Marx (sans mustache), Kobak parlayed an otherwise listless 120-minute session into the laugh treat of the four-day Institute, with the resultant demand that next year he major domo the whole Columbus operation.

The Mutual-prexy-turned-comedian was in fine fettle from start to finish; he gave the entire evening a lift and touch of showmanship that could have served other facets of the Institute in good stead. He kidded the pants off CBS and its programming veepee, Davidson Taylor, but by the same token Mutual came off no better. And for FCC Commissioner Cliff Durr, NAB prexy Justin Miller, WMCA prexy Nathan Straus and WHA's (Univ. of Wisconsin) H. B. McCarty, he piled up a succession of nifties that provided the source for corridor gag material for the remainder of the Institute semester.

If "the world's largest network" is looking for a potentially sock box-office comedian to serve its 301 affiliates, he's right on their front door step. *Rose.*

KATHLEEN M. LARDIE NAMED AS AER PREXY

Columbus, May 7.

Kathleen M. Lardie, in charge of radio for the Detroit public schools, is the new president of the Assn. for Education by Radio. She succeeds Dr. I. Keith Tyler, of Ohio State University, who directs the annual Columbus Institute. Dr. Tyler held the post for two years, as did Col. Harold Kent the two previous years.

Other officers elected to the AER include: Jennings Pierce, of NBC, Hollywood, first vice president; William Ladd, of the Seattle Public Schools, 2d veepee; Gertrude Broderick, of the Office of Education, Washington, secretary. George Jennings, associate director of the Chicago Radio Council, was reelected treasurer.

250G Cantor Ballyhoo

Eddie Cantor's coming switch to the CBS Pabst-sponsored slot being vacated by Danny Kaye will not go unnoticed, if the new bankroller can help it.

A $250,000 ballyhoo fund has been set aside for promotion incidental to the switch.

At least part of that money, however, will be tied in with Cantor's special public service campaigns. These, by contract, will have to be folded into his format.

IT'S BLOW-BY-BLOW AT OHIO

IER's Back-to-Back Lament

Columbus, May 7.

"We shoulda brought a bicycle" was a recurrent theme at the Ohio State Institute, with the parleying of so many sessions back-to-back cueing a number of beefs from attendees at the seminars.

Large attendance this year necessitated staging meetings at two hotels—the Deshler-Wallick, and the Neil House a half-block away—which was taken in good grace. But it was the simultaneous spotting of sessions holding overall interest that irked a number of people. As an example, seven discussions of more or less timely interest to a majority of the attendees were all spotted 9:30 a. m. cross-the-board Monday morning. These were: Radio Critics Talk to Program Directors; What Services Can Foreign Information Centers Render American Radio?; Radio and Adult Education; Social Responsibility of Radio Public Relations; Religious Broadcasts; Television Programming; and Social Responsibility of Radio Writers.

Having traveled great distances, in many instances, a large number of those registered felt that the Institute "format" was in need of drastic revision.

Negro Problem Sizzles Ohio Confab; Shows, Unions, Guilds Found Guilty

Columbus, May 7.

Participants in the volatile "Radio and Negro" session at Ohio State pulled no punches in making clear to radio broadcasters present that, programwise, radio had failed to give a balanced picture of the Negro as a human being and that it was high time the industry moved to remove the stigma.

One of the frankest meetings held here, the experts on the panel cited chapter and verse to prove their point that radio was dishing up numerous air features which do not encourage good intercultural relations. Speakers took over the coals "Great Gildersleeve," "Life Can Be Beautiful," "When A Girl Marries," "Amos 'n' Andy," "The Johnson Family," Jack Benny program, the Judy Canova show, and "Right to Happiness," among others, as portraying the Negro in a menial capacity.

With Anne M. Cooke of Howard University as chairman, the speakers included Gertrude Broderick of Federal Radio Education Committee, U.S. Office of Education; Abram Hill, American Negro Theatre; Prof. B. A. Jones of Talladega College; Walter N. Ridley, president of American Teachers Association; Paul Cooke of Washington Veterans' Congress; and Sidney Williams, secretary of Cleveland Urban League.

No Broadcasters

Complaint as to the composition of the panel came from many attendees who felt that the meeting would have been far more successful had one or two working broadcasters

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Today, at Last, WEAF Is a Man

WEAF, NBC's New York flagship, has graduated from the status of network stepchild and has become an entity of its own. Under the new setup, as James M. Gaines, station manager, explains: "We operate just as if we were in Cleveland or anywhere else, entirely on our own, as an affiliate of the network and not as part of the actual national operations."

Nearly 30 staff members who, until now, were assigned to WEAF but worked for the net on NBC payrolls are now on WEAF's payroll. They have been brought together physically, placed in a new streamlined office on the fourth floor of the RCA building in N. Y., and now devote their entire time to WEAF.

Programming and all other practices of the stations are being reexamined and revamped where necessary. Morning shows, particularly, are being given the once-over for their suitability to the N. Y. market. Inference is that any show on the net may be dropped—no matter how successful nationally—if it doesn't shape up as profitable or suitable for the N. Y. audience and the area served by WEAF itself. Opening of the Jinx Falkenburg show as an ayem stanza was the first move in the direction of local programming, said Gaines.

A.B.C. of Mutuality

Columbus, May 7.

Chalk this one up to NBC and CBS learning their abc's on mutual cooperation. At least it's one for the books, probably setting a precedent.

Parlayed back-to-back on Sunday (5) were two coast-to-coast shows from the Ohio State Institute, CBS' "People's Platform" and NBC's atom show.

And on both the same facilities, equipment (lines, mikes, etc.) the same studio—and even the same audience, was used.

Cowan Starts % Profits Deal For Scripters

Lou Cowan, Inc., is inaugurating a special basic-price-plus-sharing-terms for raido writers.

In connection with new Cowan platter series, "Murder at Midnight," the practice is to pay $150 down per script and cut the writer in for 10% of the net profits on the bookings.

Cowan, owner of "Quiz Kids," opened his own offices recently and plans to apply the principle generally of salary-plus-cut-on-profits for writers and directors alike.

"Murder" deal is unusual in another respect, in that it will be scripted by a group of writers, who will be alternating on stanzas. Headed by Robert Newman, scripting team includes Sigmund Miller, William Morewood, Peter Martin, and Max Ehrlich.

Anton M. Leader is directing the show, with Charles Paul conducting the music. Raymond Morgan heads the cast as narrator, others set for opening stanzas including Barry Hopkins, Betty Caine, Berry Kroeger, Agnes Young, Amzie Strickland, Frank Behrens, Lawson Zerbe, and Robert Lynn.

Show will be produced in N.Y. studios of World Broadcasting system and will be marketed by that organization.

20TH TAKING WALK ON CBS 'STAR TIME'

Chicago, May 7.

Switch will be pulled in the exclusive star-story agreement between Frigidaire, sponsors of "Hollywood Star Time," and 20th-Fox, which has been supplying both material and thespers for the CBS dramat show. Effective June 30, when the present 13-week cycle runs out, sponsor, through its agency, Foote, Cone & Belding, will go on the open market for guests, stars and story material, hitting all studios, with 20th taking a walk. There are conflicting reports here concerning the cause of the shift; with low Hooper leading the parade. Talks of rift between 20th and GM are also heard.

SAVANTS GASP FOR FREE AIR

By GEORGE ROSEN

Columbus, May 7.

The Ohio State University's 16th Institute for Education by Radio which closed here on Monday (6) again offered evidence that it still remains today the only place that can attract a cross-section turnout from all parts of the country for a tossing around of problems not only facing educator broadcasters but all other aspects of radio in its relation to the public.

Yet it was significant that neither the cream of the educator element nor the executive brass of the industry made any appreciable showing. For instance, Ed Kobak, of Mutual, was the only prexy to put in an appearance. Of the 1,300-odd attendees that represented a record turnout, about 30% were newcomers to the Columbus meet. But the vast majority that turned up came prepared for—in fact were hopeful that—the Institute, taking its cue from the FCC Blue Book vs. Radio's Status Quo controversy would, after a year's layoff, pick up a lot of steam and pop off with no holds barred.

That this year's participants brought a healthy curiosity and desire to "let's have it out" was reflected in their reactions to the opening-night session, when the Institute "lines" were drawn. Thrown sharply into focus was the divided thinking of the audience, with a preponderance of sentiment favoring the Clifford Durr-FCC school. Yet at one instance, when NAB prexy Justin Miller threw the Mayflower book at the opposition, and revived the "we-want-no-encroachments-or-infringements - to-interfere - with - freedom-of-expression-over-the - ra-

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Daffies Don't Buy Razors, Let 'Lights' Alone, Sez Oboler

Hollywood, May 7.

Arch Oboler has been called a genius, non-commercial and subjected to other uncomplimentary indignities. Now it turns out the man has the honesty of his convictions. That came to the surface last week when Milton Biow "worked on" him to get a fresh cutting of "Lights Out" for Eversharp-Schick. Spoke up Oboler:

"You must be mad. That show was only for warped minds and near psychopathics. It might get you a rating, yes, but it won't sell merchandise, so what good is it?"

Biow remembered that "Lights Out" on a $1,500 budget posted a Hooperating of 15 when Oboler decided to flip the switch. Fleshcreeper is owned jointly by Oboler and NBC, but even Niles Trammell couldn't change Oboler's mind.

MUTUAL SETS 'WORDS' WHILE CBS TALKS

While CBS is auditioning a word-origin show, "Speak Up," WOR, Mutual's N. Y., flagship, has come out with one. Program, titled "Take a Word," will preem Sunday (12) 1-1:15 p.m.

Featuring George Hogan and Carlton Warren, series will be based on Joseph T. Shipley's book "The Dictionary of Word Origins." Programs will informally discuss how and why words came into use, with facts as to their relation to one's daily routine.

Add Execs at Work

Bob Novak, Mutual's director of talent and program development, is now directing "True Confessions" twice a week, Mondays and Thursdays.

Rest of the cross-the-board stanzas are directed by Ernest Ricca.

Top Spot in Agency Billings Heap May Be Taken Away From Y&R, JWT As Bankrollers Bow Out of Me

There's a strong likelihood that, in the wake of the multiple-million loss in business being encountered by the ad agencies, the end of the year may witness a drastic reshuffling of agency standing on billings.

For the last five or six years, J. Walter Thompson and Young & Rubicam have pretty much battled it out for No. 1 and No. 2 position on overall billings. It was considerably of a standoff, too, as they went into 1946, with the two agencies up in the $50,000,000-$55,000,000 brackets on all media. (That's exclusive of international biz, where JWT has quite an edge.)

But the manner in which the two agencies have been affected over the past three months (and it's a condition that will probably get worse through the summer), as advertisers run for cover in the wake of economic - production uncertainties, OPA ceilings, etc., the pins could very well be knocked out from under the Y&R-JWT dominance, it's contended. It's not only a question of radio billings being lopped off, but magazines and other media have been experiencing the axe application.

Right now, it's argued, it's anybody's guess who will come out on top, and the picture may not shape itself clearly until the fall. But with one or two accounts frequently representing many millions of dollars in billings, runner-up agencies seem to be in a position, for the first time since before the war, to reshuffle the standings.

Strict Party Line

Columbus, May 7.

That the schism between commercial radio and opponents of the status quo in broadcasting isn't being taken any too lightly by the industry in the wake of the FCC's Blue Book ultimatum was particularly highlighted in New York last week.

One of the major networks assembled its entire delegation to the Columbus Institute for an offical "briefing" as to their conduct, behavior and the "line" to follow throughout the Institute. It was the first time that protocol was dictated in advance of the big educational-radio show.

60-Min. Mission Set by CBS For Atomic Fission

CBS is blueprinting one of the most magnificant public service shows of the year, which will outline the implications of atomic energy. It'll be a 60-minute show, tabbed "Operaton Crossroads," and will be broadcast Tuesday night, May 28.

Show has been conceived, and will be produced and directed, by Robert Lewis Shayon, who is currently on a coast-to-coast swing preparing material so that the story of atomic fission can be told in terms of the average American and what it means to him and civilization in general.

A notable roster of Americans will appear on the show to give the answer to what the average citizen wants to know about the implications of the atom bomb. Lined up thus far are: Vice Admiral W. H. P. Blandy, commander of the Joint Army-Navy "Operation Crossroads" Task Force No. 1, in charge of the atomic bomb tests at Bikini Island; George C. Kiney, U. S. Air Forces, rep to the United Nations military committee; Prof. Harold C. Urey, of Univ. of Chi; Sen. Brien McMahon; Harold Ickes; Congressman H. Jerry Voorhis, of California; Assoc. Justice William O. Douglas of the Supreme Court; Mrs. Wendell Willkie; Minnesota's ex-Gov. Harold Stassen; Albert Einstein; Sec. of Commerce Henry A. Wallace; and Archibald MacLeish.

In addition to this line-up of military, scientific and political brass, however, the show will also voice the feelings of America's little guy. Among the "little people" scheduled to participate are a Washington fireman, a gold star mother who lost three children in the war, a worker at the atom-bomb plant at Oak Ridge, Tenn., the mother of a 10-months-old baby, a Texas farmer, a New England octogenarian, a college co-ed, a Chicago elevator operator, and a tail gunner

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BLUE BOOK AGAIN, CORWIN IN IT NOW

Clifford J. Durr, FCC member; A. D. "Jess" Williard, Jr., exec. veepee of the National Assn. of Broadcasters; William Lewis, veepee of Kenyon & Eckhardt; and Dick Redmond, program director of WIIP, Harrisburg, will air their views of the FCC Blue Book at a meeting Monday (13) at the Henry Hudson hotel, N. Y.

Forum is sponsored by the Radio Division of the Independent Citizens' Committee of the Arts, Sciences and Professions, with Norman Corwin presiding.

Solons Mull New Radio Curb Bills

Washington, May 7.

New restrictive radio legislation, aimed partly at commentators, partly at Government spokesmen and partly at the FCC, is being mulled over by a group of House Republicans, with some Southern Democrats reported in full sympathy.

One item which may get into the bill would require that commentators be bonded to make them financially responsible for libel suits and, that they also be required to name their sponsors and to explain that the views expressed are entirely their own. To some extent this is similar to the Wood bill which got nowhere a few months ago.

Since the legislators are anti-Administration, they feel that the legislation should also prevent high officials of Federal departments and agencies from taking to the air on highly controversial issues pending in Congress. The Congressmen are hot under the collar because of the fight Chester Bowles has made via radio for the continuation of OPA.

Finally, broadcasters could not claim tax exemption for any non-sponsored public service shows which would be of a "propaganda" nature. This would be a headache to stations and webs, since the definition of "propaganda" is, itself, highly controversial. For instance, the Congressmen favoring the proposed bill consider a Chester Bowles speech on OPA as "propaganda," while other members of Congress do not.

The Republicans haven't figured out yet what they want to do to FCC. However a couple of them believe there should be a Constitutional amendment "guaranteeing radio the same freedom as is guaranteed to the press." Here the feeling is that FCC has gone too far with its Blue Book on programming

However the prospects of any such legislation getting through Congress this year is virtually nil. The House and Senate are trying to complete work on "must" legislation in the next few months, so that the members can go home to campaign for re-election.

"STAIRWAY TO THE STARS"

With Paul Whiteman and orch, Martha Tilton; guests, Jack Owens, Lester Lieber; Glenn Riggs announcer
Writers: Louis Quinn, Russell McCracken
Producer-director: Eddie Saulpaugh
30 Mins., Sun., 6 p. m.
PHILCO
WJZ-ABC, N. Y.
(*Hutchins*)

Philco's summer replacement hits the spot. Program offers the deft music of Paul Whiteman and the lovely voice of Martha Tilton, with added opportunity for rising radio talent to get another guest shot on a prominent program. Premiere Sunday (5) was a good sample—with a couple of drawbacks.

Whiteman's new string section offered some beautiful moments with its choice arrangements of "London Bridge Is Falling Down," excerpts from Mendelssohn's Violin Concerto, and "My Romance," last named being the finest bit on the whole program. Miss Tilton rendered charmingly "Atlanta G. A." and "I Fall in Love With You Every Day," latter also a new song on the way up "the stairway to the stars." Of the guest talent, writer-crooner Jack Owens sang his own song, "Cynthia," in a clear, pleasant voice, and Lester Lieber presented a neat novelty in a performance of "After You've Gone" on his toy whistle.

Whiteman was the amiable emcee as well as conductor, being a little too whimsyish at times, however, with the commercials. And as for his introduction of his newcomers—the why and wherefore of the program—in his haste, Whiteman swallowed both names, so that neither could be heard distinctly over the air. And this, where names are so important, is inexcusable. *Bron.*

'NYU RADIO PLAYHOUSE'
("Woman of the Hour")

With Georgia Heaslip, Alice Fitzer, Theresa Rhodes, Earl Breeding others
Producer-Director: Wallace House
Writer: Marguerite Brener
30 Mins., Sat. (4); 3:30 p. m.
WLIB, N. Y.

This dramatization is one of a regular weekly series presented by graduate students under the auspices of New York University's radio dept. and originating from the college's Washington Square studio. Experiments, even when failures, are to be lauded as long as they try to break into some new ground. But, unfortunately, this play didn't have a trace of originality in it, either in story material or radio treatment In fact, a large part resounded strongly with echoes from a pre-war film by Ben Hecht, entitled "Nothing Sacred." Quality of writing, however, was nearer the level of a quickie soap opera.

Point of the play is difficult to define, with a mood ranging from pathos to farce. Story, told through the familiar flashback technique, tells of an obscure washerwoman catapulted into the international limelight because of a pin stuck in her lungs. As tragedy, telling of the woman's submerged existence, the play was mawkish. As farce, describing the widespread tendency to make notables out of nonentities, the humor doesn't jell. As a social document on human exploitation, the play lacks essential realism. The actors did as well as could be expected with their overdrawn roles.

"THE PROMISE"

With Jim Boles, Athena Lorde, Ellen Mahar
Producer: American Theatre Wing.
Writers: Marie Carroll, Nora Sterling.
15 Mins.; Sunday (5), 8 p.m.
Sustaining
WLIB, N. Y.

WLIB, N. Y., indie, devoted its entire day's operation Sunday (5) to a series of short dramatic skits, spot announcements, etc., on the problem of Europe's 500,000,000 starving people, tieing in with President Truman's food-saving program. All-day operation, titled "Lest Millions Die," added up to a sock public service program, for which too much credit cannot be given WLIB.

Many top civic and show biz names appeared on the station during the day to add their voices to the appeal. Illustrative of the type of show presented was the American Theatre Wing's "The Promise." Although the script itself was a bit underdone, and the acting tended to be overdone, the 15-minute dramatic skit nonetheless pointed up in stirring terms the effects of famine on the starving children of Europe.

Title of the show came from the promise that the American people will see to it that Europeans have enough to eat. Scripters leaned over backwards in attempting to steer away from too maudlin dialog, and the actors sometimes leaned too far forward to get their point across.

Despite these minor faults, however, the Theatre Wing, as well as all those who appeared on WLIB during the day, deserve a decided pat for collaborating with the station on this all-important problem. *Stal.*

"IT PAYS TO BE IGNORANT"

With Tom Howard, Lulu McConnell, George Shelton, Harry McNaughton; Ken Roberts announcer; Esquire Quartet; Harry Salter's band
Writer: Ruth Howell
Producer-Director: Herb Polesie
30 Mins., Fri., 9 p.m.
PHILIP MORRIS
WABC-CBS, N. Y.
(*Biow*)

A vacation does the nit-wit "It Pays To Be Ignorant" crew no apparent good. They're as balmy as ever. Returned to the air Friday (3) after a two-month absence, the rowdy quartet of Tom Howard, Lulu McConnell, George Shelton and Harry McNaughton were in prize form.

McNaughton out-vicked Old Vic with his Oxford accent; Miss McConnell was stridently bellowsome; Shelton sneered a mean sneer; and a slightly exasperated Howard tried to keep loose ends from tightening. The foursome still insulted one another; threw corny gags avidly broadcast, and answered silly questions with irrelevant, punning answers. Show's as corny, and appealing, as ten-twent'-thirt' vaudeville. Studio audience hilarity helps it tremendously, though; there must be something to watching these zanies perform.

New to the program was Harry Salter's band, the group being a smooth aggregation playing snappy music just in keeping with the flip program. Band came into its own with "Tico, Tico," in a neat arrangement, well played. Esquire Quartet, too, was very good, in the same peppy format. *Bron.*

"POLICEWOMAN"

With Mary Sullivan, Betty Garde, Frances Chaney, Mandel Kramer, Grace Keddy; Walter Herlihy, announcer
Producer-writer: Phillips H. Lord
Director: William Sweets
15 Mins., Mon., 10:45 a. m.
Sustaining
WJZ-ABC, N. Y.

What looks like an unusually interesting crime series is this new program based on incidents in the career of Mary Sullivan, 35 years on N. Y. police force, and ex-director of the Policewoman's Bureau, from which she recently resigned to head up this radio show. You feel the stuff is the McCoy.

Judged by Monday's (6) preem, program packs a punch, giving in 15 minutes a vivid, exciting dramatization of a crime story, background or incident, in a good mix of narration and dramatization. Scripting is honest, matter-of-fact, credible, with some relieving light touches. An experienced AFRA cast does the dramatic briefies. Production-direction have that smooth touch.

Monday's program narrated story of a girl suspected of a murder, and how Mary Sullivan went into prison as a fellow-convict to get the facts that proved the girl's guilt. Miss Sullivan appears briefly at each program's close to comment on the case, simply and uneffusively. *Bron.*

"THE TRUE GLORY"

With Quentin Reynolds, James McCallion, Ian Martin, Raymond Johnson, Robert Hastings, Hester Sondergaard, Juano Hernandez, Richard Midgely, Royal Raymond, James Triex, Irving Morrow, Joan Warburton, Ed Kogan, Maj. Gen. Edward F. Witsell; Don Lowe, announcer
Director: Charles Powers
Writer: Ira Marion
30 Mins., Sun. (5), 2 p. m.
Sustaining
WJZ-ABC, N. Y.

Original film commentary by Guy Trosper to the stirring incidents depicted in the pic, "The True Glory," would sound like a natural for a radio show. The vivid events in the final push into Europe and to Berlin—Normandy, Brittany, Brest, Calais Dieppe, Dunkirk and the rest; the landings, the feelings of the Allies the various types of nationalities their speech, their reactions—all should make exciting stuff. And this adaptation, which was Sunday's (5) offering on "Warriors of Peace" for the Army's Recruiting Bureau, was dramatic and frequently effective.

But, on the whole, the program seemed dated. Part of the fault, perhaps most of it, lay in the script Ira Marion made from the original. It was a little pseudo-heroic. Some of the lingo didn't ring true. GIs didn't talk that way; what wounded GI ever used an expression, through clenched teeth, like "How's the fighting?" Program also indicated how far we've come since the war, how our interests have changed, concerned now with the more immediate problems of the peace.

Quentin Reynolds, as narrator, was usually effective, although occasionally too gushy. (Again, the script.) A talented group of actors performed the brief dramatic snatches, often very stirringly. Maj. Gen. Edward F. Witsell spoke from Washington, and General Eisenhower's voice, taken from the films' sound track, also was heard. Production and direction were superior. But we've gone ahead since V-E Day, and it takes a more gifted script to arrest our attention to the past. *Bron.*

"JONATHAN TRIMBLE, ESQ."

With Donald Crisp, Irene Ledro, Jean Gillespie, Leora Thatcher, Roderick Thomas, Ritt Barnett, Earl Ross, Victor Rodman, Art Gilmore, Jack Mather; announcer, Tony LeFrano.
Writer: Mort Lewis
Director: Thomas Freebairn Smith
Music: Jack Meakin
30 Mins., Sat., 9:30 p.m.
Sustaining
WOR-MBS, N. Y.

Best thing that can be said about the scripting job on Mutual's new venture into the nostalgic is that the writer tried. He tried much too hard. Yarn is laid in the gaslight era, 1905, and locale is a city of 60,000 population where Jonathan Trimble is publisher of a daily newspaper. A crotchety old conservative, Trimble opposes women's suffrage, the automobile and presumably all progress.

The production was excellent, casting being good from star Donald Crisp down to the bit-mouthers. Thomas Freebairn Smith held the whole thing together as director and managed to build some scenes that stood out by themselves for craftsmanship. But the script intervened all the way through. References to "23-skidoo," a Missouri boy named Harry Truman, a Detroit dreamer named Henry Ford, and the peekaboo are obviously intended for fun and color. They were done so unsubtly, however, that only corn resulted.

With shakedown of the script, this show should make for good listening, the rest of the ingredients being there. *Cars.*

"RADIO REPERTORY"

With Neil O'Keefe, Mildred Mitchell, Mac Shoub, Rudy Stoeckel, Albert Miller, Gerald Rowan
Producer-Director: Rupert Caplan
Music: Alan McIver
30 Mins.; Thurs., 8 p. m.
Sustaining
CBC-CBM, Montreal.

There's one thing at least that Mac Shoub demonstrates in this latest bit of scripting: he's versatile. Here's a radio play that is certainly neither the best or greatest thing that's ever been written, but to anybody familiar with the deeply and not-so-deeply imbedded socially significant overtone usually found in the Shoub scripts, this latest opus will come as something of a revelation.

It's a neat little bit of work, with the rather well-used motif of the misunderstood boy who holds 'conversation' with animals being handled in a charming fashion. As is to be expected, the lad runs away from home, gets together with a dog who tells him to return to his folks. The payoff is that the canine deliberately gets himself on the bad side of his master, so as to be sold to the boy's father.

Parts of the script have an ingenious cleverness, while at other points the dialog is rather flat. So too with some of the climaxes; you know what's going to happen before it happens.

The thesping is on the whole rather good, but a special nod should go to Neil O'Keefe, the young lad who played Russel. Boy shows great ease at the mike, with an uncanny flair for understanding of the role.

Caplan's direction is much on the solid side, as usual, but it must be admitted that he didn't have the material to work with this time that he's had before. The McIver musical backgrounding, for what is required, is up to par. *Laza.*

Transcription Review

"OPEN HOUSE"

With Johnnie Neblett, Venida Jones
Writer: Judy Tom
Producer-Director: L. D. Barnhart
15 Mins.
Co-Op
(*Neblett*)

"Open House," Johnnie Neblett's new e. t. show, is a combination of the live show of the same name that was on Mutual for a year and a half and his other transcribed layout, "So the Story Goes." It's escapist, syrupy stuff that will probably prove quite relaxing to the housewife with 15 minutes to spare.

Theme song is "Long, Long Ago," as beat out on the organ by Venida Jones, and that cues the reminiscent format of the 260 items. Neblett rambles on engagingly—although occasionally cloyingly—for the first, or "Open House," sector on subjects presumably dear to the hearts of his breathless femme listeners. Miss Jones noodles organic punctuation.

Show heard had Neblett discoursing on the things kids dream they'll be when they grow up, and how differently they usually turn out. Scripting is pure hoke but his delivery makes it sound fairly logical.

Organ also backs up the middle commercial spot—which, incidentally, Neblett will record for local sponsors, though not for free—and then he gives out with the "Story Goes" routine. Difference between these and the quarter-hour "Story" show is that these are all romantic yarns, while the others are anything in the unusual-but-true line. Only complaint here was that more careful editing is indicated; otherwise, okay. *Mike.*

Follow-up Comment

Walter Winchell went on the air Sunday (5) night for his "Jergens" show strictly against his doctor's orders. He was suffering from an attack of laryngitis and a severe chest-cold, did the show with a temperature of 103°, but managed to maintain his usual animation.

Something like the ultimate in radio program credits was achieved on Ozzie Nelson-Harriet Hilliard (CBS) when April 28 show's credits included name of the man who owned the calliope heard briefly on the program.

"Thin Man" series resumed its pre-war status Sunday (5) when Les Damon returned as Nick Charles on this long-running series. He was fortunate enough in getting a particularly sprightly script filled with Damon Runyonesque characters that made this session a standout. Damon apparently hasn't lost his knack of putting the characterization over, despite his two years in service, and his initial session had him doing a groovy performance. David Gothard and Les Tremayne filled in while Damon was away. Claudia Morgan as Nora Charles similarly did a staunch job on this program.

The breakfast-brunch show to end all such presentations was wrapped up by Fred Allen and Tallulah Bankhead last Sunday (5) night in 10 minutes of the most hilarious radio many a listener had heard in years. Both Allen and Miss Bankhead as his guestar proved again that it takes sock showmanship and keen understanding of timing to make a script live; the thing could have died a corny death if it wasn't for their skill in doing the bit which closed the Allen show on NBC.

Whether the sponsor was happy is something else. Once again, there was laugh-milking (although not in the closing skit). Result: Even Kenny Delmar's breakneck speed couldn't prevent the closing plug from being cut off by NBC's signature.

Bing Crosby, celebrating his birthday on the Kraft Music Hall over NBC Thursday (2) night, came up with one of the most hilarious shows in the soon-to-be-concluded series. Evidently ad libbing most of the way, Crosby broke up the show several times with aside remarks to the studio audience and his guestars, Peggy Lee and Joe Frisco.

Hilarity was topped during the last five minutes when Bob Hope appeared unexpectedly with Bing's birthday cake and the two let go with some unmatched witticisms.

Sore spot to some listeners occurred, however, when the crooner went off the deep end with a gag line to Eddy Duchin: "Fan your fanny over to the pianny and waft some music this way." It might have been better if Crosby, heretofore lauded for the cleanness of his shows and for the priest roles he's portrayed in pictures, had remembered that some parents object to their kids' listening to such stuff on the radio.

One of radio's top comedy shows went absolutely mad last Friday night (3). Sticking to its situation formula very thinly, it went horribly, gravely, deathly serious on its listeners. It dramatized stark hunger in India, Greece, Italy. It carried a line like this: "When famine strikes in India, it's the dogs that grow fat." Or this: "Famine breeds Fascism." Or this: "Where the elite meet to eat—but not till the rest of the world does." Which, of course, identifies the show: "Duffy's Tavern."

Sure, that's sheer madness—of the most methodical kind imaginable. The show started as usual, went into the campaign to donate canned foods for the starving in Europe and Asia, and seemed about to go back to the traditional "Duffy's Tavern" shenanigans when the heavy artillery was put into action. From then on, the barrage was thick—and shattering. Little was left to the listener's imagination. Hunger, with all its physical horror and political implications was handled with all the realism that subject deserves. It was a total departure from all ordinary practice—and the impact was terrific. The sponsor gave up his middle commercial. But there's no doubt he got plenty of payoff—in self-respect, in sheer decency, in the satisfaction of knowing he had really put over a sock message in sock manner.

Lava soap washed all its inhibitions away last Thursday night (2) and bought itself a hunk of solid social significance with a whodunit called "The Strange Case of the Convenient Wife." The scripter certainly gave producer Max Marcin about 20 minutes of tough, meaty propaganda against native fascists. Done with the slickness of the best of that type of air fiction, the impact must have cost some of the listeners a couple of hearty gasps.

Story concerned a Nazi agent who married an American gal to appear more respectable in his community. When she found out what he was about, he bumped her off. The rest was even more gory, but thoroughly credible in context and—of course—the FBI got their man. Significant was, however, the fact that the stanza wrapped up the method of the pro hate-wielder with stark realism of a kind seldom heard on any but longhair dramats. FBI and a few others in the harum-scarum category could use more of this type of hypo.

Newbold Morris, former president of the N. Y. C. Council and still holding office in government, voiced his opposition to censorship of motion pictures, plays and books, in an interview with high school press editors over WEAF. Morris, who apparently had no script, said, "I am opposed to any form of interference with freedom of expression." He continued that censorship defeated itself and "makes the inartistic very profitable." When a picture or a play is censored in New York, Morris continued, it causes a rush to the boxoffice for the Chicago engagement. Similarly, the censoring of a book in Boston increases the sales elsewhere. Among other things, Morris is serving as chairman of the N. Y. Committee for Famine Relief.

"People's Platform" on CBS gave network airing last Sunday (5) with origination from the country's production center—for a weekend, Columbus, to the FCC Blue Book issue. Lined up on opposite sides were Charles A. Siepmann, author of the commission's polemic, and BMI's vice-prexy, Sidney M. Kaye. Under Lyman Bryson's gentle guidance, the show brought two beneficial results: It let the general public know, for the first time, what the shooting is all about; and it put Kaye, as an industry spokesman, into closer agreement with FCC

(Continued on page 40)

OTTAWA STRING ORCHESTRA

Conducted by Dr. Allard de Ridder
Producer: Charles Wright
Announcer Don Pringle
30 Mins.; 8:30 p.m., Wed.
Sustaining
CBO-CBC Trans-Canada (Eastern), Ottawa.

Using 18 players from the string section of the Ottawa Philharmonic orch, of which Dr. Allard de Ridder is conductor, this airer differed from most string orch shows in that it played down the individual bow-pushers and managed a smooth blending of all 18 strings. The effect was pleasant and should be either continued or revived after the three-show series shutters May 15. In handling the strings here, Dr. de Ridder showed the same technique in building a solid unit that he so successfully used in building the Ottawa Philharmonic in a city where only scattered and minor efforts had been made previously along the same line. Production by Charlie Wright, CBO mgr., kept the airer moving at a good pace, and Pringle's announcing was brief, concise.

Program was built for the dialer, and included de Ridder's arrangement of two Grieg airs, "Heart Wounds" and "To Spring;" Thomas Dunhill's humorous "Dances in Miniature" in four movements; Henry Purcell's suite for strings in five movements, and Boccherini's famous Minuet.

Show is another of the acceptable broadcasts CBC skeds for early evening. Kept from the western webs by time tangles which sked newscasts at that time in the prairies and on the Coast, string show, if continued, may get new time later in evening. *Gorm.*

"CLUB TIME"

With Dorothy Golub Spira & Guests
CITIZENS' UNITY COMMITTEE
30 Mins.; Tues. & Thurs., 10:45 a. m.
WSNY, Schenectady

Airing news about local women's organizations and interviews with their leaders, "Club Time" is an unpretentious but worthwhile public service program. Its conductor Mrs. Spira, long "The Voice of Central Markets" on WGY, currently does an "Aunt Susan" recipe stint on a Spry newscast over WGY mornings. An elocution teacher, she possesses one of the best and most distinctive women's voices on a Capital District station.

"Club Time" is presented under sponsorship of Schenectady Citizens' Unity Committee, which has done an outstanding job during the past six years in promoting closer relations between ethnic and religious groups It starts with a timely promotion: names of local women's groups who have pledged cooperation in the Food Conservation program of Federal government. Notes about coming affairs and interview comprise the balance of the broadcasts.

Guest on a shot heard (2) was a representative of Schenectady local, Federation of Classroom Teachers In explaining why teachers should belong to such a union—they do not use the "strike" privilege or weapon—lady said teachers had the same right to organize as "doctors, actors, musicians and other white-collar workers." *Jaco.*

POWDER FOR TOP COIN MUSICALS

This, Too, Is Radio

Radio can take plenty of slapping around—and has taken it, of late, via the FCC Blue Book and other routes as well—but it can come up for more as long as such things as have gone on in the last couple of weeks are part of the industry's record.

Take a look at the awards given out at Columbus, especially those involving regional and local programming. See what radio did for the Red Cross drive this year, although the peace is on and with it much cynicism. Look at the United Nations coverage being done whenever the Security Council is in session by at least a handful of stations—among them NBC's N. Y. flagship, WEAF (on a purely local scale).

Consider WNEW's (N.Y.) all-day pitch for the cancer fund a couple of weeks ago, and WLIB's (N. Y.) full-day devotion to the food campaign last Sunday (5). Get a playback of P&G's "FBI In Peace & War" and Bristol-Myers' "Duffy's Tavern" aired during the last week. One plugged the fight against native Fascists, the other went all-out for food for the starving—and both are expensive commercial shows, not do-gooder sustainers.

This, too, is radio. Which doesn't make the FCC wrong, but points out how radio can be right when it half tries.

Blue Radio Blues Stir Tin Pan Alley And Nets, but Not a Peep Is Heard

Tin Pan Alley has been singing the blues again, of late, blaming the networks for a bluenose attitude toward not only lyrics but melodies as well. But talk to the networks, and they'll tell you that they're only protecting everybody all the way around, including the songwriters and publishers and, in many cases, the film producers who want certain featured songs plugged radiowise.

It's half a dozen of one to six of the other, and the argument will probably never be settled conclusively.

For one thing, neither side will mention specific songs involved in the gripes—for publication anyway. Both sides take recourse in the fact that property rights are involved when a song is mentioned by name.

One of the major webs, it's known, has recently sent out instructions to its affiliates, notifying the out-of-town stations about general principles involved in song censorship. But this net won't even admit to such instructions, let alone give an outsider a look-see at their contents.

Musical Innuendos Yet

The network people insist they've got to watch not only the wording of lyrics but also the musical innuendos that could bring wrath upon their heads if allowed to go out over the ether. They're a bit put out, also, with some of the ad agencies which package the shows on which, very often, the toughest kind of censorship must be imposed from time to time.

"Not all the agencies are at fault," said one of the net veepees, "but some definitely are. When some of our big stars are involved, the agency guys are afraid to do the bluepenciling. They know full well we will have to. So they let the stuff get by, then have an out with the prima donna: 'Oh, we'd let you do this, but that so-and-so at the network won't.'

"Listen to this one," the net exec continued, putting a disk on his playback machine. "This is a recording of a rehearsal for a certain very popular song. Note that musical break. If I had let it go out that way—it would have cost us plenty in good will. Of course we had to ask the musical director to change his arrangement.

"Don't get me wrong. I myself am probably as sophisticated as anyone else. Some of those lyrics amuse me, personally— and some of that music too. But that's no reason why I should take them into mixed company. I don't do that with some of the jokes I personally enjoy. There's no reason why I should with music, over this network."

Rhea Diamond to WLIB

WLIB (N. Y.) is about to open a swift promotion and publicity campaign, probably concentrating on its string of gabbers. Cue to the drive was seen last week in appointment of Rhea Diamond as director of publicity and promotion.

Miss Diamond, with the flackery at WMCA until a few years ago, has since been associate publicity director of WNEW. During the war, she organized the overseas publicity unit for the OWI overseas branch.

She starts her WLIB stint June 1.

Spotlight Bands Renewed

Coca-Cola manufacturers renewed the new series of "Spotlight Band" programs it inaugurated four weeks ago on Mutual (9:30 p.m., Mon.-Wed.-Fri.). Renewal is for 13 weeks.

New programs consist of the weekly airing of the orchestras of Guy Lombardo, Xavier Cugat and Harry James, who work the three nights respectively.

Coast-Chi-N.Y. Directors Ready For AFL Merger

Hollywood, May 7.

Paul Franklyn, prexy of Radio Directors Guild, will go to New York May 11, for a meeting with chieftains of the Gotham and Chicago Guilds regarding affiliation of three separate groups. He originally planned to leave here May 1, but cancelled plans when it was learned that trio could not get together with William Green, prez of AFL, from whom united Guild seeks an international character.

Local group moved toward realization of a national body when it voted Tuesday night (30) to join with other two. Deal had been in the works for several weeks, with all in constant contact. Formality of membership vote was all that remained to make it official.

The conference with Green will probably be held around May 15. Franklyn plans talking with other Guildsmen to iron out details of unification before petitioning Green for the character. New York group will probably be leader in that direction, since it already holds a Federal charter with AFL. It's hoped to meet with Green at the annual meeting of the AFL council.

Local Guild's attorney is now drafting proposals it would like included in any new international constitution. If ready in time, and approved by the local council of RDG which meets May 10, Franklyn will tote proposal with him for presentation in the east.

Y&R FOR GULF HOLDS DINAH SHORE OPTION

With General Foods dropping the Dinah Shore show next season (GF's Birdseye is going out of radio), Young & Rubicam, agency on the account, has an option on the singer until next Saturday. Reported that the agency would like to wrap her up for Gulf as next season's replacement for the Sunday night CBS "We, the People" program. Contract with Miss Shore stipulates that she can turn down time and facilities that aren't attractive to her.

Meanwhile, it's also reported that J. Walter Thompson would like to bolster its Bob Crosby CBS show for Ford by parlaying Miss Shore with the band leader-emcee.

BOWOUT BLAMED ON BIZ CONDITIONS

With at least four shows—three of them high-budgeted musicals—ready for the fold "until economic conditions improve," time's marching backward among the nets and agencies these days, the parade taking on the tempo of pre-war, depression-era blues.

Celanese Corp.'s $1,500,000 (time and talent) package, "Great Moments in Music," bows off CBS end of June "to resume when conditions warrant."

"Andre Kostelanetz Music," the Chrysler-sponsored show on which the talent cost alone is $10,000 a week (with total outlay exceeding that of "Moments") exits May 30.

John Charles Thomas show, involving a weekly talent nut of $12,000 for Westinghouse's shot on NBC, is slated for an exit. So is General Foods' "Hop Harrigan" on ABC.

Additionally, there is a distinct possibility that Philco's "Hall of Fame," which last Sunday changed its title to "Stairway to the Stars" for the summer only, may not return to its old status.

The Kostelanetz and Celanese shows both affect CBS, with Young & Rubicam taking the agency loss on the latter, while Ruthrauff & Ryan gets hit on the former. McCann-Erickson is affected by the John Charles Thomas show, and Y&R holds the bag for the "Hop Harrigan" program.

Thus three nets and three agencies are hit by the cancellations, and the losses are not being taken graciously.

Explanations for the cancellations are all couched in very general terms: Economic conditions. A couple of months ago, the steel strike was blamed, now it's coal: while OPA comes in for plenty of lashing all the way around. General Motors' loss in its strike, General Electric's multi-million backlog of billings, Philco Corp.'s 1945 drop in net income to $1.73 per share as compared with $2.85 per share in 1944—all these are pointed to as straws in the economic winds.

Added to other shows already announced as ready for the axe, this week's batch has brought plenty of jitters to the agencies. And word is that the list isn't completed yet.

Doubts are being experienced about the return, come cool weather, of the entire brace of General Foods and General Mills shows. Here again, such gripes as uncertainty over price structure and general status of the country's economic conditions for the immediate future are being blamed.

Exhibit A

Cited as Exhibit A among the reasons for the rash of current program cancellations is Philco Corp.'s fiscal report for 1945, made public a week ago. Report shows the following comparisons between 1945 and the preceding year:

	1945	1944
Sales ..	$119,129,378	$152,933,250
Net Income ..	$2,377,239	$3,913,494
Net Income per share ..	$1.73	$2.85
Dividends per share	$1.00	$1.20

KUDOS FOR CAMPBELL

Bronze Star medal has been awarded Lt. Vic Campbell, former production manager of WGY, Schenectady, by Brig. Gen. Frayne Baker, public relations officer for Gen. MacArthur's h. q.

Campbell will return to civilian radio in June after a two-year overseas stint.

Taylor to WTOP

Washington, May 7.

George Taylor has joined WTOP, CBS station here, as sales promotion director.

He comes from Armstrong Cork Co., where he was asst. mgr. and handled the firm's radio programs.

Coast Survey Shows Ranks Are Full, Jobs Scarce in Every Phase of Radio

By JOHN HURLEY

Hollywood, May 7.

Go east, or south, or anywhere but here, you air-aspirants! That's the story behind the fable that Hollywood's the place to go—or the chance to go places—in radio. The local ether is still inadequate to ease the growing pains that have come with being radio's second center. In short, Hollywood ain't Mike Mecca.

Despite the bleatings of press agents, "schools," job counsels, the Chamber of Commerce and others, there is little opportunity here for the many aspirants and itinerants who have been flocking West. And there's little opulence, except for a few. There are just too many for too few jobs in every contributing branch of aircrobatics.

From unions and other accredited sources come the facts of employment; and, even with color television, the picture isn't rosy. No. 1 plight is that of the actor. In his—or her—case it's seven persons per one job. Radio technicians are best situated by only slightly oversupplying the demand. Directors, too, suffer little, it appears. And while musicians are numerically most abundant, they have more avenues than radio. Nearly all the unions are trying, within constitutional limits, to tighten up on membership applications and transfers to ease the situation.

It's a paradox that radio should be so big here now that it is literally bursting its britches—and yet unable to support the hosts who have come here to help make it great. The following figures paint a vivid picture:

Actors and Scripters

American Federation of Radio Artists has approximately 2,800 paid up (workable) members. Broken down figure represents 1,700 actors (and actresses), 550 singers, 423 announcers, 50 sound men, 25 commentators and a few m.c.'s, among others. For them, it's estimated that; Indie stations absorb about 70 announcers, while nets employ another 40. Freelance jobs in radio are estimated at peak of 400 weekly, including imminent transfers from Chicago. The latter figure is split between four networks and an approximate 30 agencies. It must be pointed out that the 400-odd jobs do not represent the employment of 400 different people. There is considerable doubling which effects the virtual control of all jobs by a select few. The union has a closed show in local radio.

The scribes have a problem, too. Radio Writers Guild pegs its membership at a little over 400 writer-producers, plus 125 associate members. The figure is said to represent about 95% of the town's total of writer-prods. There are 60 program and news department staff writing jobs for them. The agencies and package shows attend another 215, according to the Guild, which estimates an average of 275 weekly pay checks for members. Doubling bug-

(Continued on page 38)

Too Much Sweets Almost Sours NBC

The situation whereby everybody wants to give an award to the networks and its shows, as detailed recently in Variety, is apparently getting so out of hand that it's getting under NBC's skin.

NBC realizes it's a touchy matter, for you can't successfully operate a network and go about hurting people's feelings; by the same token you can't invite a solicitation of favor to rival webs. But NBC also realizes that the day-in-day-out barrage from organizations, dubious or otherwise, non-pro mags, etc., who come laden with awards on the slightest provocation, lessens the impact of more distinguished and recognized citations. NBC, for one, has a list extending from here to there and doesn't like it.

Now They Hate Allen

Way in which Fred Allen took the "husband-and-wife" ayem chatter shows for a ride Sunday (5) night is drawing plenty of attention and adverse criticism from chatterers on such programs.

NBC publicity department has been having its hands full trying to line up time to play a transcription of the Allen show for the gabbers, who evidently want to know if they heard it correctly the first time. Several of the latter, it's reported, have already raised plenty of fuss about it with the web's programming department.

FCC Mulls New O&O Rule, May Hit CBS String

Washington, May 7.

CBS may have to unload at least one, and maybe two standard broadcast stations, under an expected FCC move slapping a ceiling on the number of AM outlets any one company may hold.

According to reports here, Washington is expected to rule that one company can have no more than six AM stations. Same ceiling is already in effect for FM holdings; while in the tele field, bidders are limited to five stations apiece.

Announcement may be forthcoming along with an order nixing Columbia's proposed purchase of KOW, San Jose, which would add an eighth wholly-owned station on the net's string. Net had plans to move KOW to San Francisco, but told FCC it would be content with regional operation, letting KSFO, another Golden Gate outlet, climb aboard the 720kc clear channel with 50kw power. Sales ticket on the Bruntons' station KQW was $950,000.

CBS is the only net directly affected by the new policy. Columbia already owns seven stations outright, six of them clear channel operations: WTOP, Washington; WBBM, Chicago; WABC, New York City; WCCO, Minneapolis; KMOX, St. Louis; and KNX, Los Angeles. In addition, Columbia has WEEI, Boston, a regional, and holds a 45% block of WAPI, Birmingham. At the same time, CBS stockholders Bill Paley, Dr. Leon Levy and brother Ike Levy also control CBS-affiliate WCAU, Philly.

FCC has long been tussling with idea of taking positive stand on "monopoly threats" in radio. Idea first took shape during commission's study of chain broadcasting. Later, in 1944, former FCC Chairman James Lawrence Fly testified at hearings before the select committee of the House investigating the commission that FCC members would like to clamp down on standard holdings but had held off because they didn't want to force CBS to unload stations bought in good faith.

Barry Gray's Book in Sept.

After 16 months of panning performers, reviewing bands and talking shop all night on his WOR airer, Barry Gray has put it in book form for Readers Press (N. Y.). Tome, to be called "So You Wanta Be In Radio," is due off press in September, and will be the answers to many questions asked the disk player nightly. With 25 forewords by prominents like Sinatra, Winchell, et al, the volume will trace Gray's 11 years in radio, with the major portion of the writing devoted to his present stint. It will include Gray's intimate discussion of his guests, sponsor, likes and hates.

Another smash in THE SATURDAY EVENING POST ... to build a bigger audience for ABC advertisers

MAY 11, 1946

To make the morning fly...

Listen to ABC

AMERICAN BROADCASTING COMPANY

The Breakfast Club
Don McNeill's jovial emceeing, comedy, songs and music have made this merry show a morning favorite for twelve years! Hear it Monday through Friday at 9 a.m., EDST. (Swift and Philco)

Breakfast In Hollywood
The most popular morning program on the air! Genial Tom Breneman plays host, keeps the breakfast tables in an uproar for a half-hour every morning, Monday through Friday. Tune in at 11 a. m., EDST. (Kellogg and Procter & Gamble)

Hymns of All Churches
Favorite hymn selections sung by a choir of beautifully blended voices under the direction of Fred Jacky. A heart-warming program, on your ABC station, all week, Monday through Friday at 10:30 a.m., EDST. (General Mills)

The Listening Post
Dramatizations of famous Saturday Evening Post stories. Top-notch entertainment by some of radio's finest dramatic talent. Tuesday through Friday at 10:45 a.m., EDST. (Curtis Publishing Co.)

Ted Malone
Colorful, human interest stories and commentary by one of radio's best-liked personalities. Monday through Friday daily at 11:45 a.m., EDST. (Westinghouse)

Betty Crocker
Letters, recipes, short dramatizations—a program that's chock-full of helpful hints for every woman. On ABC at 10:25 a. m., EDST, Monday through Friday. (General Mills)

My True Story
Exciting, true-to-life dramas, skillfully enacted. A complete story each morning at 10 o'clock, Monday through Friday, EDST. (Libby, McNeill & Libby)

Home Edition
Hear Gil Martyn's hot-off-the-wire news and Marvin Miller, the Coronet Story Teller, at 11:30 a. m., EDST, Monday through Friday. (Kellogg)

THE popularity of all network radio programs is measured regularly by independent research services. These surveys tell us that ABC is the most-listened-to network on the air every weekday morning from nine to noon (EST.) *In fact, quarter-hour by quarter-hour, ABC is in first place more often than all other networks combined.*

Once women have started a cheery day with the chuckle-full *Breakfast Club* and the entertaining shows that follow, they're more than content to tune in their ABC stations every morning—and leave their dials set!

ABC keeps women listening right on through the afternoon, too, with such popular programs as *Ethel and Albert*, *Bride and Groom*, *Al Pearce*, *Ladies Be Seated*, *The Jack Berch Show* and *Try'n Find Me*.

It's because ABC offers so much in the way of good entertainment morning, noon and night that so many millions of families, coast to coast, are setting their dials—and leaving them set—on their ABC stations.

Why more leading companies are advertising on ABC today

Advertisers who want a nation-wide audience *during good time periods at low cost* are buying time on ABC today. One network costs 43.7% more per evening half-hour than ABC, another costs 38.7% more. Yet ABC's 202 stations reach all the people who live in 32 million radio homes located in practically every major market in the United States. *If you are an advertiser, remember that a good ABC time period bought today means a valuable franchise for years to come.*

American Broadcasting Company

A NETWORK OF 202 RADIO STATIONS

Note to Time Buyers!

Some Regionals Make More Money, Claim Clears, Fighting Revamp

Washington, May 7.

In an effort to dynamite the idea that the bigtime clear channel outlets are gobbling up all the profits in radio, the clear channel radio group has unleashed a study of earnings of 763 fulltime outlets pointing proudly to the fact that several regionals topped the earnings of some clears. Study, the first of its kind, was introduced here at FCC hearing on the clear-channel radio service.

Bulwarking the push for superpower, the study claims that population of city in which a station is located, network affiliation and the frequency on which it operates are all as important if not more important than the power of the station itself.

Meanwhile, despite the formidable showing of a dozen clear channel outlets to date, insiders take the view that FCC has already made up its mind to modify the present clear channel setup this year. They predict a duplication of at least some of the favored channels, but believe FCC will stop short of requiring relocation of the bigtime stations outside the plush markets.

The full extent of coverage given by NBC and CBS o. & o.'s and affiliated clears will be seen more clearly at the July session of the hearing. FCC last Friday (3) subpoenaed "listening maps" of coverage given by the major web stations. Action followed requests of Andy Haley, counsel for ABC, who is anxious to show duplication of NBC and CBS programs in the same area, leaving other towns completely uncovered. ABC is plugging for a reallocation of the clear channels to knock out duplication.

Detroit vs. L. A.

Highlights of the clear-channel groups "earnings" study were:

One of most important factors in amount of dough realized by a radio operator is population and location of town in which he operates not necessarily power of his station.

For example, study disclosed that the seven Detroit stations had average time sales of $6,000,000 in 1944, while Los Angeles' 14 outlets chalked up an average of only $5,000,000. Both time sales and broadcast income drop as population decreases, the study reveals.

The network-owned clears biggest money-makers on the air had bigger time sales and income than the independently owned 1-A 50 kilowatters. Of top earners among the clear channelers, first four are net o. & o.'s, while of first 11 moneymakers, seven are net-owned. For all classes of stations, two biggest takers for the entire country are clears operated by a major web. Third biggest earner, incidentally, is an independent 1-b station, operating with 50kw on a clear channel.

Clear channelers emphasized that regional outlets are not adversely affected by operation of 50 kilowatters in the same community, since the lower powered watters in such towns show approximately the same net time sales and total broadcast income of regionals in cities without competition from the bigtime stations. However, the reverse is true for the really bigtime markets ranging from a half-to a million population, where the regionals suffer by comparison with equi-powered stations in the second string towns.

Better Below

Stations—regardless of their power—on the lower radio bands generally fare better in terms of take than those on the higher frequencies. Better daytime coverage in the downstairs radio spectrum accounts for the difference, it was testified.

Stations — regarless of power — with net affiliations are way out ahead of the indices in broadcast income and time sales. At the same time, NBC and CBS affiliates show up better than stations tied up with either ABC or Mutual. In some cases, figures showed that 5kw outlet with a major web contract made as much dough as a 50kw indie.

Difference in radio transmissions in various parts of the country was also cited in support of some stations' out-of-line earnings. Point was made that, to get the same coverage in Connecticut as is possible in North Dakota, the east coast station would have to have several times the power. For example, coverage of a No. Dakota station of 5kw power on the 1330kc channel could be matched by a similarly located outlet in Hartford, Conn., only with 16,000kw power.

Less impressive was the clear channelers' case that other stations were getting an equal share of the pie. Study showed that 63 stations of all sizes had higher net time sales than the clear, with the lowest take. But no figures could be marshalled to disprove that the bulk of the bigtime outlets outdistance other operators. Study also came up with fact that 137 stations of all classes had greater broadcast income than the lowest clear.

The 50kw stations, operating as 1-B stations on clears, also bite off a good hunk of the radio pie. Here, the study shows that all of the 50kw 1-B's had higher income than the lowest 1-A clear, and all but one have higher net time sales. But big question, still unanswered, is how does take of majority of the clears compare with other stations.

FCC figures have generally spotted the take of the clear channel outlets as way ahead of other stations for the country as a whole.

Was It an Omen?

Washington, May 7.

Strange coincidence added dramatic force to the testimony of WLS, Chicago, the "prairie farmer" station, at the FCC clear channel hearings last week.

As WLS farm director Arthur Page was describing the station's "fire prevention" services to farmers and newscasters during the 1934 Chicago stockyards fire, smoke rolled into the hearing room, and sirens of a half-dozen engines sounded. Hearings were promptly recessed under a police escort. Seems that a motor in the building's ventilating system got overheated, but the fire soon died of its own accord.

Page resumed the stand later.

B'nai B'rith Kudos For Sportscasters Assn.

The Sports Broadcasters Assn. will come in for tribute from the Cinema Lodge, B'nai B'rith, at the Hotel Astor on Tuesday (14). The sportscasters will be cited for their efforts to promote American democratic principles in the elimination of all references to color and creed in their broadcasts.

Bill Slater, Assn. prexy, will be presented with an honor scroll by Jack H. Levin, president of the lodge.

Italian Nets Merge; Factions Still Feuding With Fascist Tinges Deep

Rome, April 30.

The two Italian radio networks, Radio Italia and Radio Audizioni Italia, have recently merged, but no improvement whatsoever has resulted either in the type of personnel or in the quality of programs.

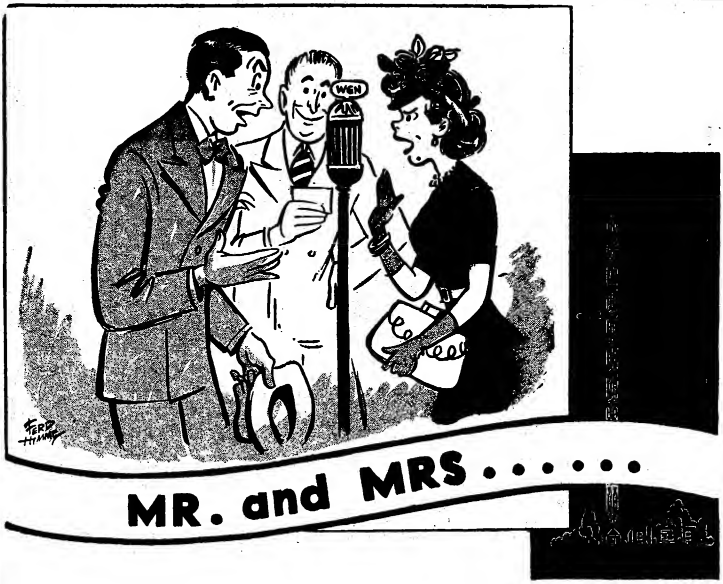
Even the merger itself, actually, is more a matter of form than of substance, because practically all the causes of dissension between the two managements are still unsolved and more troublesome than ever. The merger was accomplished by a compromise, whereby the two outfits were combined into one administrative unit with two programming departments, one for the north and one for the south.

The new name is RA. I. so that the name is that of the northern group, Radio Italia, while the initials are those of the southern one, Radio Audizioni Italia. Head of RA. I. is now I. Carrara, formerly manager of the northern outfit. Avvocate Ressini, ex-chief of southern radio, remains in charge of programs for the south.

This is the official version of the facts. Actually, Carrara and Ressini are continuing their feud, so that virtually no coordination has yet been possible in the operation of Italian radio. And, in the opinion of most observers, no solution of this deadlock will be possible until the yet-to-be-elected Constituent Assembly changes the juridical status of Italian radio.

As things now stand, RA. I. is owned partly by the State and partly by former Fascist bigwigs, through a number of holding companies. Fascist influences are still deeply and widely felt in Italian radio. M. Donati, Fascist manager of Radio Naples, dismissed and jailed by the Allies, has been reinstated as a regional supervisor. M. Razzi, Fascist programs director of Radio Rome, also expelled by the Allies, is back on the job for the whole of southern Italy. M. Pugliese, drama chief in the good old times, dismissed by the Allies for having been a Fascist hierarch since the rise of the Regime, is back as drama consultant and unofficial executive.

Albany.—Louisa Ryan, formerly of U. P. in New York City, has joined the State Radio Bureau.



It takes two to make an argument. There's no argument, however, over the popularity of the "Mr. and Mrs." show heard each Sunday afternoon at 2:30 over WGN.

The rating history of this program is convincing proof of what can be done locally by combining an entertaining program and WGN. "Mr. and Mrs.," sponsored by the Sealy Mattress Company, started out in November of 1945. It s first Hooperating was a very respectable 4.7 . . . subsequent ratings have been 5.4, 6.2, 7.9 and 8.4.

This is further proot that a radio advertiser covers the nation's second richest market best with a good show on WGN.

A Clear Channel Station . . . . . .
Serving the Middle West

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Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast: Edward S. Townsend Co., Russ Building, San Francisco, Cal.

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CHARLES TRENET

French singing star, was hailed by the critics at his debut, as one of the greatest theatrical personalities ever to arrive in America.

TRENET IS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

TERRIFIC!

IN AMERICAN DEBUT AT EMBASSY CLUB

Acclaimed!

"Trenet was wonderful... he had charm and good looks, that'll take him quickly to Hollywood."
EARL WILSON, NEW YORK POST

"... he impresses as a sock personality... bids fair to become an important name in U.S. radio and records (besides clubs), and possibly also pix... has an interpretive personality all his own... a forceful performer ... solid hit."
VARIETY

"... stood the smart audience on its ear for an hour... sang his way into New York cafe history with as complete persuasion imaginable... suddenly, had become the toast of New York."
ROBERT W. DANA, N.Y. WORLD TELEGRAM

"Charles Trenet's opening at the Embassy was sensational. 'Le Fou Chantant' (The Singing Fool), as they call him in Paris, hit the spot."
CHOLLY KNICKERBOCKER, N.Y. JOURNAL-AMERICAN

"... the Sinatra of France, handsome, flaxen-haired Charles Trenet, was a big hit... the language of mugging, strutting and rolling the eyes was universal, as Maurice Chevalier discovered."
TIME MAGAZINE

"... Trenet kept a hard-to-please trade audience shouting for more after 50 full minutes of French singing..."
NEWSWEEK MAGAZINE

"All-round man..."
NEW YORKER

"Besides being a top-drawer singer, boy knows how to go in and out of a mike, can act and has a pliable mugg that he uses to full advantage for comedy and drama... Continental crowd, including pic names, almost split their palms and shouted themselves hoarse with requests..."
BILLBOARD

"It seems history is about to repeat with another star,... personable with curly reddish blonde hair... His opening night was a great success artistically, with a capacity crowd of movie stars..."
LEE MORTIMER, N.Y. MIRROR

★ ★ ★ **WILLIAM MORRIS AGENCY** INC. ★ ★ ★

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CBS Cuts Tele Rehearsals to Bone; Script 'Improvisation' New Gimmick

New system of programming for television dramatic shows, involving the use of an "improvisation" group of actors, and designed to provide top-quality programs without the exorbitant amounts of time and money presently consumed in video shows, will be inaugurated tomorrow (Thursday) night by WGBW, CBS' tele outlet in N. Y.

Under the system, which was first experimented with by CBS in 1940 but halted by the outbreak of the war, the actors will not be compelled to stick to a memorized script. They will improvise their lines as they go along, working out most of the key situations and verbiage in rehearsal. System is not new to acting, but it's use in television has never been adequately tested. According to Ben Feiner, Jr., program chief of CBS television, improvisation might provide the answer to all the problems currently confronting video programmers.

Aid to Scripter'

Improvisation may also do away with the large degree of similarity currently found in too many video scripts, created by the conditions under which the writer has to work. Television today doesn't offer a scripter much money. The preparation of a script takes much more time than it does in radio, since the writer must also work out camera angles, etc. Top radio writers today won't touch video because of this, Feiner said. Since all that's required in the improvisation method is story plot, which might be wrapped up in a one-page scenario, the system might finally lure top writers into the video field.

With improvisation, the scenario is turned over to the improvisation group, which develops the highlights already planted by the scripter. Not confined to an exact script, the actors have a wide latitude in the use of gags, new twists, etc. Besides eliminating the necessity for a straight script and time spent in memorization, improvisation also eliminates most of the pre-studio work of the director, including casting, direction, etc., and he may now be able to polish off the rough spots through a simple last-minute check before camera rehearsal.

Youth to the Front

First improvisation actors to try their hands in television will be the Richard Wilder group, a combo of young thesps who tee off the CBS plan tomorrow night with Milton Bacon's "Tales to Remember." Program ran previously on WCBW, but was pulled because of the time and money involved in production. Feiner has chosen this for the first shot, he said, mostly for reasons of comparison. System will be used again the following Thursday in a five-minute skit to be incorporated in "Are You a Reporter?" new audience-participation show.

IA Shutter on Derby Telepix Averts Fight Between CBS-IBEW

Crackdown by IATSE against CBS television employing a non-union camera crew to film the Kentucky Derby Saturday (5), it's revealed, might have averted a serious dispute between the web and its studio technicians.

CBS had planned to hire the Louisville Camera Club, a non-union amateur group, to film the race, then fly the pictures back Saturday night. Film was to have been processed and edited Sunday (5) and then broadcast over WCBW, the web's N. Y. tele outlet, Sunday night. Bristol-Myers was slated to pay the freight on the project as that outfit's first venture into sponsoring a television show.

Chicago local of IATSE, claiming jurisdiction over 16m cameramen, got wind of the project, however, and promptly threatened to pull all the commercial newsreel cameramen, who belong to IA, off the job if CBS went through with its plans. CBS, consequently, was forced to withdraw, and cancel the Sunday night broadcast.

CBS studio technicians, all members of the IBEW, now aver that they probably wouldn't have run the pictures for broadcasting purposes anyway, if films had been taken by non-union lensers. IBEW, according to Charles A. Calame, business manager of the N. Y. local, was under the impression that CBS wanted to film the race in color, to be used only for future color demonstrations, and had no knowledge that the show was to be transmitted as part of WCBW's regular commercial programming.

CBS, on the other hand, avers that it had obtained television rights to the Derby and, after discussing use of a non-union crew with IBEW, was under the impression that the studio technicians would have used the film. Idea of the color demonstrations, according to a CBS exec, had been only a gleam in the eyes of the color video staff, and nothing definite had been decided on that score.

Kansas City—Bob Riley, former mikeman at KCKN here, back on the announcing staff after three years as radio operator in the Maritime Service.

JOAN EDWARDS
CURRENTLY APPEARING AT THE WEDGWOOD ROOM OF THE WALDORF-ASTORIA

"Whether on radio or in a club, Joan Edwards emerges as one of the top singers and pianists of our day."
BEN GROSS,
New York Daily News.

CHEVROLET TO BREAK AUTO ICE ON VIDEO

Detroit, May 7.

Chevrolet will be the first automobile firm to sponsor live television broadcasts on a network basis, it was announced by T. H. Keating, gen. sales mgr. for Chevrolet.

Four consecutive weekly programs employing live actors and film will be presented on Tuesday evenings from the DuMont studios of WABD, N. Y. The shows will be standard length commercial productions by the ABC order staff.

Legal Tiff Looms In Fight Telecast

Possibility that television coverage of the forthcoming Conn-Louis fight might wind up in a legal tangle loomed this week. With NBC already assigned "exclusive" video rights to the bout, it's reported that promoter Mike Jacobs has now approached Paramount with the idea of having Par use its intermediate film method of video to telecast the fight into the Paramount theatre on Broadway, as well as to Madison Square Garden.

Question revolves around whether NBC's rights include all television, or just that transmitted to home receivers.

Whether the fight is telecast to the full-sized screens depends on whether Par's system is deemed ready for use by June 19, date of the fight. Jacobs reportedly received $100,000 from Gillette Safety Razor, sponsors, and NBC for the preliminary deal. Jacobs evidently believes now that the Par system, since it involves the use of motion pictures, is not actually television.

John F. Royal, NBC exec veepee over television, refused to comment on the situation except to reiterate that NBC's deal with Jacobs gives the web exclusive rights. Paul Raibourn, chief of Par's television activities, declared that all rights to the fight belong basically to the Garden Corp. and Jacobs' 20th Century Sporting Club and that, "as far as Paramount knows, nothing yet has happened that would preclude us from using the show."

Decision on whether Jacobs will go ahead with his negotiations with Par, one Garden spokesman said, depend on whether Par officials decide their intermediate film method is okay for the public. Method has reportedly proved entirely satisfactory in all tests to date. But Par officials are said to be wary that some flaw or breakdown might develop on the initial public screening because of inadequate field tests.

Claim Rights

Same Garden spokesman echoed Raibourn in declaring that those holding a stake in the fight reserved the right to television for a theatre auditorium, this covering both the Garden and Paramount theatre. Pact with NBC, he declared, covered only television for home set owners.

Par's intermediate film method, on which it has been experimenting for the last six years, involves the filming of the images as they appear on the end of the television receiving tube. Highly sensitive film stock is then developed continuously in a new, rapid drying process so that it's reportedly ready for projection onto a theatre screen within 90 seconds to two minutes.

Television Reviews

"TEEN CANTEEN"
With Kathleen Norris, others
Director: Bobbie Henry
Producer: Bob Stone
Writer: Miss Norris
30 Mins., Wed. (1), 7:30 p.m.
WRGB-ABC, Schenectady

While video programming is in the experimental stages, it's okay to work with juve-amateur talent. Sight sessions for youngsters will someday be an important part of early evening programming, and the net getting patterns and ideas set now will have an important lead once the cereal firms start shelling out some important dough.

ABC has an essentially good video idea in weekly visits to the various teen canteens in Schenectady sector. It's a show with a great deal of local interest and virtually has a guaranteed audience. However, the kids at the canteen visited defeated the producer's hopes by being an unsociable set. Groupings were such that the boys and gals had little to do with one another. Kathleen Norris, mistress of ceremonies on the program, virtually had to twist the kids' wrists to make them dance. Otherwise the boys could be found in the game room, while the gals jitterbugged with one another. Miss Norris had to work like a beaver to attempt to correct this condition.

Result was the loss of spontaneity and proceedings seemed forced. The show was designed for fast movement with three sets depicting a snack bar, gaming room and dance-floor, and Miss Norris is a sprightly gal with a good line of patter, all of which was wasted because of the lack of spontaneity.

There were some technical things which misfired, such as introduction of a set of newborn kittens, which meowed long before and after camera concentration. Kids often ran in front of the camera and lighting wasn't up to par.

Among the gimmicks tried were songs by various members of the canteen with live piano accompaniment, and a femme guitar-accordion pair who sang. These things are okay by Petrillo, inasmuch as the kids are under 16 and are non-union members.

The group visited was the Scotia canteen which, like its counterparts throughout the country, provides an inexpensive form of juve recreation and is integrated in community activities. The movement is laudable and some fun can be derived from the varied activities—if only the youngsters cooperate.

Jose.

RINGLING BROS. CIRCUS
With Gil Fates, announcer
Director: Bob Bendick
150 Mins.; Friday (3), 8:30 p.m.
Sustaining
WCBW-CBS, N. Y.

CBS television's remote broadcast of the entire circus performance from Madison Sq. Garden Friday (3) night highlighted the fact that, in video's present stage of development, such events furnish what are undoubtedly the best means of programming.

Knowing in advance that the circus was excellent programwise, the the CBS staff could gloss over any programming worries and concentrate its attention on setting up the equipment on hand to give viewers the best pictures possible. Sports events and other remote broadcasts furnishing on-the-spot coverage will fill the bill in the same way. Carrying such shows on a sustaining basis also rates the web a nod as a public-service benefactor, although it's questionable whether CBS would have passed up a nibble from a potential sponsor, had circus execs been willing to go commercial in that way.

Circus, unlike some sports events, can be appreciated fully only from a seat under the big top (or in the Garden). With that initial drawback to overcome, and confronted with inadequate equipment, the CBS staff, under the direction of Bob Bendick, turned in a highly commendable job. Using only two cameras, the technicians achieved good pictures of most of the performance, although the spotlight effects on the aerial acts were certainly not devised for the benefit of television.

With one or more cameras set up on the far side of the ring, CBS could have furnished a better-rounded picture of the event, but the scarcity of new equipment precluded that. Monotony of watching a black and white screen for more than two hours, and comparing that with the beautiful colors and production mountings of the circus itself, evidenced the fact that color video, when it does get here, will be a tremendous hypo to audience interest for such broadcasts. (Of course, everybody agrees that color will be much better than black and white.)

Gil Fates, assistant program director of the CBS staff, turned in a very good job on the narration. His often-evidenced sense of humor, coupled with the way he let the pictures speak for themselves, rate him a decided bow.

Stal.

Tele Followup

With Barnum & Bailey circus in town, Alexander Smith Carpet had the ingredients for another teleshow that was a natural from point of view of timeliness and visual delights. Unable to pick up directly from Madison Sq. Garden because DuMont has no remote equipment, idea was to recreate the circus within the limits of DuMont's WABD studio last Wednesday (1). Format followed pattern drawn in previous shows, with a magic carpet whisking some kids from the fireside hearth to the land of their heart's desire, in this case the circus. Then in double quick-time, 12 circus acts (10 live, two filmed) were dished up by a barker in traditional stentorian style. The camera work in following the action was flawless, and the end commercial was handled with taste and intelligence.

The attempt, however, to capture the "big top" flavor fell a bit short due to the narrow and shallow framework of the setting. Despite all the circus gimmicks and the interpolated film sequences, the impression of flatness produced by the simple succession of studio acts was not completely overcome.

'Blithe Spirit' Tees Off WMBT Dramat Program

NBC television's dramatic season resumes Sunday (12) night at 8 o'clock with Noel Coward's "Blithe Spirit." First dramatic program on WNBT, the web's N. Y. tele station, since it went off the air March 1 to convert to its new channel, the show will star Leonora Corbett, who played the leading role in the Broadway production. Edward Sobol is the director.

WNBT has also scheduled President Truman's second appearance before video cameras for Saturday (11). Station's mobile unit and remote equipment will bring viewers the proceedings when Mr. Truman receives an honorary degree from Fordham University (N. Y.).

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OKLAHOMA TIRE SUPPLY CO.

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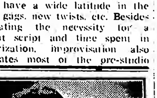

LOUIS ARMSTRONG
GEORGIE AULD
PEARL BAILEY
VERA BARTON
COUNT BASIE
JOHNNY BOTHWELL
COSY COLE
JACKIE CONN
JOHNNY DESMOND
GENE KRUPA
PEGGY LEE
JIMMY McPARTLAND
MARION McPARTLAND
TOOTS SHOR
GEORGE SIMON
JESS STACEY
ART TATUM
MARTHA TILTON
LEE WILEY

appeared "IN PERSON" last month on
WOV'S "1280 Club" as guests of M. C. FRED ROBBINS
Professor of Thermodynamics

and Do you know that...
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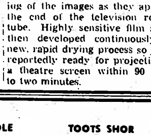
FRESH, IPANA, MOLLE, PABST, VITALIS
is now available to do an effective selling job for your products. Inquire about availabilities today!

Ralph N. Weil, Gen. Mgr.   John E. Pearson Co., Nat'l Rep.


WOV
New York
THE KEY TO TWO MARKETS

Petrillo Worries Television Too By Live Music Ban; DuMont Unique But IATSE Tiein May Stymie WABD

James C. Petrillo might have put himself out on a shaky limb through his recently-announced plans to forbid members of the American Federations of Musicians from working in television until some future date when the effects of video on present-day radio can be determined. That's the opinion of some top television execs.

Through his refusal to even discuss the use of live musicians in video for the present, Petrillo is stymieing both the television industry and the musicians themselves, one video broadcaster said. Such a stand might leave the AFM chief open to charges of restraint of trade, according to this exec.

Another broadcaster pointed out that, under the Petrillo ban, television would have to get along without live musicians, and video programmers might eventually discover that they'd be better off, both financially and program-wise, through use of recorded music. This broadcaster admitted, however, that it might be a simple matter for Petrillo to forbid also the use of records, although it's uncertain whether any provisions in the recently passed Lea-Vandenberg bill would take that eventuality into account.

Consensus among the television broadcasters is probably best summed up in the words of John F. Royal, NBC exec veepee over video. In a speech before the National Assn. of Manufacturers at Philadelphia last week, Royal referred to Petrillo as "that jolly, whole-hearted cooperator." Pointing out that the AFM chief had previously notified motion picture execs that no film in which his musicians were employed could be made for television use, Royal declared:

"Perhaps the close succession of these two events was coincidence. Such incidents are irksome, but television is too important in our lives to be retarded for very long. And there have already been too many delays. We have had other growing pains, and the usual period of adolescence, but television is now coming of age and will soon appear in its first set of long trousers."

Interesting angle of the most recent Petrillo ban is that it leaves DuMont television in a unique position. Other video broadcasters, such as NBC and CBS, have their radio interests to worry about and so must be wary of doing anything that would adversely affect radio. Justin Miller, prexy of the National Assn. of Broadcasters, only last week warned NAB members to beware of doing anything that might give Petrillo an opportunity to fight the Lea bill in the U. S. Supreme Court.

With no radio interests, however, DuMont has no contract with the AFM, which leaves the field wide open for it to use non-union musicians. Since all video broadasters operate at a loss today, anyway, it's unlikely that a picket line thrown around the DuMont studios would have much effect financially. DuMont studio technicians are all members of IATSE, which is affiliated with the AFL along with the AFM, rendering it possible that the technicians might strike if the station tried to use non-union musicians.

GERL'S GOAD OF CBS DRAWS BLAND ANSWER

CBS television, subject of a severe tongue-lashing last week by Joseph Gerl, prexy of the Sonoro Radio and Television Corp., because of what Gerl termed its "campaign of irrelevancies" regarding color video, will probably let the storm blown up by ignoring Gerl's accusations.

It's been rumored that CBS was considering filing a suit for slander against the Sonora prexy. But the fact that web has taken no action for more than a week is considered evidence that it might let the whole thing go. Gerl pulled out all the stops, charging CBS with trying to "obfuscate" television until it "has time to catch up with its more astute competitor, NBC."

"CBS has no record of Gerl having seen any of our color demonstrations," Joseph Ream, veepee, declared. He was probably misinformed. We'd be glad to invite him up any day to see what CBS color is really like."

Hal Bock From Coast To Get N.Y. Tele Look

Hal Bock, who is now supervisor of west coast television operations for NBC, is due in New York next month for a period of video indoctrination. He plans to spend the month of June at homeoffice.

In addition to his tele activities, Bock continues to supervise the Coast press setup for the web.

GAUNT BACK TO NBC

Hollywood, May 7.

Cmdr. John E. Gaunt has his honorable discharge after acting as exec. officer of the Naval unit, Armed Forces Radio Service, here, for the past year and a half. He will return to the NBC staff at the network's New York h.q. for a refresher on latest television technique.

Following indoctrination, Gaunt moves to Washington to develop the NBC tele section there.

FEDERAL TO MAKE CBS TELETINT EQUIPMENT

CBS, moving ahead on its plans to provide color television transmitter equipment to any station desiring it, has licensed the Federal Telecommunications Labs, affiliate of International Telephone & Telegraph, to manufacture color equipment based on the web's ultra-high frequency color inventions.

Arrangements are on the same basis as those signed between Westinghouse and CBS two months ago. Both are on a patent royalty basis for a five-year period, with options for extension.

Federal Labs, which designed, manufactured and installed the color transmission equipment now being used by CBS for its demonstrations, plans to manufacture and deliver as soon as possible both color and black-and-white transmitting stations as a complete unit. Under the color deal, Federal is to pay CBS 1% on all polychrome equipment it manufactures.

Pittsburgh—Billy Leech, who quit featured singing spot with Guy Lombardo's band recently to come back to Pittsburgh, his home town, has left his week to join staff of WBBM in Chicago. Leech, onetime producer and writer on KDKA here, went on the payroll of CBS outlet in Chi as combination singer and scripter.

NBC Milwaukee Station Surprises With Tele Bow-Out; Color Backers Plugging for Higher Channels Now

Washington, May 7.

Withdrawal of black and white tele applicants to wait for color hit a new note this week as Station WTMJ, NBC outlet in Milwaukee, dropped its construction permit for a black and white station.

WTMJ, owned by the Milwaukee Times-Journal, offered no reasons for its action. Move is considered significant, however, in that it's the first station affiliated with the NBC-RCA interests, leaders in the fight for black and white tele, to pull out.

Latest strategy of the color video crusaders, according to reports here, is a push at FCC to move commercial black-and-white tele upstairs to the ultra-high channels, now pegged only for video experimentation.

Proponents of this move argue that, by shifting monochrome tele now into the attic frequencies, stations can later convert to color without difficulty or exorbitant costs.

Another withdrawal came in petition filed Friday by the Consolidated Broadcasting Co.—a shoe company—for L. A. Merwyn Dobbios, president of Consolidated, told the FCC he would file now for an experimental color outlet and would apply for a commercial operation when FCC gives rainbow video a green light. Todate over 40 of the original 150 bidders have already backed out of the television picture.

Other applicants who withdrew this week include Frank Katzentine, Miami; St. Louis Globe-Democrat, and Thomas Fitzpatrick, Inc., of St. Louis. New bid entered for the Radio Television Co. of Baltimore, which is tied up with Johns Hopkins University.

Meanwhile, FCC hypoed black-and-white last Thursday (2) by awardiog station permits to NBC and the Zenith Radio Corp. in Chicago. The Balaban & Katz station, WBKB, is already on the air, and American Broadcasting Co., Raytheon Manufacturiog Co. aod WGN, Inc. are still in the market for Chi stations. WIND, Chicago, withdrew its bid several weeks ago. At the same time, in view of withdrawals in both Pittsburgh and Baltimore, FCC has postponed indefinitely hearings scheduled for both cities.

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BILLBOARD AND VARIETY

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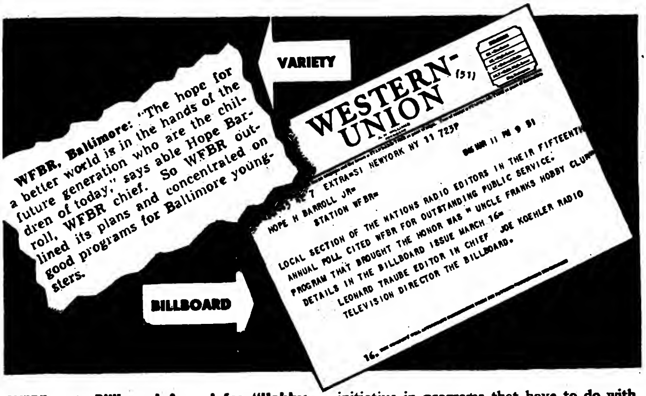

WFBR, Baltimore: "The hope for a better world is in the hands of the future generation who are the children of today," says able Hope Barroll, WFBR chief. So WFBR outlined its plans and concentrated on good programs for Baltimore youngsters.

7 EXTRA=SI NEWYORK NY 11 723P

HOPE H BARROLL JR=
STATION WFBR=

LOCAL SECTION OF THE NATIONS RADIO EDITORS IN THEIR FIFTEENTH ANNUAL POLL CITED WFBR FOR OUTSTANDING PUBLIC SERVICE. PROGRAM THAT BROUGHT THE HONOR WAS " UNCLE FRANKS HOBBY CLUB DETAILS IN THE BILLBOARD ISSUE MARCH 16=
LEONARD TRAUBE EDITOR IN CHIEF JOE KOEHLER RADIO TELEVISION DIRECTOR THE BILLBOARD.

16.

WFBR gets Billboard Award for "Hobby Club of the Air" and special mention by Variety for work on Children's Programs.

Two more examples that WFBR—Baltimore—is a living, breathing radio station that accepts full responsibility of a radio station's duty to the community.

This duty has always taken the form of civic, charitable and church support and in the cases noted by Variety and Billboard of initiative in programs that have to do with the welfare and education of Baltimore children.

This is typical of WFBR—Baltimore's only Radio Station that attracts large studio audiences and crowds of daily visitors—the only Baltimore Radio Station that gives all the glamour of Radio City in smaller replica.

Not just a spot on a dial, WFBR delivers the real Baltimore listener—the one who listens and buys.

MEMBER—AMERICAN BROADCASTING CO. • NATIONAL REPRESENTATIVE—JOHN BLAIR & CO.

WFBR

NIELSEN OFFERS

RADIO RESEARCH SERVICE TO *Surpass* 'IDEAL' SPECIFIED BY CAB COMMITTEE

NIELSEN RADIO INDEX SERVICE, Third to Enter the Field, Has Already Become by Far the WORLD'S LARGEST RADIO RESEARCH OPERATION

The report of the impartial three-man Committee appointed by CAB does two things of major importance to all radio advertisers, agencies and broadcasters, viz:

A. It sets up specifications for the "Ideal Program Rating Service."

B. It states: "In our opinion, the present CAB ratings service falls so far short of meeting these specifications that we feel its continuance would serve no useful purpose."

Irrespective of whether CAB eventually follows the advice of its Committee, and retires from the business of furnishing radio program ratings, the really vital question is: "How can the radio Industry acquire the 'ideal' service specified by the Committee?"

The Committee report makes it crystal clear that the coincidental telephone technique can never meet the specifications because, to quote the report, "No matter how refined the techniques employed, the coincidental telephone survey shares the basic fault of the ill-fated Literary Digest poll" being restricted to URBAN-TELEPHONE homes (less than 25% of total homes and definitely NOT representative of ALL radio homes), this technique can never provide a reliable measure of each program's audience. Errors range from plus 62% to minus 48%!*

This and 27 OTHER SERIOUS LIMITATIONS of the coincidental phone technique* were recognized long ago by A. C. Nielsen Company, and in the GREATEST EFFORT EVER EXERTED TO DEVELOP A MARKETING RESEARCH TOOL for the use of an Industry, we have expended 10 years and over two million dollars (in statistical and technical research, production of electronic recording devices, and pilot operation of radio research techniques, etc.).

NRI NOW READY FOR FINAL STEP

We are now rapidly approaching the ultimate goals we set for ourselves some years ago—goals surpassing even the specifications of the three-man Committee, and we are now prepared (assuming a moderate degree of industry cooperation) to accelerate our normal development program and move forward, without delay, to production of a radio research service that will not only MEET the specifications of the three-man Committee, but GO FAR BEYOND THEM.

On the opposite page, you will see EXACTLY how we propose to achieve these objectives.

WHY NRI ALONE CAN ACHIEVE THE IDEAL IN RADIO RESEARCH

The ability of NIELSEN RADIO INDEX, alone among radio research services, to overcome the many limitations of the coincidental phone technique, to meet the CAB Committee's specifications for the "ideal" service and to far SURPASS these specifications results from:

A. Mechanical accuracy of basic data from each home—via Audimeter records. (Errors created by the triple ambiguity of the coincidental question, busy signals, errors in program identification, etc., are completely eliminated.)*

B. Coverage of radio usage of ENTIRE FAMILY, and inclusion of SECONDARY SETS. (The coincidental technique secures an unknown mixture in respect to these vital factors.)*

C. Measurement of EVERY INDIVIDUAL MINUTE of radio usage in each NRI home. (The coincidental technique measures only ONE MINUTE of each program's listening in each home.)*

D. Adequate "per minute" sample, i.e., FULL SAMPLE every minute. (The coincidental technique cannot provide an adequate measure of the audience at any given minute during a broadcast.)*

E. Inclusion, in sample, of homes of all significant types—telephone and non-telephone, urban, rural and farm, etc. Hence, a projectable rating for each program. (The coincidental technique can NEVER do this.)*

F. Use of a FIXED SAMPLE, accurately STRATIFIED. (The coincidental sample MUST be changed every day—thus impairing the accuracy of trends. And stratification is impossible.)

G. Regular personal calls on each NRI home.

H. Actual physical inventory (quantitative) of network radio-advertised products found in homes.

I. Availability of NIELSEN FOOD-DRUG INDEX DATA—for computation of SALES PER RADIO DOLLAR.

COSTS OF NRI SERVICE

In considering the cost of NIELSEN RADIO INDEX service, it is important to note that NIELSEN RADIO INDEX IS NOT A MERE "PROGRAM RATINGS" SERVICE, BUT A VERY COMPREHENSIVE MARKETING RESEARCH SERVICE EMBRACING THE MAJOR MARKETING, TIME BUYING AND PROGRAMMING PROBLEMS INVOLVED IN THE BROADCASTING AND SPONSORING OF RADIO PROGRAMS.

Recognition of this important fact would go a long way toward eliminating the confusion which has resulted from various attempts to "compare" NIELSEN RADIO INDEX service with other services which, entirely aside from their proved inaccuracies, merely SCRATCH THE SURFACE in respect to the TYPES OF USEFUL INFORMATION FURNISHED AND THE FUNCTIONS PERFORMED.

While NRI service cannot and should not be expected to produce its COMPREHENSIVE MARKETING RESEARCH SERVICE at price levels established for mere "program ratings" services, NIELSEN RADIO INDEX can unquestionably render, to the entire radio industry, a service of superb quality and usefulness at a total cost in the neighborhood of ONLY ONE PERCENT of the total expenditures for network time and talent.

In any business operation where the decisions are so difficult and where the results of each decision yield so much in either profit or loss, it is obvious that sound, comprehensive research at a cost of only one percent offers opportunities for substantial profit.

NRI ALSO FITS THE SMALL USERS

And the SMALL advertiser or agency (including those not currently engaged in radio operations) need have no fears about the cost of NIELSEN RADIO INDEX, because this service is sufficiently flexible to care for their needs at nominal expense. If CAB retires from the ratings business, leaving many subscribers of this type, we will promptly offer an equitable plan for supplying them with highly accurate and dependable ratings for all sponsored network programs.

Our new 36-page brochure, "HOW YOU CAN GET THE IDEAL RADIO RESEARCH SERVICE," will be mailed to the entire radio Industry this week. It will pay you to make no decisions regarding your radio research needs until you have seen this important publication. Please watch for your copy.

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*For Details, Ask For Our New 64-Page, Illustrated Booklet, "NEW FACTS ABOUT RADIO RESEARCH"

How Nielsen Radio Index Will MEET The Specifications for "Ideal" Service

I. CAB COMMITTEE SPECIFICATION NO. 1:

> *"A measurement in absolute terms, i.e., a rating which can be properly projected against the total number of radio homes in the area reached by the stations carrying the program. This requires a properly stratified national sample giving proper weight to urban centers, small towns, and rural areas; to all income brackets, specifically including non-telephone as well as telephone homes; to areas receiving excellent multi-station coverage ranging down in proper proportion to areas throughout from transmitters."*

NRI service already meets this specification precisely—except that it is limited to 63% of the country. We propose to expand to a percentage sufficiently close to 100% to eliminate any significant error in projecting to ALL U. S. RADIO HOMES.

Note that the coincidental phone technique can NEVER even APPROACH this specification—because it is limited to URBAN-TELEPHONE homes which, as present coincidental services are operated, represent only about 14% to 17% of all radio homes, and it could never be raised higher than about 25% of all radio homes. This limitation creates errors ranging from +62% to —48%.

This proposed increase to full national coverage will be accompanied by a LARGER SAMPLE—probably 25% to 50% above present levels—thus adding to the already high accuracy of NRI service.

II. CAB COMMITTEE SPECIFICATION NO. 2:

> *"A measurement which covers all broadcasts of a program, not one week out of two or four. While this is an ideal, it can be compromised if economic factors make the cost of weekly measurement prohibitive."*

NRI service, as now operated, covers EVERY BROADCAST during two weeks each month (both day and night). However, ALL weeks are automatically recorded on the Audimeter tapes, and, if the industry decides that the extra cost of decoding, tabulating, and computing program ratings for four weeks per month (about 15%) is justified, we are prepared to do it.

Note that while this improvement would add only about 15% to NRI costs, we estimate it would add nearly 100% to present CAB costs, and nearly 167% to present Hooper costs—in addition to more than doubling the frequency with which the average home is bothered by coincidental phone calls—which has already become a problem.

Also note that coincidental techniques are too limited, in sample size, to rate each BROADCAST of most multi-weekly programs.

III. CAB COMMITTEE SPECIFICATION NO. 3:

> *"A measurement which is speedy, with ratings available within a few days after each broadcast. In considering renewals for time, talent, writers, musical features, etc., agencies and advertisers need the most current data available, if occasional costly mistakes are to be avoided."*

We seriously question the practical importance of this specification—for reasons set forth in detail in our booklet, "NEW FACTS ABOUT RADIO RESEARCH."

However, if the industry wants it, we are prepared to alter our operating method in ways which, in conjunction with Specification II above, will

1. Provide a delivery speed substantially equal to that of CAB.
2. Provide, at practically any given moment, a greater number of STATISTICALLY SIGNIFICANT trends.
3. Provide, each year, twice as MANY trends as CAB, twice as many as Hooper (evening), and four times as many as Hooper (daytime).
4. Provide trends that are much more ACCURATE—because the NRI sample does not SHIFT.
5. Provide DAILY trends in respect to *multi-weekly* programs.
6. Provide trends on a "per-broadcast" basis, as distinguished from the CAB "2-week moving average" basis (which is not as fast, in respect to TREND, as it appears to be, because each report merely *measures* HALF of the difference between the last week and the SECOND preceding measured week).

Note also that impending TECHNICAL developments will undoubtedly provide STILL GREATER SPEED in the near future. (See booklet, "NEW FACTS ABOUT RADIO RESEARCH.")

IV. CAB COMMITTEE SPECIFICATION NO. 4:

> *"A measurement which yields consistent and unmistakable trends so that non-statistically minded advertisers are not confused by variations in ratings which do not necessarily represent changes in program popularity, but may represent merely the variations between successive random samples. In our opinion the present CAB ratings service fails so far short of meeting these specifications that we feel its continuance would serve no useful purpose."*

NRI service already meets this specification (as no coincidental phone technique can EVER do), because NRI uses a FIXED sample which does not introduce, from week to week, rating fluctuations due to UNAVOIDABLE DIFFERENCES IN SUCCESSIVE WEEKLY SAMPLES.

Note that the sample increase involved in Specification I above (probably 25% to 50%) will add to the already high accuracy of NRI trends.

How Nielsen Radio Index Will SURPASS The Specifications for "Ideal" Service

Nielsen Radio Index service not only recognized, from the start, the great importance of information beyond "program rating" but it developed ways and means of ACTUALLY PRODUCING a comprehensive list of such data. The extent of this development is revealed by the following partial list of features furnished EXCLUSIVELY by NRI service:

1. TOTAL Audience for Each Program
2. SIX-MINUTE Audience
3. FULL-COVERAGE Audience
4. COMMERCIAL Audience
5. CUMULATIVE Audience
6. Audience by CITY-SIZE
7. Audience by INCOME CLASS
8. Audience by Use of COMMODITY
9. Audience by Use of BRAND
10. MINUTE-BY-MINUTE Audience
11. Audience Flow
12. Holding Power
13. Holding Power Analysis
14. Turnover
15. Frequency of Listening
16. Program Duplication
17. Coverage Factor
18. Station Audience for Certain Major Primary Areas
19. Program Testing Facilities
20. NRI Data on Non-Network Programs
21. Audience for Spot Announcements
22. Homes per Radio Dollar
23. Program Cost per Commercial Unit
24. Commodity Distribution
25. Brand Distribution
26. Continuous Product User Life
27. Annual Consumption per Using Home
28. Sales per Radio Dollar

NIELSEN RADIO INDEX IS NOT A MERE "PROGRAM RATINGS SERVICE"

It is a very comprehensive marketing research service embracing the major marketing, time buying, and programming problems involved in the broadcasting and sponsoring of radio programs.

A. C. NIELSEN COMPANY

2101 HOWARD ST., CHICAGO, ILL. **500 FIFTH AVE., NEW YORK**

WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION

From the Production Centres

IN NEW YORK CITY . . .

Sid Eiges, who heads the NBC press operation, will spend the month of September on the Coast debuting publicity-promotion on Coast-originating fall shows....Joseph Hershey McGillvra, Inc., appointed national advertising rep for KXLR, Little Rock, Ark., a Mutual outlet....Alice Lloyd, formerly actress-commentator on Mike Jablons' "Weekend Around Town" show on WNYC, now research assistant to Norman Corwin at CBS.... A broadcast by the League of Women Voters over WWRL today (8) will be filmed by the State Dept. for world-wide distribution. Government agency using the film to illustrate how American women participate in national affairs....Richard Janaver, John Brewster and Arthur Maitland new to "Stella Dallas"....John McGovern added to "Lorenzo Jones" cast, Frank Dane and Jack McBryde to "Just Plain Bill," with Dane plus Henry Neely into "David Darum"....Kay Roberts leaves Frederick Bros.' agency radio dept. May 15 to join Century Artists.

Ann Rawley on her own now, having left Banner & Greif flackery, and now handling Kitty Crawford....Jocko Maxwell scripting a second book of sports anecdotes. WWRL claims he's only Negro sportscaster in radio.... And new sportscaster on WWRL is George Garrod, just out of the Navy.... Landt Trio celebrated 18th anni on air last week....Jack Geddie is one Texan who deserted that state; he's doing radio publicity in N. Y. now.... CBS' hymning Johnson family being profiled in June issue of American mag....Mrs. Bome Krulevitch, continuity editor of WHA, Univ. of Wisconsin station, in New York with husband. They will have radio instruction assignments at Teachers' College next semester....Steve Carlin, recently with NBC Thesaurus as script editor, has joined Phillips Lord organization as a program supervisor....May 12 Columbia Workshop will be a special "starvation problem" show from the film colony arranged by Chet Huntley of KNX and the Hollywood Writers Mobilization....Harry Alan Towers, British radio-film idea man, left Wednesday by TWA for Paris after seven weeks in U. S. A. His sidekick, Leslie Mitchell, returned to England a fortnight earlier....Margaret Lewerth back from Arizona holiday and resuming script writing....Lou Cowan has a new farm in Connecticut.

Norman Corwin's "On a Note of Triumph," sock V-E Day show of a year ago, gets a full-hour playback on CBS tonight (Wednesday), starting 11:30 p.m. Reprise will be via platter.

Donald Buka kudosed for his "Theatre Guild on the Air" performance opposite Gertrude Lawrence... Louis Calhern and John Beal will be costumed incongruously when they appear on "Cavalcade of America" next Monday night (13). Both will wear attire and makeup for their legit appearances, there being only a 10-minute break between the end of their air stint and the opening of their Broadway shows, "The Magnificent Yankee" and "Voice of the Turtle," respectively....Henry Gladstone wound up his 12th year of broadcasting Monday (6) with the start of his seventh year of newscasting for WOR under sponsorship of Plough, Inc....Edward S. Mills, Jr., and E. Roger Muir have joined the NBC television production staff....John Crandall, out of the Army, to Sherman & Marquette agency to take charge of all media.

Two 15-minute transcriptions on the OPA have been waxed by the Independent Citizens' Committee of the Arts, Sciences and Professions. Consisting of a dramatic sketch and musical, the two shows are being offered on a single platter.....

New radio and television department, headed up by Art Rivera, formerly with the Armed Forces Radio Service, has been inaugurated by the Donovan & Thomas ad agency....Wesley McKee now directing "The Sec and Mrs. Burton"....U. S. Steel's full-hour summer mystery show will be produced at BBD&O by Ed Marshall, and Kenneth Webb will direct.... ABC's revamped "Court of Missig Heirs" getting so many letters—1,000 last week—that even director Charles Harrell is involved in reading them ....Harry Sosnick celebrates his 15th anni as a radio orchestra conductor tonight (Wednesday) on his current assignment with the Hildegarde show over NBC. Guesters to pay tribute will be Guy Lombardo, Ted Lewis and Carmen Cavallaro.....Herb Stone of WNYC has been tapped for the announcing chore for the Carnegie "Pops" concerts in addition to his UN job....Walter Kaner, with WLIB and WWRL before entering Army, in mufti now and preeming his own flackery....Returned to Benton & Bowles from the Armed Forces are Milton Bray, who joins the media dept; David Burt, publicity, and Robert Faselt, to the checking dept....Alexander Richardson, WNYC organist now composing and playing original music for WINS Salvation Army series produced by George Carlesco.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. EST

SCHNOZZOLA TREK

Jimmy Durante and Garry Moore are coming to New York for their final broadcast of the season, June 7. Reason for the trip is that Durante's 30th anni in show business will be celebrated with a dinner June 5 at the Old Silver Slipper Club in Manhattan.

On the way east, pair will do a non-broadcast appearance before Rexall dealers at Cleveland, June 3.

Kansas City.—Bruce Grant is new addition to announcing staff of WHB. He will fill for summer vacations and double on news programs.

NOW
THE FIRST
MAJOR IMPROVEMENT
in radio facilities in years
FOR
MINNEAPOLIS·ST. PAUL
5000 WATT*
DAY and NIGHT
WLOL
MUTUAL—BASIC
Located between NBC and CBS on the dial
NORM BOGGS
General Manager
*CP granted, in operation in May, 1946.

IN HOLLYWOOD . . .

Carl Stanton around to set the scene for Jack Smith's Coast originations while he's making film tests....Bob Redd tagged for another year as producer of the Jack Haley show....Art Marquette flew in for a hearing of the comedy piece built around Mel Blanc by Joe Rines for Sherman & Marquette....Mark Woods and his ABC executive panel due out in mid-month for the FCC television and FM hearings...."People Are Funny" gifting winner in war vet contest with a house, lot and steady employment ....Don Lee-Mutual carried a lightweight title scrap for Adam hats, but conditioned on the promise that no publicity would be released before 8 p.m. of the night of the fight....Nelson Eddy's ma will appear on his program May 12 to read a Mother's Day tribute....NBC fills for the eight weeks that Ralph Edwards takes his respite from "Truth or Consequences" ....Alan Young's summer standin will be an audience show called "Break the Bank"....CBS carrying Jimmy Saphier's packaged "That's Life," starring Jay C. Flippen, with Howard Blake writing and producing the Q.A. opus....Walter Craig cut a batch of commercials in an effort to win over Assn. of American Railroads to radio....Carroll O'Meara left Young & Rubicam after nine years to freelance as a writer....Bob Coleson, NAB Coast rep, cited by the Treasury Dept. for his labors in behalf of the War Bond drives.

Andy Russell can't make up his mind whether to take $1,750 a week offer to warble on "Hit Parade." If he takes it for the summer he can carry on in season at $2,500....Freddy Martin may get the nod as summer standin for Hallmark's "Reader's Digest"....Fanny Brice and Durante-Moore making a pitch for the NBC time being vacated by Dinah Shore.... Mix Dancer around on client biz....Hal Hackett and Mickey Rockford to Chi for meeting of MCA radio reps....Larry Berns producer of the Jack Carson show, on high road to recovery from heart attack and checks out of hospital in a week....Bill Ramsey and Walter Craig making a losing fight to hold Cliff Arquette for another season of "Glamour Manor".... Charles Morin, CBS Coast sales manager, on sick leave for two months, and Arch Morton doubles up....Don Thornburgh's Mrs. broke a bone in her foot and will be on crutches for three weeks....Lou Fulton rehearsed the Cass Daley portion of last Sunday's broadcast and then took wing for N.Y., where he handled the circus cut-in....Paul Munroe had both "Sam Spade" and "Lights Out" piped into New York for Milton Biow and Eversharp. It helped soothe the rivalry between Dee Engelbach and Bill Spier, each of whom did the cue flipping....Carl Wester and Irma Phillips set June 3 for Coast take off of the first of the General Mills daylight string.

IN CHICAGO . . .

Hugh Studebaker and Jo Ainley have already hit the jackpot on the "beg-borrow-or-steal" househunt which has leads and directors on the four Carl Wester-General Mills shows hustling between Hollywood and Chicago....ABC already trying to peddle its newly acquired Grand Rapids outlet, WOOD, with no takers as yet....WBBM educational director Buck Weaver named radio consultant for International Council on Religious Education....WTMJ Milwaukee, has appointed William Hebal as Broadcast Technical Supervisor.

Irma Glen and Evelyn Stark leaving for the Coast next week to record their "Hymn For the Day" platter series, with Gene Baker in Hollywood ....WBKB tele station did play by Herb Bailey, local trade paper reporter, Thursday (2), called "Dark Cellar"....Gene Filip of the WGN news department, father of eight-pound boy....Engineer Joe Turner of WGN addressed Niles high school students on technical points of broadcasting.... Fishing trip led by George Watson and Art Mercier of WBBM to Land O' Lakes resulted in little but dampness.

ABC airer, "Hymns of All Churches," in twelfth anniversary celebration ....Chi origination of Jack Benny show, preceded by Benny's guesting on "Quiz Kids," to be broadcast from Civic Opera House, with Kids in Civic theatre, since programs follow one another and two houses have adjoining stages....Hal Totten in Columbus for Institute for Education by Radio.... Woody Herman show shifted to Grand Ballroom of Sherman hotel for remaining five Friday broadcasts, May 3 to 31...."Travelin' Ed" Borroff at St. Catherine's, Georgia, for ABC committee meeting, but back to Chi Tuesday (7)....Eloise Kummer off to Florida for first vacation in nine years of radio thesping....Maurice Copeland, "Banker Pendleton" in "Ma Perkins," father of daughter....Frank J. O'Donnell central division co-op sales manager for ABC, touring Texas on biz....NBC tenor Richard Page and actor Marshall Kent doing own show, music and gab, called "Midnight Serenade"....Paul Barnes, local actor, caught last week in a State and Madison street crowd and came out with a broken rib....Andy Christian, former Theatre Guilder, joining WBBM production staff.

Coast Survey

Continued from page 29

aboo enters here also. It's best thought of as being two-to-one, and aggravated by some shows being backlogged with material months in advance.

Meggers' Heavy Rolls

An approximate 120 members comprise the Radio Directors Guild. Another 100-odd are not members. The nets employ 38, and the Guild states it has a majority on all nets but Mutual-Don Lee. Ten other members are known to be with agencies. A possible increase in employment is gauged in the potential of: 12 more on indie stations, a net potential of total 50, and an agency potential of 75, according to AFRA's latest agency show listings. This jumps the director job total to 137—possible.

With a radio unit of some 200 within its ranks, the International Brotherhood of Electrical Workers counts the burg's radio engineering jobs at 185. However, that many are not working, leaving a slight margin of idle. Stricter policing of remote pickup broadcasts and establishment of the 40-hour week is expected to pick up the slack.

Musically, the picture is no song. About 130 musicians work on a staff basis in local stations with live music. Overall per week in radio, including recording and transcriptions work, is figured at a peak of 800 jobs. This for a membership of some 12,000. Some 500 of these weekly jobs are in commercial radio. Of course, there's much doubling in the radio field, as with actors and others. The situation, therefore, is the same.

Niteries, films, theatres, etc., are open to some musicians, and many others teach. They, too, will accept work outside show business as filler —something others won't even attempt. But with all it's openings, it's considered that there is still an overall in entertainment here of 3,500 jobs for the 12,000, despite quota systems that other unions do not have.

Mutual Marches On

Mutual affiliates now total 302, with additions of KRIG, Odessa, Tex., and WIRA, Ft. Pierce, Fla. KRIG, a 1,000-watter, is owned and operated by Oil Center Broadcasting Co., in which R. Otis Canon, of Shell Oil Co., has major interest.

WIRA, 250-watter owned and operated by Indian River Broadcasting Co., has Douglas Silver, freelance writer and citrus grove owner, as principal stockholder.

Russell Back To Robinson Roost

Andy Russell takes over the male vocal lead on the Saturday night American Tobacco "Hit Parade" show on June 8 as successor to Johnny Mercer. For Hubbell Robinson, Jr., radio topper at Foote, Cone & Belding, which handles the tobacco account, it represents one of those "coming home to roost" situations.

When Robinson was programming veepee at ABC, he spotted Russell on his first coast-to-coast airer, splurging coin into the Russell sustainer on the premise that his comeuppance was in the bag. Russell went off as a sustainer when Lever Bros. grabbed him for the Monday night Joan Davis show on CBS.

Russell goes on the George Washington Hill-American Tobacco payroll. And again he's one of Robinson's "babies." All of which makes Robinson glad he poured that ABC coin into Russell.

Accolades to Radio, Local Organizations, Voted by Chi Ad Men

Chicago, May 7.

Radio division of Chicago Federated Advertising Clubs, in secret session, chose six top award Chicago originating programs for 1945. Selections are part of group of awards made by CFAC for outstanding advertising in all media, and will be presented to winners Thursday (9) in open luncheon at Continental hotel.

Voted tops in radio were: Spot advertising, Rit through Earl Ludgin agency; network music-variety, "Tin Pan Alley" for Leaf gum through Bozell & Jacobs; network children's show, "Tom Mix" for Ralston through Gardner agency, St. Louis; network daytime, "Breakfast Club" for Swift through J. Walter Thompson; local audience-participation, "Mr. & Mrs." on WGN for Sealy Mattress through Schwimmer & Scott; local evening music-variety, "Melody Lane" for Wieboldt stores through Needham, Louis, Brorby.

On selection committee for programs were Walter Preston, CBS midwest program director; Ed Borroff, veepee, and Jim Stirton, assistant, of ABC central division; Jules Herbuveaux, NBC central division program director; Ade Hult, Mutual's midwest veepee; and Bill McGuineas, commercial manager of WGN. Overall selection committees were under chairmanship of Carl Kraatz, Schwimmer & Scott executive.

JEAN PETERS

It seems like only yesterday that Jean Peters was a regular on WHBC's Children's Little Theater. Today, this Canton, Ohio, teen-ager is well on her way to Hollywood stardom, but every trip back home to Canton means a visit to old friends at WHBC.
We look for and encourage talent, believing that local loyalty is held by unusual programming. How well do we succeed in holding our audience? Let us show you the most recent Conlan Survey, excellent proof that good ideas well presented pay off in Canton, Ohio.
YOU CAN'T MISS IN CANTON, OHIO
1000 WATTS FULL TIME
whbc
THE LARGEST SINGLE STATION MARKET IN THE 48 STATES!
Represented by BURN-SMITH Co

EXECUTIVE SHOWMAN AVAILABLE
Twenty years' experience in booking and arranging stage shows and vaudeville units. Formerly affiliated with Major Theatrical Corporation.
Communicate with Joe Rieder
2106 35th St., Astoria, New York

RALPH WALDO EMERSON said . . .

"So far as a man thinks, he is free." Freedom of thought and freedom of speech—the right to express that thought—are the broad base of America's freedom. And to retain this blessing today, the freedom of the air must be guaranteed with the freedom of the press.

Ralph Waldo Emerson . . . born May 25, 1803

AS TRUE TODAY AS IT WAS THEN!

Guardian of American Freedom

WJR

THE GOODWILL STATION, INC., DETROIT

Benton's DX Baby Faces Tough Times Unless Senate Ups Budget

Washington, May 7.

State Department's shortwave broadcasting program goes up the flue in main, if not entirely, unless the Senate increases the $10,000,000 budget passed by the House Friday for the foreign information and cultural program.

Asst. Sec. of State William Benton laid it on the line Friday (3) at a luncheon of the National Press Club. Benton said the planned DX program would cost $7,500,000 annually. He originally asked $25,000,000 to do the job assigned to him. This was slashed to $19,300,000 by the Bureau of the Budget, and then whittled down to $10,000,000 by the House Appropriations Committee.

House debated the issue Thursday and Friday, and finally okayed the $10,000,000 figure after beating down several amendments which would have reduced it further or abolished it completely.

Benton is hoping that he can get the Senate to restore a piece of the bite. In the past, the Senate has frequently come to the aid of information agencies such as OWI and OIAA after the House had cut their appropriations to the bone.

DAVIES EXITS WIP

Philadelphia, May 7.

Col. Edward Davies, vice-president of WIP, resigned last week to become a partner in Strauss Associates, advertising agency, here.

Davies has been associated with WIP almost since its inception in 1921.

Minneapolis.—Granted FCC permit to operate FM station at 318,000 watts, KSTP plans new 840-foot FM tower to be constructed near present transmitter near suburban White Bear Lake.

EILEEN BARTON

Currently

EILEEN BARTON SHOW

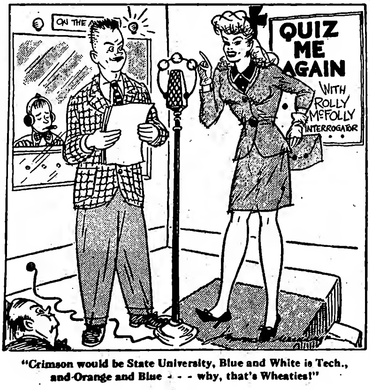
NBC Network

Coast to Coast

MERCURY RECORDS

Personal Mgr.: George B. Evans

Dir.: William Morris Agency



"Crimson would be State University, Blue and White is Tech., and Orange and Blue - - - why, that's Wheaties!"

NAB Votes 101 In

Washington, May 7.

NAB, at its board meeting today (7), voted to take in 101 new members, including MBS.

ABC is still not in, as lone net outside the pale.

Radio Does Its Stuff In Alcatraz Battle, Covering Like a Tent

San Francisco, May 7.

Frisco radio stations knocked themselves out when the prison battle broke last week on Alcatraz Island, many of them spending around-the-clock shifts on Coast Guard cutters or Navy craft within 50 yards of the blazing guns, to report the tough doings on the Rock.

Bill McLain and Karl Barron recorded the events aboard a Navy press boat for KYA, with news editor H. V. Rossen and Verne Wilson dramatizing some of the exciting events during the entire battle.

Hal Wolfe gave an eyewitness account Thursday night (2) on KPO, Mel Ventner doing same for Mutual-Don Lee net. KGO was in there pitching and claimed to have beat the newspaper wire service on the Marines landing on the rock.

Program manager Wendell Williams, of KPO, was the only radio fan with the correspondents who landed on the island when the fighting was over. Although he had never been on the air before, he ad-libbed a 15-minute news report.

John Galbraith of KGO was out in the Bay on a chartered launch. Newcaster Jim Moser left a sickbed and spent 24 hours on continuous duty. ABC correspondent Clete Roberts flew up in his own plane from Hollywood to cover the shooting.

Others covering included Bill Pabst, Jack Fern, Grant Holcomb, Bill Neele, Phil Woodyatt, Carroll Hansen, Phil Stearns, and Bert Buzzini.

Each of the stations, of course, claimed a beat on one phase of the event or another. But fact is they all did sock work, proving once again to this area's listeners that radio can get there fast and hold the line.

WEINER'S 'MOLLY' PITCH

Musical spot announcement campaign has been launched by Molly Malone, Inc., dress house, over N. Y. outlets WJZ, WOR, WNEW, WMCA, and WHN. Program is skedded to branch out nationally.

Campaign handled by The Chernow Co., with Tex Weiner as account exec.

Oklahoma City—"Highlights for Homemaking," a WKY 15-minute Monday-through-Friday strip featuring Helen Barr, has been sold to Lan-O-Sheen, soap powder.

Radio Followups

Continued from page 28

than any as yet voiced by an official spokesman for tha broadcasters.

Among unwilling admissions brought from Kaye, who really tried very hard to debate fairly, were the facts that there are "excesses" in radio commercials and that improvement is in order. Of course he denied that big business controls the air, and brought up the old argument that 850 broadcasters are a better jury on programming than four commissioners (assuming that only a majority of the FCC would judge programming unsatisfactory, but forgetting that the Blue Book was adopted by the commission unanimously). But the chief value of the debate was that it was held at all—for the listening public to judge.

First anniversary of Bill Herson's weekly breakfast interview with a member of Congress over WRC, Washington, reversed usual procedure, with Herson playing "Host for the Toast" to 11 Congressmen and Senators, all former alumni of the program.

Herson showed himself as able with the group as he has been with individuals, in the "birthday party" broadcast from the Mayflower hotel last Saturday (4). Conversation was carefully steered to include everybody, observing usual taboo on politics. Some well-planted gags went over well, with unexpected gimmicks developing to liven things up. General impression was gay, with side conversations and informal wisecracks going surprisingly well over air.

Program, which runs locally every Saturday, 8:15-9 a.m., is still best of its kind developed here in Washington. Original pattern of presenting the human side of Congress, in breakfast interview in home of a different member each week, has been successfully followed. Herson has garnered important names from both sides of Capitol Hill during the year, and has aroused great local interest. Congress itself is undoubtedly strong part of airer's public.

NBC again mulling possibility of putting program on net. It would go well, if usual complications of time clearance, live music, etc., plus Congressional recesses, could be hurdled.

ABC, Agent Pair To Push 'Meeting'

Interesting arrangement has been worked out between ABC and National Concert and Artists Corp. on "Town Meeting Of The Air" which NCAC took on last week as one of its package shows.

Both net and NCAC are cooperating in trying to sell the show, which has been on sustaining since Reader's Digest dropped it last fall. If NCAC sells the show, it gets the full commission. If the web sells, it splits with NCAC. Show is an expensive one, and it's reported that bids were received for part sponsorship. If single sponsor doesn't materialize, show may go to several sponsors on co-op basis.

RCA Nets $3,160,224 In 1st Quarter of 1946

RCA's net profit after taxes for the first quarter of 1946 totaled $3,160,224, an increase of $17,738 or 5.8% over the same period last year, according to an announcement made yesterday (Tuesday) by Brig. Gen. David Sarnoff, RCA prexy.

Earnings per common share for the first quarter of this year amounted to 17.1c, as against 15.8c during the first quarter of 1945. Consolidate gross income for the quarter was $48,972, 924, a decrease of $38,412,160 from last year, which Sarnoff attributed to the fact that the company had devoted most of its manufacturing facilities last year to war production.

Profits for this year, the RCA chief said, reflect the benefits derived by the company from the elimination of the excess profits tax, plus a charge for reconversion expenses to the postwar reserve, set up for this purpose during the war.

Lewis to Mutual

Robert Q. Lewis, disk jockey for WHN, N. Y., indie, tees off Saturday (11) night with a new sustaining show over the Mutual net. He continues his twice-daily jockeying chores over WHN.

Mutual show, replacing the Harry Savoy stanza in the 8:30-9 p.m. slot, will be of a variety format, with Lewis as emcee.

ALL SHOW NEEDS IS HOUSE TO LIVE IN

"So You Think You Know Music," Ted Cott's music quiz program which went off Mutual with Friday's (3) show, is likely to be back on the web very shortly in a new spot. Net is belived anxious to retain the sustainer, in a different slot from the Friday 8:30 p.m. period, and will start it on a new series as soon as it finds the theatre space. Problem lies in getting a theatre for the audeparticipation show at the right time.

Web is also reported to have suggested to producer that he procure someone else to handle the talent cost, net continuing to furnish the time. Show would still be sustaining, on an institutional basis, similar to Pageant mag tieup with "20 Questions" program.

Hiatus Blues at NBC Only Partly Scored; Sleeper Creeps Ahead

NBC, which has a lot of summertime gaps to fill in the wake of the toughest hiatus period since before the war, has only partially solved the hot weather program replacement problem.

Slated thus far for summer fill-in spots on the nighttime schedule are two new programs. One is "Easy money," weekly dramatizations dealing with counterfeiters. Second is "Grand Marquee Theatre," which will dramatize romantic love stories in the "Grand Hotel" pattern.

In addition, NBC plans to move Saturday morning "Archie Andrews" into a nighttime slot. Show popped up as more or less of a sleeper, currently two rating points ahead of any other Sat ayem stanza on the web.

Times May Pull News From WMCA, Hit Spots

With their five-year contract expiring next November, indications are that WMCA (N. Y.) and the N. Y. Times may part company, with the paper pulling its hourly news broadcasts out of the indie. WQXR, Times-owned indie would be exclusive outlet for the bulletins.

No cash was involved in the original WMCA-Times deal, although the station found the news broadcasts to be a valuable piece of property. The spot announcements which sandwich each three-minute summary are the most expensive on the station's card. If the Times does pull out, WMCA will either try to pact some other local paper on a similar basis, or continue the hourly bulletins on its own.

Mercer to Coast

Hollywood, May 7.

Johnny Mercer, prez of Capitol Records, returns to Coast next week. Will huddle with Ken Dolan, his agent, to continue discussions which pair have been having intermittently for some time, anent a new airshow idea.

Duo also are interested in getting ether rights to "St. Louis Woman," legit musical current on Broadway.

Memphis Mugg on Air

Memphis, May 7.

Harry Martin, Commercial Appeal amusements editor and VARIETY mugg, will take to the air for the first time since his Navy discharge with a 15-minute showbiz gabfest at 10 A. M. Saturdays over WMC.

Stanza is once weekly, starting Saturday (11), with Memphis Associated Ice Industries sponsoring. Deal is for 13 weeks.

Atomic Mission

Continued from page 27

who was a participant in the original A-bomb raid over Hiroshima.

Through arrangements with the War Dept., the show will be shortwaved to the U. S. fleet. It will also mark the first time that an air show has originated from the Library of Congress, before an invited audience of dignitaries.

Robert Trout will emcee the program, which will tee off picking up the Admiral Blandy flagship bound for the Bikini atom bomb experiment. Then CBS will respond with its own and larger "Operation Crossroads" via the 60-minute show directed at all the people who have a stake in the purposes to which atomic energy is put.

Deadline Looms For 3 K.C. Stations and AFRA Local With May 19 Strike Date

Kansas City, May 7.

Negotiations are under way between the Kansas City AFRA local and trio of radio stations for a new one-year contract, with May 19 looming as deadline date.

Stations include WHB, Mutual affiliate, now operating under a verbal extension of a one-year contract which expired in February; KMBC, Columbia basic, and KCKN. Latter two are up for AFRA contracts for the first time.

May 19 date figures as expiration day of a 30-day notice to strike which AFRA served on the stations April 19, after filing with NLRB, Wage Stabilization Board and the Dept. of Labor. The AFRA local is a delegate member of the Kansas City Central Trades Council.

AFRA contract demands call for a wage boost from an average of around $50 for announcers to $85 for a 40-hour week.

A May 19 strike is considered unlikely as officials of both the stations and the union indicated negotiations are "hopeful" and will be settled, probably within the week.

AFRA prexy is Steve Black of the WHB staff. Don Roberts, exec secy., and Shelby Storck, board members, are conducting negotiations for the union. Both the latter are members of the staff of WDAF which has a contract in effect with a $55 average top.

The union situation with the local stations went over one hump May 1 when a new two-year contract was signed with Local 1259 of the IBEW. The wage clause of the contract was signed to negotiations at the end of the first year of the IBEW pact.

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3. ***In average cost-per-thousand potential radio homes that WOR can get into per 1/4 hr.***

based on the C. E. Hooper New York Continuing Measurement of Radio Listening for Nov.-Dec., 1945 and Jan.-Feb., 1946

MUTUAL

Blow-by-Blow

Continued from page 27

dio" line of attack, it was equally apparent that the defenders of the status quo were well represented. By the end of the opening day, it was unmistakable that most of those in attendance had come prepared—the rest would be up to the active participants and how far the Institute wanted them to go.

The opening night (3) was obviously a "sparring bout:" the chairman lying low in inviting any heated controversy—with a resultant anticipation of "things to come." Attention was focussed on the Sunday night Institute dinner, with its Durr-Sydney M. Kaye (General counsel BMI) debate on the FCC Blue Book; and on Sunday afternoon's CBS "People's Platform" broadcast, emanating from Columbus spotting Kaye in opposition to Charles A. Seipmann, author of the Blue Book and "Radio's Second Chance."

Enters Drama

It was precisely at the scheduling of the Sunday afternoon back-to-back bracketing of "People's Platform" on the FCC report and the NBC "University of Chicago Round Table" broadcast on the implications of atomic energy that the Institute, after 48 hours, became fused with something suggesting drama. The very magnitude of the atom subject made it a natural as a "show stealer." Particularly the panel discussion that followed on the responsibility of radio, via dramatization, forum, and even the comedy programs, in creating a public awareness of the full implications of the atomic era. From noon to 2:30 Sunday, the Institute had really "bitten" into something.

The Seipmann-Kaye coast-to-coast give-and-take on FCC vs. broadcasters was an enlightening session. Again, in the evening, when Durr was pitted against Kaye, the Institute had its meaningful moments as the whole question of the role of the FCC in program structure and content was taken up. However, to many it appeared that, while Kaye was persuasive in his argument that "the power the commission wants could well destroy our basic liberties," the industry proponent only gave vent to a modified attack. It was felt that Kaye didn't permit himself to get mad enough to show Durr at his best.

Durr's topper for the night was his response to Kaye's query as to whether a broadcaster could appeal the FCC regulation in the courts without putting his economis life in jeopardy. The FCC Commissioner retorted: "No broadcaster will go to court, unless his economic life ought to be in jeopardy."

That there were, on the whole, unquestioned healthy overtones to the Institute, no one denied. Many a regional, small-station man, student, and educator in radio went away more enlightened than he had come. A good many of the panels had proper balance and leadership from men with the "know-how" technique. No facet of radio was given a brush-off. The radio man interested in labor, farm, religion, child study, music, production, FM, television, etc., managed to get his innings. But that the Institute failed to achieve its potential in a more positive fashion was apparent to many a participant.

Femme Squawk

One of the lesser Institute squawks came from the femme contingent, with the beef directed at the treatment accorded the Saturday night session on "Radio's Role At the Food Front." Program was arranged by the Assn. of Women Directors of the NAB in cooperation with the Radio Service, U. S. Dept of Agriculture, with Chester Davis, organizing chairman of the Famine Emergency Committee, and Paul S. Willis, president of the Grocery Manufacturers Assn., as the principal speakers.

Feeling expressed was that the famine crises and the need of a notable radio contribution should have catapulated the session in spotlight prominence. However, the "billing" of the meeting under "Women's Programs" and bracketing it in opposition to two other important sessions on radio production technique and "Radio and the Negro" stirred up no little femme resentment.

The argument that a panel of nine broken down to seven industry reps and two with opposition viewpoints "doesn't represent a panel at all" also arose over the Saturday session on Children's Programs. Fact that the session wound up by bestowing a blessing on the status quo of children's broadcasting was attributed largely to the one-sided composition of the panel participants.

Ohio Awards

Continued from page 26

orable mention: CBC's "Canadian Red Cross Campaign."

Furthering International Understanding: Raymond Swing; honorable mention, NBC's "The Pacific Story"; CBS' "Transatlantic Call."

Children's (out-of-school listening): Mutual "House of Mystery" sponsored by General Foods; honorable mention, CBS' "Story of America" and "March of Science."

Special One-Time Program: Norman Corwin's "On a Note of Triumph" on CBS.

Regional Programming

List of awards in Classification Two follow:

Religion: No awards.

Agriculture: KSL's (Salt Lake City) "The Business of Farming." Honorable mention: WTAM's (Austin) "Sweet Land of Liberty," WOSU's (Columbus) "Ohio Farm and Home Hour."

Women's: WHA's (Madison) "New Life for the Old Hat"; WHN's (New York) "Author Meets the Critic"; WGN's (Chicago) "Human Adventure." Honorable mention: KMOX's (St. Louis) "The Land We Live In"; KOIN's (Portland) "Speaking of Music," and WHA's (Madison) "Introductory Psychology."

Dealing With Social Problems: KECA's (Hollywood) "One Way Street" and WMCA's (New York) "New World A-Coming." Honorable mention: KLZ's (Denver) "Welcome Home."

Dealing With Personal and Family Problems: KECA's (Hollywood) "Jobs for GIs"; honorable mention, WMCA's (New York) "When We Come Home," Larry Hammond's transcribed series "Keeping Up With the Wigglesworths," produced by Sloan Foundation's New Tools for Learning.

Presenting Public Issues: WBNS's (Columbus) "Columbus Town Meeting"; honorable mention: WIP's (Philadelphia) "Hate Inc.," WMCA's (New York) "Labor Arbitration."

News Interpretation: WCCO's (Minneapolis) "Northwest News Parade"; honorable mention, WHA's (Madison) "Pacific Diary."

Interpreting Civic and Service Organizations: National Tuberculosis Assn's "Constant Invader" and WWJ's (Detroit) "This Is Your Story."

Furthering International Understanding: No first award; honorable mention, WNEW's (New York) "Let's Talk Russian."

Children's (out-of-school listening): "The WCAU Career Forum."

School broadcasts for primary and intermediate grades: KMBC's (Kansas City) "The Magic Book"; WHA's (Madison) "Rhythm and Games"; WOSU's (Ohio State) "News of the Week"; WHA's (Wisconsin) "Let's Draw."

School Broadcasts for Junior and Senior High School: KPO's (San Francisco) Standard Oil series "Standard School Broadcast"; CBC's "Shakespeare Series."

Special One - Time Programs: KFWB's (Hollywood) coverage of the San Francisco United Nations Conference.

The Locals

List of awards in Classification Three follow:

Religious: No awards.

Agriculture: WGRC's (Louisville) "Meet the Farmer."

Women's: No awards.

Cultural: WNYC's (New York) "Behind the Scenes in Music."

Dealing with social problems: No awards.

Dealing with personal and family problems: no first award; honorable mention, KVOO's (Tulsa) "Family Life Radio Forum."

School broadcasts for intermediate grades, junior and senior high schools: WNYC's (New York) "Know Your City," WNYC's (New York) "The Lands Between"; honorable mention: WHAM's (Rochester) "People in the News" and WBOE's (Cleveland) "The News: Places and People."

Special One - Time Program: WNYC's (New York) Roosevelt Memorial Broadcast.

Negro Problem

Continued from page 27

been placed at the dais. Meeting was topheavy with educators and not enough practical industry individuals who could have provided a more rounded picture.

Speakers grappled with such ticklish questions as attitude of unions and guilds toward Negroes in radio, existing programs designed to increase democratic attitudes and behaviour, problems to be faced in effecting similar programs and radio shows which do not encourage good intercultural relations.

Unions in the radio industry field, with the exception of AFRA, were cagey regarding Negroes, speakers observed. So far as Negro technicians are concerned, radio is a closed shop, it was made evident at the outset of the panel discussion. As to the aforementioned programs on the air, nearly all of them portrayed the stereotyped Negro, that is as either grinning, cunning, lazy, razor-wielding or crap shooting. Consequence of this was an extension of prejudice against the Negro.

Cited as helpful to the Negro were such local shows as "New World A-Comin'" over WMCA, American Negro Theatre on WNEW, both originating in New York, and "Minority Opinion," on WJM, Cleveland, which was doing extraordinarily effective job in overcoming the stereotypes.

Fairmont, W. Va.—John Peters and Charles Arnett now on announcing staff of WMMN. Peters was in Coast Guard during the war.

Weekend at Columbus

Continued from page 26

"Town Meeting of the Air" incident on ABC Thursday night when UNNRA boss LaGuardia broke up the broadcast and let a photographer have it with both barrels for climbing on stage to take his pic. LaG winding up with crack (for benefit of coast-to-coast audience) "He must be from that filthy News"....Recurrent debates on FCC vs. status quo throughout four-day Institute punctuated with quotes from VARIETY (that's a plug, son).

Because it was her first out, Olga Druce, producer of the General Foods "House of Mystery" on Mutual, on hand for participation in a panel on children's radio, was immediately taken in tow by one of the more prominent women educators, who was anxious to see that she met everyone. Imagine, then, the embarrassment of Miss Druce when, in her panel discussion, she discovered that one of the women at whom she was directing some verbal uppercuts turned out to be the selfsame "Columbus godmother"....Bob and Jessica Maxwell, who package, produce and write "Superman" and "Hop Harrigan" are offering $1,000 for best show idea treating with juvenile delinquency, with guarantee of network airing and a cut in on any sponsorship deal. Move when revealed here won kudos from Institute.

D-X Panel

Continued from page 26

they'll tell us what they want and what is hampering their operation."

The trick in the deal is the UN charter which requires that all member governments make their national facilities available for UN use. Thus although the UN has no desire to compete with existing channels, UN can request and get the use of Government facilities.

However the UN does not expect to have to use this joker. What the UN committee of experts will probably ask for and get is a complete communications setup to facilitate news feeding here and abroad. The international angle is particularly important since everyone at UN remembers what happened to the old League of Nations when the bandit nations took a powder and started knocking off the small L of N members. Since the League had no communications setup of its own, these small countries were isolated and knocked-off. The prime example here was Mussolini's attack on Ethiopia.

DX Relayed

To make sure this doesn't happen again the UN will probably buy one of the shortwave transmitters built by the U. S. during the war so it can always get through to the peoples of the world. And since this DX-er would be fitted to cover the globe, it would also be possible for American stationmen to take a feed of the UN meeting from the shortwave beam and re-air it over their own standard bands.

All of which was something definite and definitive as compared to what the panel on "Radio and the International Scene" had to offer. In that corner, Sterling Fisher, NBC public service exec, set the pace with a wordy exposition of the problems which covered most of the arguments pro and con. Arno Huth, a Swiss radio writer, told of European radio today and made a plea for more international broadcasting.

Frederick Chao, educator from Chungking, William Bearup of the Australian Broadcasting Commission, and Frank Russell and William T. Stone of the State Dept. did ditto.

But where everyone on the panel and in the audience knew, in varying degrees, of the achievements and problems of international radio, the speakers contributed but little.

Cut Plugs

Continued from page 26

there's a moral for the radio industry in this."

Straus' four specific suggestions were that: (1) the broadcasting industry immediately cut down middle commercials on all news programs or news commentaries running 15 minutes or less; (2) industry should start immediately on a study of total time given over to commercials and number of commercial interruptions on programs, with purpose of study to limit length and number of commercials in manner that will give fair break to advertisers, station owners and listeners; (3) exclusion from air of any medical product that supposedly cures organic diseases, and (4) industry should recognize fact that programming today, in large measure, has switched from holders of licenses to advertising agencies.

Voice from the floor: "What is WMCA doing to carry out these practices?"

Straus: Individual operators alone cannot remove these blemishes; only by a concerted drive on the part of the whole industry can it be accomplished.

AM 'Sabotage'

Continued from page 26

ment of FM, it is to be hoped that the American public, in replacing its worn-out receivers, will continue to be dissatisfied with anything less than the newest and the best."

Durr pointed out that of the 834 FM applications received up to April 1, 70% were from standard broadcast licensees; of the remainder, about one-half were from applicants holding newspaper interests.

"So the standard broadcasters," he said, "are not ignoring FM, but are continuing to hold on to their AM stations, and for the most part propose to use their new FM stations merely as an additional outlet for their standard broadcast programs. Until FM sets in substantial numbers are in the hands of the listening public, newcomers entering the field of FM broadcasting will be seriously handicapped in finding economic support for these stations.

"Can it be that those who already enjoy the benefits of favorable standard broadcast assignments would like to see these handicaps against the newcomer preserved for awhile?"

sid dorfman

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5000 WATTS 980 KILOCYCLES

KFWB News-Flash

REPRESENTED BY RAMBEAU

PUBLISHED BY WARNER BROS. BROADCASTING CORP.

Volume I HOLLYWOOD, CALIF., APRIL 29, 1946 Number 2

BILL ANSON IS CHOICE OF ADVERTISING MEN!

AGENCIES, PRESS, SELECT NEW KFWB DISC-JOCKEY

In the most precedent-shattering event in the history of Radio, Warner Bros. KFWB placed the selection of a Personality in the hands of Los Angeles and Hollywood Advertising Agency and trade press representatives! BILL ANSON, Chicago's leading record-show conductor, was elected to take over the West's No. 1 Disc-Jockey spot, at the KFWB dinner, April 24, in the Embassy Room of the Ambassador Hotel. Anson topped a field of more than 100 applicants for the maestro's job on the three and one-half hour Record Show, now in its 13th consecutive year on KFWB! The field was narrowed down, by a series of eliminations, to 7 of the nation's leading platter personalities for final selection via live auditions, piped into the banquet hall by direct lines from New York, Chicago, Philadelphia, and other cities.

Shown viewing a blowup of Bill Anson, with Robert Alda, Warner Bros. star, (right front) and Harry Maizlish, general manager of KFWB (next to Alda) are members of the agencies who counted the ballots: first row, left to right: Norman Boroughs, Essig Co.; Wanda Herndan, Tide Magazine; Jack Smalley, Smalley & Levitt; standing: M. W. Shackellord, Lockwood Shackelford Agency; J. B. Kiefer. Sixth committee member, missing from the photo was Jack Marse, Dan B. Miner Agency.

Here are the ad men and women who selected Bill Ansan! Scene is the Embassy Room at the Ambassador Hotel, Los Angeles, where KFWB's precedent-shattering national audition was held.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Frank Sinatra (vocal with Axel Stordahl Orch) "They Say Its Wonderful"-"The Girl That I Marry" (Columbia 36975). Bow-beaux sings two great tunes from the Irving Berlin "Annie Get Your Gun" score. With Axel Stordahl backing the Sinatra lyric reading, there's little left to be desired in top pop singing. "They Say" will lead the juke box fave sheet within a few weeks. Only competish will be the same tune by Perry Como. Backing is another Berlin pretty called "The Girl That I Marry," it will do well with hearth listeners. It has a breathless quality that spells sock appeal. Highly advised for jukes and airtime!

Charlie Spivak (vocal by Jimmie Saunders) "Along With Me"-"Spring Magic" (Victor 1876). "Along With Me" is a lead tune from the current Broadway hit "Call Me Mister." As played here by Charlie Spivak and company, it's a bit difficult to recognize. Jimmie Saunders with the Stardreamers group doesn't sell it well. Not recommended. "Spring Magic," on the reverse, sounds better, mainly because it presents more highlighted Spivak horn. Although Saunders does better with words handed him, he sounds so sad about it all. Femme group sound like a gathering of "Betty Boops." Best side of the two, but not strong enough to muster lots of nickels or air time.

Orrin Tucker (vocal by Scottee Marsh and Orrin Tucker) "Come Rain or Come Shine"-"Just Make Love to Me" (Musicraft 15063). This is Maestro Tucker's debut on wax since his discharge from the service. Playing a completely sweet and subdued arrangement of "Come Rain," he fails to deliver anything distinguishing. On this particular tune that's bad, For the song is there. Tucker has given it nothing but stock, and underplayed that. Scottee Marsh, the group's femme chirper, doesn't know what to do with the word; and tries a half-hearted blues slant. It's an all 'round poor job on a fine tune. Not recommended. "Just Make Love to Me" showcases a chorus by the Maestro. He shouldn't sing on records. Not recommended.

Harry James (vocal by Buddy DiVito and Willie Smith) "I Didn't Mean a Word I Said"-"Who's Sorry Now" (Columbia 36973). "I Didn't Mean" throws a whale of a job into the ring. Highlighted by the James horn, with a lovely intro, soft stuff 'n' all, it's a tough one to lick. Buddy DiVito sings like one of the better band vocalists around, but even then he sounds a little lazy in the final beats. "Who's Sorry Now" is a revival side. Lot of fine brass blasts by James starts it off. Willie Smith does a good skat rendition. Recommended for air and nickelodeon.

Dinah Shore (vocal with Spade Cooley Orch) (vocal with Meredith Willson Orch) "Doin' What Comes Natur'lly"-"I Got Lost in His Arms" (Columbia 36976). Miss Shore does a rural turn on "Doin' What Comes Natur'lly" accompanied by the Spade Cooley crew. From the "Annie Get Your Gun" score, it will lose a lot of juke potentials, for the hearth buyers won't hear it on the networks. It has been barred by all four majors in New York. But it should go well in diskboxes. A perky tune that affords Miss Shore the opportunity to sell the lyric lightly. Recommended for boxes only. Meredith Willson's orchestra backs Miss Shore on the reverse offering, "I Got Lost in His Arms." It's lovely to hear, and the finest waxwork the Southern singer has done in many a date. Musically, and lyrically, it's tops. Miss Shore and Willson do each department great justice. Highly recommended.

Vaughn Monroe (vocal by Vaughn Monroe and Norton Sisters) "All the Time"-"Love on a Greyhound Bus" (Victor 1860). For them as likes Monroe's singing, "All the Time" is their buy. Lyrically and musically it's a neat job by Ralph Freed and Sammy Fain for the M-G pic "No Leave, No Love." It'll sell. It'll probably be one of the top 10 on the diskbox parade. Recommended. "Love on a Greyhound Bus" is a rhythm tune. Cleverly written. Monroe sings again.

Three Suns (vocal by Artie Dunn) "It Couldn't Be True!"-"Everybody Loves My Baby" (Majestic 7180). Three Suns have added another disk for the hinterland audience to grab up. On the air for over five years, their greatest mail and wax action comes from the stix. "It Couldn't Be True" explains their outdoor appeal. Homily designed, with Dunn quietly lyricizin, it's easy to listen to. Great for the back porch, and the portable disk player. Not hep enough for city slickers. Recommended for non-metropolis airshots and crossroads voices. "Everybody" rates same. Rural draw is proven by trade at five-year hotel date. Almost all are from "Waycross" or "Laughing Well," and "had to see what the boys looked like."

M-G OKAYS RELEASE OF 'NO LEAVE' SONGS

Hollywood, May 7.

After much discussion Metro last week agreed to let platter companies release tunes from "No Leave, No Love," Van Johnson starrer, on May 15 as originally scheduled. Film canned for some time, was carded for national release May 5 until change of plans set date back to early autumn. Immediately, Metro asked 14 record firms, which have disked songs from pic that they be deferred also.

Several of the diskeries really went to bat, notably Capitol and Cosmo. Former has two "Leave" songs with Dinning Sisters and pointed out that items had been distributed and everything set to break the tape on May 15.

Cosmo, which has four songs from pic, warbled by film's femme lead, Pat Kirkwood, made same pitch to Metro, with result May 15 date will stand.

10 Best Sellers on Coin-Machines

1. Oh What It Seemed to Be (13) (Santly-J)	Frank Sinatra Frankie Carle	Columbia Columbia
2. Prisoner of Love (5) (Mayfair)	Perry Como	Victor
3. Laughing On the Outside (2) (BMI)	Dinah Shore	Columbia
4. Gypsy (2) (Leeds)	Dinah Shore Ink Spots	Columbia Decca
5. All Through the Day (4) (Williamson)	Perry Como Frank Sinatra	Victor Columbia
6. Shoo-Fly Pie (7) (Criterion)	Stan Kenton Dinah Shore	Capitol Columbia
7. I'm a Big Girl Now (2) (World)	Sammy Kaye	Victor
8. Day By Day (10) (Barton)	Frank Sinatra Bing Crosby	Columbia Decca
9. You Won't Be Satisfied (10) (Mutual)	Les Brown Perry Como	Columbia Victor
10. Sioux City Sue (Morris)	Bing Crosby Tony Pastor	Decca Cosmo

Coming Up

Seems Like Old Times (Feist)	Guy Lombardo Vaughn Monroe	Decca Victor
I Don't Know Enough About You (CP)	Peggy Lee	Capitol
Don't Be a Baby, Baby (Triangle)	Mills Bros. Tommy Dorsey	Decca Victor
In Love In Vain (T. B. Harms)	Margaret Whiting	Capitol
Bumble Boogie (Martin)	Freddy Martin	Victor
Atlanta, Ga. (Stevens)	Sammy Kaye Andrews Sisters	Victor Decca

British Best Sheet Sellers

(Week Ending April 26, '46)

London, April 27.

Chickery Chick	Connelly
Cruising Down River	Cinephonic
Can't Begin to Tell You	Chapell
Along Navajo Trail	Maurice
Ashby de la Zouch	Gay
I'll Buy That Dream	Wood
Grand Night Singing	Chappell
Bygones Be Bygones	Feldman
I Dream of You	Macmelodies
Might Well Be Spring	Chappell
Kentucky	Connelly
If I had a Dozen Hearts	Victoria

Cosmo Stock To Hit Market Soon

Next indie recording company whose stock will go on the market in over-the-counter trading, probably will be Cosmopolitan. Details of the move have just been worked out. Some 300,000 shares will be made available at an undisclosed price.

Cosmo, set up by Harry Banks, recently drew financial support from Wall Street.

COAST PLUGGERS NAME NEW SET OF OFFICERS

Hollywood, May 7.

At weekend confab of board of governors of Coast branch of Music Publishers' Contact Employees, four new officers were appointed to terms of six months. Nat Winecoff (Southern Music) was named regional director; Mac Green (Paul-Pioneer Music), secretary; Lucky Wilber (Advance Music), receiver of applications from prospective members; Harry Coe (Fox Publ.), receiver of applications from new pubs.

Thus local group of pluggers followed advice of national prexy Bob Miller, who suggested administrative duties be split up so no member of board was bogged down with work. Al Comparte was formerly handler of all business as director-secretary, but quit three weeks ago because duties interfered with job at Republic Music. Pluggers here promptly petitioned Miller to name salaried fulltime Coast chieftain, but prexy nixed proposal, deeming it unfeasible and too expensive. He pointed out that dues realized (less premiums on insurance policies given members upon joining) from 115 current unionists here would not underwrite cost. Newly appointed officers will receive no salaries.

Nursery Rhymes

Continued from page 1

mates," "Three Little Fishies," "Rum and Coca-Cola," "Don't Squeeza Da Banana," "Josephine Please Do Not Lean on the Bell," "Bell Bottom Trousers" (old Navy song which sold a million when revived during the wardays), "Dance with the Dolly With the Hole In Her Stocking."

The Harlem influence, of course, is potent, as for instance the past and present "Ah Dee Ah Dee Ah," Slim Gaillard's "Cement Mixer," "Chittlin' Switch" by Lucky Millinder & Co., Lionel Hampton's "Hey-Ba-Ba-Re-Bop," "Hold Tight (I Want Some Sea Food Mama)," "Honey Drippers," "Frim Fram Sauce," "Straighten Up and Fly Right," among others.

A novelty song in Tin Pan Alley is a rarity. Few click, commercially and otherwise. They run the gamut from "Ja-Da" to "Lilly of the Valley," from "Oh Johnny" to "You'd Be Surprised," and in latter years there have been "GI Jive," "Strip Polka," "Oodles of Noodles," "Pickle in the Middle (With the Mustard on Top)," etc.

The reason for this dearth is axiomatic in the music business. The so-called "better" songwriters won't tackle a number of this type unless to order, as for instance Irving Berlin's "You'd Be Surprised," or L. Wolfe Gilbert's "Lily of the Valley," or "Oh By Jingo." Which means that newcomers, such as the surprised World War I novelty "Ja Da," or today's "Mairzy Doats," "Chickery Chick" and "One-Zy Two Zy" must be strictly banknite. Few firms will risk them. Santly-Joy is a house notable for its novelty song publications, so it gets first crack at them. The others must depend on personal plugging, usually via a record, hence this or that colored artist strives for a novelty, and frequently cracks through with a hit.

It's Like Checking an Elephant

Drummers and bass fiddlers in the Times Square area who shift their cumbersome instruments in the night will have to seek other arrangements for storage which had heretofore been conveniently attended by a deep, subway-level checking service under the Times Bldg. on 42d street. The service, giving up a considerable portion of its storage space, found it necessary to post a "no drums allowed" sign over an exposed pile of band instruments in the crowded front awaiting their owners.

Attendant, solicitous to the burdened musicians, feels badly about it but can't figure what to do with the huge drums and other instruments he has cared for as long as six months with no callers to redeem them. "Some of the boys", he says, "leave them with me for only a day or two, but I got no more room for these forgotten drums."

Inside Orchestras—Music

Cosmopolitan Records is pulling an unusual stunt in N. Y. rooms at which bands under contract to it open runs. Company gives away recordings of each band free to customers for one night only. First time the stunt was tried was at the Pennsylvania hotel, where Tony Pastor debuted several weeks ago. Then the disks were distributed opening night.

When Hal McIntyre went into the Commodore hotel last week (2) the same idea was to be applied, but it was delayed until Saturday (4). It had been determined at Pastor's opening that no purpose was served in distributing free records to opening night crowds since the latter consist mostly of music publishers and other tradespeople who look upon recordings of songs other than their own as things to scale in the wind.

One of Irving Berlin's tunes, "Doin' What Comes Natur'lly," from the forthcoming Broadway legit production, "Annie Get Your Gun," got a strong hypo in St. Louis when a Jimmy Dorsey version of the song was put on the air. Gil Newsome, the disk jockey, interrupted the record saying, "Sorry folks, we can't let you hear the lyrics," because they're radio-restricted. However, the announcement caused inquiries to pour into the station.

The show's original sophisticated lyrics have been given a sapolio treatment for radio.

Claude Thornhill's new orchestra consists of Bob Jenney, Tasso Harris, Ray Schmidt, trombones; Louis Mucci, Rusty Dedrick and Jake Koven, trumpets; Sandy Spiegelstein, Fred Schmidt, french horns; Bob Walters, Jack Ferrier, Karl Swift, Ted Goddard, John Nelson, Chet Pardee, saxes; and Billy Exiner, drums; Seb Julian, guitar; Bob Chevak, bass. Maestro himself plays piano. Betty Bennett and Buddy Hughes handle vocals. Band's first date around N. Y. opens May 29 at Post Lodge, Larchmont, N. Y.

With the selection of Meredith Willson's song "Iowa," as the official centennial song for this year's celebration of 100 years of statehood, the old war between "like" and "as" is on again. Purists and sentimentalists are arguing that phrase of the song that goes, "Iowa, it's a beautiful name when you say it like we say it back home." Purists insist "as" replace "like" and the sentimentalists say "like it or not—you will sing it as it says." Controversy has introduced the song to many Iowans for the first time and has become a good "spark plug."

Marie Greene, Signature record chantoosey, who started something with her recorded hellos to individual disk spinners around the country, has already made 125 special recordings for that many stations' platter men. Instead of sending out the record "cold," Miss Greene has recorded an introduction of herself to the man behind the record table, saying in effect, "How are you," and "Hope you like what follows." She has over 500 special disks to go.

Sammy Kaye, originally planning to stage his "So You Want to Lead a Band" contest finals in the Hollywood Bowl, has settled for the Palladium, June 5, with the Bowl unavailable. Band is running contest in conjunction with Kaye's radio program over ABC weekly, from which finalists have been selected to compete for the $1,000 top prize. Contestants who appear at the Palladium were picked from the four regionals in the country and will be given transportation to the coast.

"On Charte Dans Mon Quartier", currently biggest song hit in France and only ditty since prewar days there to sell more than a million copies, will be published in the U. S. late this month by Southern Music Co., which has a link-in with Societe D'Editions Musicales Internationales, Paris pub firm which put out the ballad. Eddie Heyman has been signed by Southern to give the song a new set of lyrics, and the Yankee version tentatively is titled, "Ploum, Ploum, Tra La La".

Wall St. Journal, New York daily devoted to the stock market, saw enough significance in the chase after Capitol stock last week and the general increasing importance of the field, to go into detail in a story reporting sales figures, the problems besetting production, the future outlook, etc.

Paramount has draped a cloak of secrecy over the four Frank Loesser tunes which Betty Hutton this week is recording for "Perils of Pauline" on the Coast lot. Studio is even making an attempt to keep from public the titles of the ditties. It is all part of the Par effort to prevent any info at all on numbers leaking out which possibly might take shine of newness off the songs when finally they reach public.

RCA-Victor caught the mistake shortly after the Freddy Martin recording of "Just an Old Fashioned Song" was released, erroneously crediting Artie Wayne as vocalist rather than Clyde Rogers. Understood only a few thousand reached buyers before plattery printed up new labels and got the matter righted.

Decca Adds Wise, Rady To N.Y. Production Staff

Decca Records has appointed Ronald Wise and Simon Rady for productional work in Decca's N. Y. headquarters.

Wise, one time asst. director of classical music at RCA-Victor in Camden, N. J., will be in charge of Decca's classical records. Recently, he had been associated with Eli Oberstein's Classic Records Co. Wise's first duties at Decca will be the preparation for re-releasing of the company's backlog of Classical albums.

Rady, who produced "Tuby the Tuba" for Cosmo Records, will concentrate on albums for children. He had been a producer of musical shows for CBS and NBC.

ED CONDON BLAZING ONE-NIGHT AIR TRAIL

Eddie Condon's jazz orchestra is probably the first group of musicians to hit the one-night trail by air. Condon last week hopped from New York to Toronto, Buffalo, Detroit, Cleveland, and back to N. Y in a 15-seat Lockheed Lodestar. Plane was secured for him by the Air Charter Agency, the outfit cited in last week's VARIETY as having solicited orchestra managers and agencies for business in transporting bands.

Air Charter outfit doesn't own its own ships, but acts as agent for those who do. It holds complete files on planes available to it, covering the types of planes, their condition, ability and experience of pilots, etc.

Few N. Y. Cafes Balk BMI License Campaign, Latin Spots Hesitating

Broadcast Music, Inc., which only a month ago set out on a campaign to license all cafes for the use of the music it represents, has not been having a too-easy time corralling signatures, but on the other hand asserts there is stiff resistance in only a few quarters in the N. Y. area. When it set out to make all cafes pay for the use of its music, BMI didn't conclude one contract for the first two weeks, but thereafter succeeded in signing the 400 Club, Roseland Ballroom, Arcadia Ballroom, both Cafe Society spots and a few others, all N. Y.

In between, however, it has run into a stone wall at Nicky Blair's Carnival and the Havana-Madrid, latter a Latin spot, the type with which BMI didn't figure to have much trouble since it represents a large slice of Mexican music. Infringement evidence is being gathered against certain of the clubs that do not sign, it's claimed, which will help whip them into line.

Bill Miller's Embassy Club, N. Y., was another which at first refused to take out a BMI license. However, one is said to be in the process of negotiation since the debut there of Charles Trenet, French singer, who uses BMI-affiliated material almost exclusively.

BMI had no trouble with hotels that use music. They all came in in a body last year, when a deal was made with the American Hotel Assn.

Caesar Wiped Off ASCAP Slate

When the names of nominees for the three positions on the Appeals Board reached the board of directors of the American Society of Composers, Authors and Publishers last week, the name of Irving Caesar was not among them. This only further deepened the wonder of music men, who had known Caesar had been offered the post and had accepted—as a publisher—not as a writer, under which designation he had occupied a chair on the society's director board for years.

What happened just before the names were placed before the board for the latter's official okay, to remove Caesar's name from the list, nobody seems to know. They simply know it wasn't there when the nominations were made. Caesar was being put up to take the place of Max Mayer.

Nominees for the six posts on the appeals board are, for standard publishers, one elected, Marc Blitzstein, Vittorio Giannini, Douglas Moore. Harvey Enders, incumbent, isn't running again. For Pop publishers: two of whom get the nod: W. C. Handy, Sid Kornheiser, John Lisler, Charles O'Flynn. Kornheiser and Max Mayer are incumbents, Mayer not running again. Pop writers, two elected: Abel Baer, Peter DeRose, Lee David, Bud Green, Jesse Greer, Johnny Redmond. Baer and DeRose are incumbents. For standard publisher, one elected: John Sengstack, Herbert Coleman. Sengstack is incumbent.

OUTSIDERS IN DEAL ON BUY INTO PUBLISHERS

There is a deal currently in the making under which a combine of coin held by people never before connected with the amusement business in any way, may buy out two or possibly three of the more important music publishers. Negotiations have progressed to the point where the entire deal hinges on the willingness of one of the catalogs involved to sell out. In the past few days, there has been a hitch in the latter, which may knock all preparations awry.

How much money is involved in the transfer of ownership of the three firms is undisclosed. But it must be substantial since each in its own way is important in the business.

During the week, rumors arose about the possible sale of one other major firm. Columbia Pictures was said to be interested in the purchase of Shapiro-Bernstein. The idea was laughed off by Louis Bernstein, head of the company.

Donahue's New Band In N.Y. Preem at Roseland

Sam Donahue's new band gets its first shot at a N. Y. date June 10 when it goes into the Roseland Ballroom, N. Y., for four weeks with options. Follows Bobby Byrne's new band, which is current.

Donahue is at the moment working in the south. He headed the Navy's No. 1 band during the war, succeeding Artie Shaw, who led the combo when it was first formed.

Slump Feared Due To Labor Snarls

Music business, which last week started slowly to come out of the slump that has gripped sales during the past six weeks, ran full tilt into another sales threat last week—the curtailment of freight movement and the possibility of a railroad strike. Publishers and jobbers are having considerable trouble distributing copies of music for sale, and have already lost a substantial amount of revenue because of it. They fear that, if the rail employees' strike is called later this month, sales will do a real brodie.

Jobbers find that shipments of music by express are now reaching consignees two to three days late due to the restrictions on train service as a result of the coal strike. Delivery bottleneck is worse in the midwest, which happens to be the best territory for sheet sales.

Some publishers and jobbers are figuring on, or already have begun using, the U. S. mails to get copies through. However, the drawback with this method is that the regular mails are frequently two to three days slower than the already-slowed express channel. This opens a dangerous gap between orders and delivery. It cannot be solved by earlier order-placing, since most distributors order as they sell, preferring not to stock up.

One angle that hurts most in the slowing of delivery is that, in the music business, an order lost is not recoverable. Songs grow and die too fast currently.

Aquarium, on Broadway, With Name Bands a la 400 Club Pays Off Big

Reconversion of Aquarium, N. Y., eatery to name band policy, is paying off big for Ben Harriman, its operator. Teeoff with Lionel Hampton's orch some weeks ago having proved a profitable experiment for the pop-priced bistro, Harriman will continue to lay it on the line for other top outfits. Louis Armstrong currently is to be followed by Gene Krupa band when latter winds current stint at the 400, N. Y.

Harriman, who jumped the gun on competitive dining halls in the Broadway belt by booking top-money outfits, claims to be satisfied with the turnover derived therefrom. By way of coping with the upped outlay for attractions, restaurant has been renovated, kitchen moved downstairs, capacity upped from former 250 to 400, and sizable extension of the bar. Latter is lined three-deep almost always.

The glass-front, not unlike Harriman's Metropole, up the street, gives the avenue strollers another of the biggest free shows on Broadway. It's a smart bally that pays off.

Armstrong crew, comprising four rhythm, five reed and nine brass (including Satchmo's noodling on trumpet) is strictly on the loud side but its solid beat keeps the floor crowded at all times, save when they spot their Swing Concert each night at midnight. Prior to concertizing, maestro and band provide solid dansapation.

In its earlier days the Aquarium specialized on comedy bands such as Al Trace and Mousie Powell. It was then getting its major play, like Jack Dempsey's and Rogers Corner, from service men and women. When the Japs capitulated, Harriman foresaw that the well-heeled servicemen with furlough coin would soon be gone. So he switched band names to hold the biz.

Edba.

Vogue Disks Finally Show Up in N.Y.—at Gimbel's

Just about when rival record men and others concerned had given up hope of ever seeing one of the new Vogue Records put on sale, Gimbel's, N. Y. dept. store, started disposing of them Monday (6). Store apparently has an exclusive on sales of the label in N. Y. for the first week. As a result, some $25,000 or thereabouts was spent in large ads in virtually every N. Y. paper over the weekend. Part of the cost, it's assumed, was underwritten by Vogue.

Vogue originally had promised production on its disk, a long-lasting composition pressed with pictures just under the surface, beginning Jan. 1 last. As the weeks came and went and none appeared on the market, and rumors constantly circulated concerning production difficulties, a good many of the leaders under contract to the company started to give up hope of ever seeing production on masters they had made.

Vogue's first ads were almost completely devoted to the album made for it by Phil Spitalny's All-Girl "Hour of Charm" orchestra. Item is titled, "Study in Blue," including arrangements of "Rhapsody in Blue," (two sides) "Blue Skies" and "Alice Blue Gown." It sells for $2.89. Small portion of the ads was given over to single disks by the bands of Shep Fields, Frankie Masters, Art Mooney, Clyde McCoy, Art Kassel, and others by Patsy Montana, and Lulu Belle and Scotty. Many of these are cuttings of pop tunes already dead. They sell at $1.05 each.

Writers Favor Sliding Royalty

Songwriters think the ideal royalty deal should parallel book sales where, as the gross sales mount, the rate of royalty increases. Average book publication contracts, for instance, call for 10% of the retail price on the first 5,000 copies; 12½% up to 10,000 or 15,000 copies, and a straight 15% for everything above that.

Similarly, instead of the present 3c flat royalty, songwriters point to deals such as Leeds Music has made recently, starting at 4c a copy; a 5c royalty if selling 300,000 sheets of music; and 6c for everything over 400,000 copies.

Name composers, of course, like Cole Porter get 6c straight; Irving Berlin has been known to get 8c royalty.

SPA's Schulman And Ahlert to Coast To Discuss New Pact

New contract being formulated by the Songwriters Protective Assn. to replace the current agreement between writers and music publishers, won't be acted upon by both factions for a while yet. John Schulman, attorney for the SPA, and Fred Ahlert, leave for the Coast next Monday (13) with a draft of the new terms to discuss the proposition with the Coast writer faction of the organization.

Pair will be gone two weeks at least and whatever suggestions the Coast penners make will have to be gone over again in N. Y. In short, it will be a couple months before the long-awaited new writer contract is presented to the publishers.

Current pact between the two groups doesn't expire until Dec. 31 this year.

ASCAP Adds Members, 13 Writers, 9 Pubs

American Society of Composers, Authors and Publishers added to its writer and publisher membership last week. Those admitted include, among popular writers, Gerard Carbonara, Jimmie Dodd, Vincente Gomez, Jose Melis Guin, Inez James, Fud Livingston, Dick Manning, Paul Mares, Sidney Miller, Paul Mills. Standard: David Diamond, Michel Gusikoff, Fritz Loehner-Beda.

Publishers taken in were: A-M Music, Charles Music, Enterprise Music, Hudson Music, Lake Shore Publishing, Novelty Music, Pic Music, Portilla Music, Stone Music.

Harry James At It Again, $66,000 For 2 Weeks and Five Days Work

Hollywood, May 7.

Harry James, who advised Music Corp. of America weeks back that he wouldn't take less than $25,000 weekly for location work, is drawing coin not far off that figure for dates at the Steel Pier, Atlantic City, Convention Hall, Asbury Park, and Totem Pole Ballroom, Auburndale, Mass. For the three bookings James is drawing a total of $66,000, the dip from what he wanted per week represented by the Totem Pole run, which is for five days only and entails less dough. Dates aren't set.

Main reason the completion of James' bookings had been held up was that MCA did not know whether Coca Cola was going to renew its broadcasts under the current arrangement. James does one of the soft drink shows every Friday and whether he was to continue would have great bearing on his dates. It's understood, now that the shows have been renewed, that the agency is endeavoring to have James do his weekly stint from the spots he plays.

No one-nighters have been arranged for the band as yet. For such dates James wants $4,000 against percentage nightly, the same figure he asked and got last year.

Bryant Back to Old Love, Forms New 18-Pc. Band

Willie Bryant, once a bandleader but for the past four or five years working as a straight comic, has gone back to his first love. He has put together in N. Y. a combination of 18 pieces which goes into the Savoy Ballroom, N. Y., May 18, and follows with theatre dates, at the Apollo, N. Y., week of May 30; Regal, Chicago, in July, et al.

Band is being handled by Gale, Inc.

'Gypsy' Bounces Into Top Ranks

"Gypsy," the English song marketed here by Leeds Music, which bounced in a few short weeks from nowhere to No. 2 in the Best Selling lists last week (its leading this stanza), seems to be headed for distinction as the biggest hit England ever sent here. Song was being credited by jobbers earlier this week as having begun moving sheet sales upward out of the doldrums in which the music business has been sunk the past six weeks.

So far, including rack orders, "Gypsy" has sold over 450,000 copies in less than a month. That it probably will turn out to be the hottest sales item the British have marketed here is partially due, of course, to the fact that many of the English hits of the past rose when the U. S. music business was not as powerful.

Peter Maurice released "Gypsy" in England and handed it to Leeds here as a result of a reciprocal publishing deal whereby Maurice is setting up a Leeds in London, while Leeds is setting up a Peter Maurice firm here.

Outstanding hits of the past from England include, "Red Sails in the Sunset," "Isle of Capri," "Nightingale Sang in Berkeley Square," "South of the Border," "Harbor Lights," "My Prayer," "Dinner for One, Please, James," "Did Your Mother Come From Ireland?"

Youngstown Continues To Wrestle Diskbox Taxes; $10 Tap Out

Youngstown, May 7.

District Appellate Court last week (26) upheld a common pleas court decision that a youngstown city ordinance charging a $10 annual fee on juke boxes is illegal. In an opinion by Judge Elmer T. Phillips, it was declared the levy violates the city charter.

Court found the tax to be an occupational or business tax, which cannot be imposed without a vote of the people. City had appealed a similar ruling made last November by Judge David G. Jenkins.

Suit was brought by Robert P. Edwards, Leo J. Dixon, Harold Copeland, Mark A. Osborne, William McCleary, Abbas Thomas, and P. D. Julian, all juke box operators. It was ruled the city must refund all juke box taxes already paid under the ordinance.

A previous measure taxing both machines and wall outlets had been held illegal by Judge Erskine Maiden, Jr., on the ground it was excessive. Revenue from these licenses is approximately $3,500 annually, city records show.

$30 Fee Levied Here

Middletown, O., May 7.

A $30 annual license on coin-operated phonographs will go into effect here on July 1, when $15 for the last six months of 1946 will be due.

License was recently voted by city commission, which disclosed it planned an ordinance to regulate hours during which juke boxes may be played.

MERCURY SIGNS VALLEE

Hollywood, May 7.

Rudy Vallee last week was signed by Mercury Records to wax an album of "Americana" songs, four sides of 12-inch disks.

Recording takes place May 11-12, under the direction of Jimmy Hilliard.

Arnstein-Porter Trial On in N. Y.

Trial of Ira B. Arnstein's $1,000,000 damage action against Cole Porter started yesterday before Federal Judge John C. Knox and a jury in New York. Arnstein charges that his unpublished and published tunes were infringed upon by Porter, in writing such hit songs as, "Don't Fence Me In," "Night and Day," "You'd Be So Nice To Come Home To," "My Heart Belongs To Daddy," and "Begin The Beguine."

Arnstein, represented by Louis Greenblatt and Henry Zeltner, declared in his opening statements that the mood of the music and the lyrics of Porter's "Don't Fence Me In" and other songs were not in harmony.

Through Arnstein and two music experts, David Sapiro, pianist, and Aaron Fastovsky, violinist, the attorneys sought to show that Arnstein's unpublished tune, "A Modern Messiah," was copied by Porter in writing "Don't Fence Me In," the experts performing for the court and jury. Huge charts of Arnstein's songs were displayed for the jury, marked with the alleged piracy committed by Porter in writing his hit tunes.

Although the complaint asks for $1,000,000 damages, the attorneys stated that the jury will be asked to decide only whether or not there was infringement, because the money damages will involve more than the amount sued for in the event the action is won through the use of the Porter tunes in motion pictures.

Arnstein's tunes allegedly copied by Porter are, "La Priere," and "A Mother Prayer," published, "The Song of David," "I Love You Madly," unpublished.

Suit was originally dismissed by Federal Judge Francis G. Caffey upon Porter's move for summary judgment, but upon appeal by Arnstein the U. S. Circuit Court of Appeals reversed the decision, ruling that the dismissal was unwarranted.

LACK OF AIR TO FOLD N.Y. 400 FOR SUMMER

The 400 Club, N. Y., will fold for the summer again this year. Inability to secure installation of air-conditioning equipment forces the spot to shutter July 1 until September or later.

Band that will close the spot hasn't been booked. Benny Goodman follows the current Gene Krupa and closes June 12. There's a possibility Boyd Raeburn, who recently got loose from the William Morris agency, will fill in the final three weeks, but no deal is made.

There was talk around N.Y. last week that the 400 owners would look for another site during the summer shutdown, but that seems incorrect now. Spot has Goodman booked to return Oct. 31. Tommy Dorsey may precede him, however.

Spike Jones' Commercial Corn To Further Sweeten Meadowbrook Fare

Spike Jones' orchestra may play a date at Frank Dailey's Meadowbrook when it comes east this summer to work the Strand Theatre, N. Y., and one-nighters in the territory. Dailey is currently negotiating for the band for a three-week period, opening Aug. 13, immediately after the band leaves the Strand.

If Dailey closes for the Jones' combo, and it's likely that he will have to today (Wed.), the booking will put his Meadrowbrook on a new entertainment tack. Originally, Meadowbrook had a rep for being a swing band spot exclusively. Just before the war, Sammy Kaye's sweet band was brought in as an experiment and did so well at the b.o. that it was signed for a certain number of weeks yearly for 10 years. Now comes Spike Jones' commercial corn. He'll use an 18-piece band.

Don Rutter's chance meeting in the army, when he did some special service work, with Sonny Dunham, led last week to his joining Dunham's band as vocalist.

10 Best Sheet Sellers

(Week Ending May 4)

Laughing on the Outside	BMI
Gypsy	Leeds
All Through Day	Williamson
Prisoner of Love	Mayfair
I'm Big Girl Now	World
Sioux City Sue	Morris
Shoo-Fly Pie	Capitol
Oh What It Seemed	Santly-Joy
One-zy Two-zy	Martin
Some Sunday Morning	Harms

HILDA BACK TO PARIS

Bernard Hilda, continental bandleader now visiting this country, is flying to Paris May 20 for a June 5 opening at the Bagatelle, Paris.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, April 26-May 2, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
Ashby De La Zooch	Manhattan
Cement Mixer	Mills
Come To Baby, Do	Leeds
Day by Day	Barton
Doctor, Lawyer, Indian Chief—†"Stork Club"	Melrose
Do You Love Me—†"Do You Love Me"	BVC
Full Moon and Empty Arms	Barton
Give Me the Simple Life—†"Wake Up and Dream"	Triangle
Gypsy, The	Leeds
I Don't Know Enough About You	‡C-P
I Fall In Love With You Every Day	Stept
I'm Always Chasing Rainbows—†"Dolly Sisters"	Miller
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
Laughing On the Outside	‡BMI
Oh What It Seemed To Be	Santly-Joy
One-zy, Two-zy	Martin
Personality—†"Road to Utopia"	Burke-VH
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Sioux City Sue	Morris
Symphony	Chappell
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Where Did You Learn To Love	Morris
You Are Too Beautiful	Harms
You Stole My Heart	Harms
You Won't Be Satisfied	Mutual
You've Got Me Cryin' Again	World

*† Filmusical. * Legit Musical. ‡ BMI Licensed.*

Moody Back to England After U. S. Gander Trip

Wally Moody, British pop-platter exec, is back in New York from Hollywood after 10-day visit observing Yank waxing methods and scouting talent here. Official of Electrical Musical Industries, flatly denies he is planning to open own firm. Will sail back to England from N. Y. aboard Queen Mary on May 12.

EMI controls four of the five labels in Great Britain, other being Decca. Moody's firm has deal with Columbia whereby it markets U. S. recorder's product abroad. Before leaving Coast, Moody said he had signed no talent in this country. His chief want had been small swing combos, which he had sought with idea of recording them here and hauling masters back to London with him for pressing. However, Briton stated he spotted nothing here nor in N. Y. which was not already available to his companies.

London music publisher Irwin Dash returns on same boat.

New ASCAPers

ASCAP elected the following writers to membership: (popular field) writers Gerard Carbonara, Jimmie Dodd, Vicente Gomez, Jose Melis Guiu, Inez James, Bud Livingston, Dick Manning, Paul Joseph Mares, Sidney Miller and Paul Mills. Standard field: David Leo Diamond, Michel Gusikoff and Fritz Loehner-Beda (deceased).

Publisers elected in popular field: A-M Music Corp., Charles Music, Enterprise Music, Hudson Music, Lake Shore Pub. Co., Inc., Novelty Music Co., Pie Music Corp., Portilla Music and Stone Music Corp.

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Music by NEIL MORET
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Lyrics by Ted Fio Rito and Slim Coates

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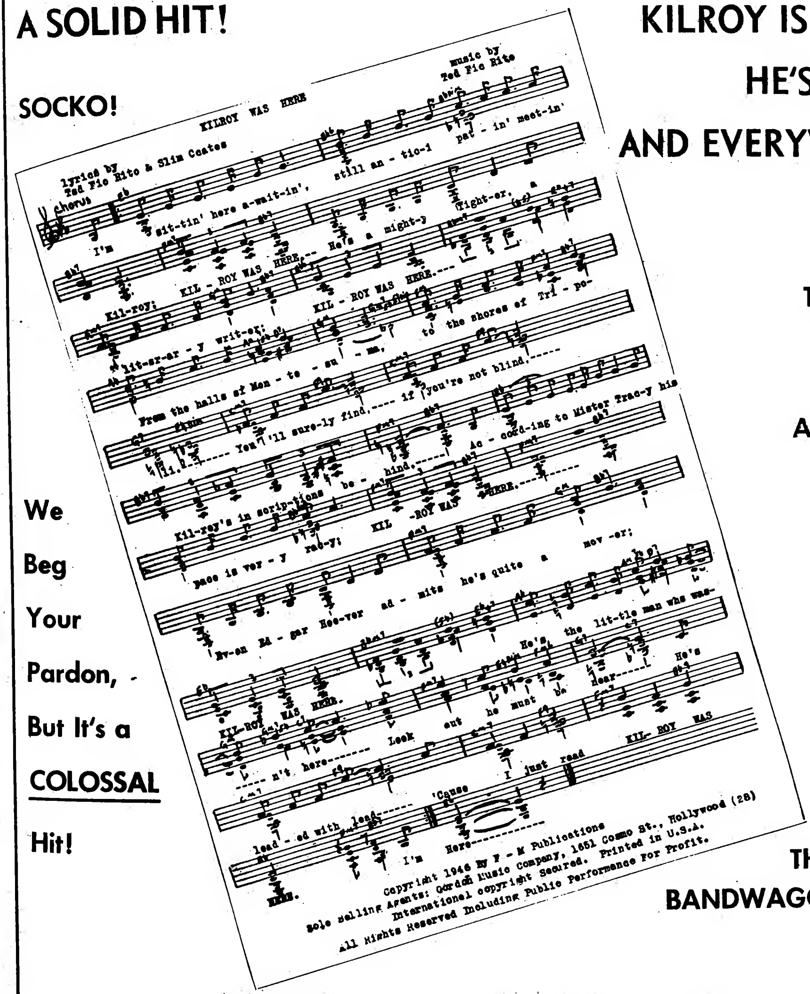
Pardon,
But It's a
COLOSSAL
Hit!


KILROY WAS HERE
lyrics by
Ted Fio Rito & Slim Coates
music by
Ted Fio Rito
chorus
I'm sit-tin' here a-wait-in', still an-tic-i-pat-in' meet-in' Kil-roy;
KIL-ROY WAS HERE.---
He's a might-y fight-er, a lit-er-ar-y writ-er;
KIL-ROY WAS HERE.----
From the halls of Mon-te-zu-ma, to the shores of Tri-po-li.----
You'll sure-ly find,---- if you're not blind,-----
Kil-roy's in scrip-tions be-hind.-----
Ac-cord-ing to Mister Trac-y his pace is ver-y rac-y;
KIL-ROY WAS HERE.----
Ev-en Ed-gar Hoo-ver ad-mits he's quite a mov-er;
KIL-ROY WAS HERE.
He's the lit-tle man who was-n't here-------
Look out he must be near-----
He's lead-ed with lead-----
'Cause I just read KIL-ROY WAS HERE.
I'm Here-----------
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ASCAP Availability Yardstick May Be Refurbished to Answer Squawks

There's a possibility that a change in the American Society of Composers, Authors and Publisher's methods of measuring availability points is in the offing. Lately, there has been so much dispute within the society, caused by dissatisfied publishers battling for increased point ratings, that many officers of the organization feel that something should be done to make the method of classification more automatic, or eliminate it altogether.

During recent months, there have been bitter battles by Irving Berlin, Leeds Music, the Buddy Morris combine and many others over their availability classifications. These arguments have frequently caused bad feelings between members because the complainants almost always, in their plea briefs for better classification, cite beliefs that their catalogs are easily worth as much as a rival firm's with a higher rating. Often they go about making comparisons by inferring that the rival actually should be on a lower level than they are.

How availability ratings could be made automatic is nobody's guess. When the Publisher's Classification Committee began recently to re-evaluate all catalogs, they laid down rules citing songs as "A" tunes, "B" tunes, "C" tunes, and so on. This seemingly isn't a satisfactory method, since arguments much more bitter can develop and have developed from attempted classification of individual songs via which entire catalogs can be reclassified.

There is a feeling that the only way to eliminate such arguments is to discard availability ratings completely, awarding catalog-ratings on the basis of performance and seniority only. As it stands now, publisher-coin is distributed 55% on performance, 30% on availability (the number and importance of tunes in any one catalog) and 15% on seniority (length of catalog's membership in ASCAP).

Proponents of the performance and seniority grouping only and the elimination of availability point out that the worth of a song can only be measured anyway by the number of times it is used; that that, in the final analysis, determines its value.

Marks' 'Too Many Irons,' Johnny Black's Oldie

Having clicked with "Paper Doll," the late Johnny Black's oldie—in which a $21,000 royalty accumulation became a court issue between his estate, ex-wives, etc.—the late Edward B. Marks dug up another old tune by Black, "Too Many Irons in the Fire." It took quite some time for J. T. Abeles, attorney for Marks, to clear the rights, chiefly because it was published by the obscure Hamilton, O., firm of Johnny Black & Co. That firm has been out of business but, for copyright clearance purposes, Marks' son, Herb, wanted to make sure before taking the song over.

Mills Bros., who were so instrumental in reviving "Paper Doll," are also interested in "Too Many Irons."

RCA Still Lopping Heads

Hollywood, May 7.

RCA-Victor is thinning its talent roster again and entertains no plans to replace those dropped. According to Eli Oberstein, plattery's veepee currently here on visit from N. Y., the King Sisters have not been renewed.

Larry Stevens' pact expired and he was let go. Jess Stacy, jazz pianist, will have string severed.

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Diskers Eye Television, If They're Photogenic

Recording executives with certain firms are becoming increasingly aware of the possible tieins in the future between television and the disk business. They are looking at new talent from a photogenic angle as well as performance ability, with the latter of course still primary.

At least one of the femme names signed recently by one of the majors was taken on with an eye to the figure she cuts in a photographer's lens.

Carnegie, N.Y., Pops Concerts Off to Hot Start With Beer, Coke

By ARTHUR BRONSON

Experiment with "Pop" Concerts at New York's Carnegie Hall, judged by the first two concerts Saturday and Sunday (4-5), was so successful, that one wonders why scheme hasn't been tried before, especially with the Boston "Pops" as precedent. Preem Saturday was SRO with turnaways, the house grossing $6,000, with a further $20,000 in advance sales reported.

Six-week season seems to have the right ingredients, in light classics, pop standouts, waltzes, marches, operatic arias, and jazz. Rossini and Verdi rubbed musical elbows opening night with Gershwin, Romberg and Friml. Arthur Rodzinski, N. Y. Philharmonic director, was on podium first night, and Mark Warnow, radio maestro, was conductor second stanza. Seventy members of the N. Y. Philharmonic, in summer white coats, are doing the concerts under a variety of guest conductors, with a hefty array of soloists skedded. Talk about jazz in Carnegie, beer, cola, canapes and franks were handed in the foyer and in boxes.

It may be heresy to say it, but orchestra Sunday sounded better under Warnow than it did previous evening under Rodzinski or his associate conductor, Walter Hendl, Especially in the Schubert "Unfinished" Symphony. Warnow had a nicely-mixed program of short and longhair, throwing in several of his brother Raymond Scott's compositions to show that the N. Y. Philharmonic could swing it. And how they did in "Toy Trumpet" and "Swing, Swing, Dear Mother-in-law!"

Warnow used some of his own boys as well as the Hit Parade Singers, in his program. His work accompanying violinist John Corigliano in Saint-Saens' Introduction and Rondo was too slow-paced and not dramatic enough, while final number, his own "Musical Panorama" was sentimental mush, and should have been omitted. Otherwise his work was fine. Both concerts were too long (even with one Warnow number omitted). Programs ought to be cut, with one of the two intermissions also eliminated.

Opening night's program had Hendl doing the lion's share of work, conducting all but the first number (which Rodzinski led), and playing solo part of Gershwin's "Rhapsody in Blue" while conducting from the piano. Stunt was no stunt but a fine performance, slow passages, especially, being poetic and lyric. Robert Merrill, radio and Met baritone, sang several operatic arias and musical comedy favorites first night, while Genevieve Rowe had similar spot the second frame, sharing solo honors with Corigliano.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	14	1,750	33,550
Jerry Wald*	New Yorker (400; $1-$1.50)	5	1,750	10,700
Tony Pastor	Pennsylvania (500; $1-$1.50)	3	2,200	5,975
Leo Reisman*	Waldorf (550; $2)	13	2,950	42,025
Erskine Hawkins	Lincoln (275; $1-$1.50)	11	1,025	11,350
Nat Brandwynne	Roosevelt (400; $1-$1.50)	7	2,025	14,825
Ray McKinley	Commodore (400; $1-$1.50)	10	2,000	21,900

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show; Waldorf, Joan Edwards, John Sebastian.*

Chicago

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Some 5,200 for Herman, Think-a-Drink Hoffman, etc. Would've been terrific if John L. hadn't doused the glims.

Frankie Masters (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Fair 4,500 in 12th week of Masters' long run.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Still at pre-war norm score of 3,500 tabs, which is good taking.

Location Jobs, Not in Hotels

(Chicago)

Les Brown (Rainbo; $1-$1.25). Weekend dip, occasioned by dimout, brought out only 6,700 for the week; without Brown it would have been disastrous.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Skidded to 2,800.

Eddy Howard (Aragon; 90c-$1.15). Approximately 15,000 wasn't good, but not Howard's fault.

(Los Angeles)

Sammy Kaye (Palladium, B. Hollywood, 1st wk.). Dancing crowds pouring in here to build score to 30,000 customers.

Benny Carter (Trianon, B. South Gate, 5th wk.). Not too good, because of construction still going on; took 4,900 tickets.

Spike Jones, King Cole Trio (Trocadero, N. Hollywood, 6th&14th wks.). Final full stanzas were off but doing nifty for such long stands at 2,800 tabs for both rooms.

Sepia Musikers Seek More Studio Posts

Hollywood, May 7.

Ed Bailey, prez of Negro Musicians' Local 767, admits he is preparing pitch to James C. Petrillo to gain support of exec council of American Federation of Musicians in a campaign to increase employment of colored windjammers in film studios.

Presently only one Negro, Calvin Jackson, is regularly employed on the lots and reportedly he is only one who ever has been. Jackson is arranger at Metro.

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Lyric by ROY TURK Music by FRED E. AHLERT

Miller—

MORE THAN YOU KNOW
Lyrics by WILLIAM ROSE and EDWARD ELISCU Music by VINCENT YOUMANS

I'M ALWAYS CHASING RAINBOWS*
Lyric by JOSEPH McCARTHY Music by HARRY CARROLL

Robbins—

I DIDN'T MEAN A WORD I SAID**
Lyric by HAROLD ADAMSON Music by JIMMY McHUGH

ALL THAT GLITTERS IS NOT GOLD
Lyric by LEE KUHN Music by ALICE CORNETT and EDDIE ASHERMAN

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Summertime

(Vocal by Tibby Bennett)

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Asbury Park, N.J., Pool Mulls Name Bands Vs. Convention Hall Policy

Walter Reade, film exhibitor who controls most of the amusement enterprises in Asbury Park, N. J., plans use of name bands in the Monte Carlo pool, which he operates. Plan is to have the bands concertize several sessions during the day.

Basic reason for Reade's use of bands is to offset competition from dansants to be held at the Convention Hall in same town. There'll be no terping at the pool.

It's planned to start entertainment at the pool July 4 for three days. Tony Pastor is likely to be the opener, followed by Glen Gray's Casa Loma band.

Ex-Bob Crosby Thrush Will Get Back Salary

Hollywood, May 7.

At a hearing held last week at local offices of American Guild of Variety Artists, Gil Rodin, manager of the Bob Crosby band, admitted that Jewell Hopkins, songstress recently dropped from band, still was owed week's salary of $125 and $25 for a one-niter. Payment will be made, Rodin assured union.

Miss Hopkins, in bringing charges before AGVA, had stated to union officials that she further was owed two weeks salary in lieu of fortnight dismissal notice. Rodin proved that thrush had been given standard notice, and when confronted with proof, Miss Hopkins explained she hadn't recognized notice for what it was. Singer is now current as single at Club Royale, and Crosby combo is on stand at Meadowbrook, Culver City.

Southern-PRC Pact

Hollywood, May 7.

Southern Music Co. and PRC have inked a deal whereby the former will publish all tunes from PRC pictures. Heretofore PRC has had no tie-in with music firms at all.

First film's songs which Southern will issue under arrangement will be the seven ditties Kim Gannon and Walter Kent cleffed for forthcoming "Missouri Hayride."

Pal's Disher

Hollywood, May 7.

Switch in who peddles and who buys occurred Monday (6) when George Pal bought the first record album ever sold for screen rights.

Pal purchased Cosmo's "Tubby and the Tuba" yarn, narrated by Victor Jory, with Leon Barzin conducting.

Band Review

PANCHO ORCH (10)
With Janie Ford
Essex House, N. Y.

Playing his first Manhattan date since his recent discharge from the Army, Pancho has brought together an almost entirely new band. With emphasis on Latin music, band is just right for this semi-swank spot. Apparently the management thinks so, too, since he returns here after a date at the Hotel Plaza, N. Y., where he opens in June.

Strictly on the society side, Pancho's new outfit mixes smooth ballads with a library of Latin music. Jump numbers are held to a minimum, and only one or two novelty arrangements provide diverse pacing. Mostly, it's fast sambas, tangos, rhumbas, etc., which have been Pancho's stock in trade pre-war.

With only four reed, three brass and three rhythm to get by on, the band gets in some surprisingly good full orchestral effects. Rhythm sounds okay but is often awkward for terping. Latin music is done in Pancho's usually-good Argentine style, although the rhythmic effects could be spotlighted more for better results.

Janie Ford handles all the vocals. Gal's a nice-looker and injects a sentimental quality into the pops. Novelty numbers, like "Harriet," which she does with the entire ensemble singing in unison behind her, are also good.

Don Losh (New Acts), current "Hit Parade" crooner, is spotted for a short medley at dinner and supper shows. Biz fair on night caught (24).

Stal.

MONROE HANKERS TO WORK INDEPENDENTLY

Vaughn Monroe's orchestra probably will go on being sold independent of any agency affiliation. Currently at Frank Dailey's Meadowbrook, Monroe is booked ahead as far as next December. Some dates are being handled direct by Willard Alexander and others are being done through Billy Shaw at the Moe Gale agency.

Monroe, who recently withdrew from the William Morris agency, figures that the demand for his band since the two RCA-Victor hit records that started him going upward, obviates the necessity for aligning with an agency. He'll ink a contract only in the event one of the agents comes up with a radio deal or a film contract. Former is an imminent possibility; the Lucky Strike Hit Parade talks have been revived by Music Corp. of America.

Sy Manes Back in N.Y., Still Tied to Burton

Sy Manes, who left the music business in N. Y. last year to join Billy Burton's management agency on the Coast, is back in N. Y. He has moved into Beverly Music, new publishing firm owned by Dick Haymes and Burton, as associate operator of the firm with Larry Shane.

In addition, Manes will continue with Burton, taking care of chores at this end.

On the Upbeat

Lionel Hampton's take from a $41,600 week at the Earle, Philadelphia, last week, amounted to almost $16,000. . . . Don Haynes will supervise bookings of the Jerry Colonna-Billy Butterfield unit. . . . New spot at Ocean City, N. J., near Atlantic City, paying fancy coin to name bands for one-week dates. . . . Buddy Clark and Dorothy Shay to do new disks for Columbia Records. . . . Eugenie Baird, former vocalist with Casa Loma band, to play Paramount, N. Y., with that combo as a single act, opening June 5. . . . Bernie Mann orchestra to open new Anchor Room at Knickerbocker Yacht Club, Port Washington, L. I.

Gus Arnheim's band closed at Sherman's, San Diego, after solid three-year run. Outfit now on Northwest one-niter caper. Jimmy Jones' combo now on ten-week run at Sherman's followed by Wilson Humber's crew for 10 . . . Al Jahn's band set for summer at Navajo ballroom, Big Bear Lake, Calif., opening June 16 . . . Red Nichols' quintet works week at Orpheum, L. A., June 18 . . . Leighton Noble set for fortnight at Saltair, Salt Lake City, starting June 13 . . . Barney Bigard's six-man combo into Streets of Paris, Hollywood nitery, for summer . . . Noni Bernardi, ex-arranger for Kay Kyser, formed new band which debuted as relief for Lawrence Welk at Aragon ballroom, L. A. . . . Glenn Henry crew set for Pacific Square, San Diego, May 10-12 . . . Claude Lakey, for five years altoman with Harry James and a recent Army dischargee, formed new 17-piece combo already pacted for platters by 4 Star Records. Band now one-niting in California . . . Sterling Young out of khaki and forming new band . . . Phyllis Gayle to Chi to join Gay Claridge band as chirp . . . Louis Jordan down for week of Sept. 7 at Orpheum, L. A., with eight weeks at Billy Berg's, Hollywood nitery, to follow . . . Charley Picknell new lead alto with Desi Arnaz and Ernie Walker new concertmaster with crew.

Music Notes

Dorothy Claire vocalizing for Tommy Dorsey's band on RCA-Victor labels, though not chirp with orch....Exclusive Records this week disking first album (six sides) by Herb Jeffries, quondam Ellington chanter ....Edgar Hayes' four-piece combo inked for week at Billy Berg's, Hollywood, May 21....Zutty Singleton has quit Slim Gaillard Trio and opened as a single at Swanee Inn L.A. nitery....Mrs. Nat (King) Cole recuperating from appendectomy at Madison hosp. L.A.....Republic Pix has bought Foy Willing's ditty "Rose of Old Santa Fe"....Miklos Rosza will score "The Killers", Mark Hellinger production for Universal....David Snell will write score for Metro's "The Mighty McGurk"....J. Carroll Naish has waxed "Sermon on the Mount" and "The Last Supper", narrations which will be marketed by Simmel and Meservy, religious diskers.... David Bruce and Ann Hunter this week chirping songs in Buddy Rogers-Ralph Cohn Comet production "Miss Television", under musical direction of Hal Borne....Al Donahue cuts four sides for 4 Star Records May 16 in Hollywood....Music Maids pacted by Superior Records for rhumba disks, backed by Chuy Reyes' orch.....Mel Rose, prez of Melrose, N. Y. odd-label plattery, on Coast setting up western distrib deal....Kitty Kallen waxed first four sides under new Musicraft pact....Eddie Heywood set for eight-weeks at Trocadero, Hollywood, June 10....Paula Drew will thrush three songs in initial pic, "Oh, Say Can You See?" at Universal....Roy Webb named musical director for RKO's "What Nancy Wanted"....Aleutian Five, with Dottie O'Brien chirping, will wax four sides for Capitol Records Fri. (10)....Irving Mills in N. Y. for a week, then hies back to Coast headquarters....Curt Barrett pacted for platters by Memo Records....Harry Kessel last with Southern Music's Coast office, has joined Carol Music, Coast company, as songplugger.

Harry Cool to Open Glen Isle Casino, N.Y., July 1 for 5 Months

Glen Island Casino, New York, has rearranged its schedule so as to open its regular season with Harry Cool's orchestra and use him possibly the entire season. Cool, whose year-old orchestra has worked exclusively in the midwest since its organization, originally was to come in July 17. It now opens June 1 for 10 weeks, with a 10-week option.

Glen Isle's plans to split the season, with another band preceding Cool, opening later this month, were shunted aside after difficulty was experienced buying a combo. Out of this grew a hassle with the American Federation of Musicians, which now has been straightened out.

HILTON, EX-AD EXEC, PREZ OF MUSICRAFT

Peter Hilton, former v.p. of Maxon, Inc., ad agency, was elected president of Musicraft Records last week, to be assisted by Bobby Weiss, who two weeks ago was named to second the president's chair. Hilton succeeds Paul Puner, head of Musicraft almost since its inception, who resigned three weeks or so ago due to illness.

Musicraft is adjudged one of the steadier indie firms of the many that grew during the war. It recently purchased the Guild label, taking title to that company's plant at Norwalk, Conn. This is supplemented by a plant at Ossining, N. Y. and another in Los Angeles.

Brown In Break With Penn, N.Y., Over 3G Guarantee

Les Brown won't take his orchestra into the Pennsylvania hotel, N.Y. again this year. He flatly rejects the hostelry's salary offers, over which he haggled for weeks last summer before agreeing to the date he played there last December. He drew $3,000 guarantee against the usual split of covers over a certain figure.

Brown won't take the same $3,000 this year and the Penn apparently isn't upping the bid.

Bernie Tilove has jointed Stanford Zucker agency as one-night booker. He was previously with Frederick Bros., Universal Attractions and Gale, Inc.

E. H. (Buddy) Morris, head of the Morris, Mayfair, Melrose, Burke-Van Heusen publishing group, came into New York yesterday (Tuesday) on a 10-day visit.

THE TALK OF THE TOWN

GEORGE TOWNE

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JACK BERCH
GRAY GORDON
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Monte Proser's

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GAC GENERAL ARTISTS CORPORATION [illegible]

Ted Lewis Riviera Preem at $9,000 May Cause Latin Quarter, N.Y., Nix

Booking of Ted Lewis as the opening name at Bill Miller's Riviera, Ft. Lee, N. J., is causing entanglements that may force him out of his previously contracted date at the Latin Quarter, N. Y. Riviera date was closed last week by Music Corp. of America and calls for $9,000 weekly for four weeks.

Complications are caused by the fact that Lou Walters, of Latin Quarter, N. Y., feels that Lewis' date at the Riviera will take the edge off his appearance at his spot, slated for July 14. So far, Walters hasn't taken any retaliatory action, and talks are being held with MCA on possible cancellation.

Situation is further complicated by the fact that the LQ contract with Lewis doesn't include the customary clause prohibiting Lewis from playing anywhere in the vicinity within a specified period. It's an American Guild of Variety Artists form which calls for Lewis' services as an entertainer at $4,500 weekly including two acts. Geraldine DuBois and the Negro performer who does the "Shadow" number with Lewis. The band would be built around Lewis by Walters.

There were other complications before the Riviera deal was signed. Mrs. Ada Lewis, bandleader's wife and business manager, at one point took the band away from MCA and empowered Paul Small to agent negotiations. However, Miller insisted on having the contract signed through MCA inasmuch as they had started the deal.

Other band on the Riviera opening bill will be Noro Morales, who switches from Miller's other nitery operation, the Embassy, N. Y.

$50,000 Put Down For Concessions at New Riviera for Summer

Concessions for Bill Miller's Riviera, Ft. Lee, N. J., went to Oscar Markowitch for $50,000 plus another $25,000 if spot operates beyond October. Deal was first offered to Abe Ellis, who put in a top bid of $35,000.

Ellis was given first crack at the Jersey spot since he's concessionaire for Miller's other nitery operation, the Embassy, N. Y.

Adams theatre, Newark closes for the summer May 26 with the Louis Armstrong show. Reopens late August.

Noel Sherman's Tanker

Noel Sherman, producer of vaude and nitery floorshow units, is producing an aquacade show, "Water Follies," to be spotted on a Canadian tour and possibly later in larger swimming pools throughout this country.

Unit will carry six principal swimmers and a water ballet of gals. Producer has posted $5,000 cash security with American Guild of Variety Artists as performers' salary guarantees.

Act Shortage May Fold Martinique, N. Y., for Summer

Shortage of top acts may cause La Martinique, N. Y., to close for the summer after current contracts run out early in July. If it occurs, it will be the first summer shuttering for a major N. Y. nitery since start of the war.

Dario and Jim Vernon, Martinique ops, have told agencies they won't make the summer run with inferior talent.

So far they've got Ben Blue and the Four Vagabonds for the four weeks starting June 4, following current Joey Adams, et al. If no name comes through for the succeeding period spot will shutter until September when Harvey Stone and Martha Tilton come in.

'DON'T FENCE ME IN' GOT ON HIS NERVES

Minneapolis, May 7.

Paul Cooper, pianist in local Broadway nitery, lost his suit for $4,400 damages against Stanley Szczeck, a patron, who he claimed struck and beat him when he refused to play "Don't Fence Me In" a fifth consecutive time. Charging that Cooper was mistaken and that somebody else had asked for the tune the first four times, Szczeck alleged that Cooper struck him first, after he had made the request, and, in turn, he sued for $1,000 in a counter-claim.

In his testimony, Cooper asserted that getting the request a fifth successive time was a great strain on his nerves. Jury decided otherwise and its verdict was that neither of the parties was entitled to any damages.

AGVA-Resort Closed Shop Pacts Won't Halt Use of Non-Union Talent

Borscht circuit amateur comics, who haven't the experience qualifications or the price ($50) to carry an American Guild of Variety Artists card, will cavort and spin their yarns as usual this summer despite union and agent agreements for a closed shop in the eastern resorts. Same goes for the embryonic tooters that have not as yet matriculated in Jimmy Petrillo's Conservatory of Music.

Problem solver for both is U. S. Employment Service, which has set up a special board in its 59th street and Madison avenue, N. Y., branch to provide employment for entertainers and musicians, unaffiliated with unions, in mountain and resort spots that are neither hotel nor nitery operations and therefore cannot stand the bite of union scales. And it's all for free too—no agents fee to worry performers or musicians or booking fees to give resort ops headaches.

Setting up of the unit is said to have been precipitated by a number of calls various branches of the USES have been getting from resort owners. It's figured the idea will work out advantageously both ways, alleviating the drain on unemployment insurance funds and channeling hundreds of performers, social directors and musicians into the smaller boarding houses of the Catskills and Sullivan County which would otherwise be bereft of entertainment because they cannot afford union minimums.

They're all room and board jobs and mostly for the entire season, which starts May 30 (Decoration Day). There will be sliding scales of remuneration, which is now being worked out.

Only qualifications applicants will be required to have are: at least one year's experience as a musician or entertainer on resort circuits, or one year's Special Services experience in GI shows. That's all that's needed.

When the good news leaked out via the grapevine yesterday (Tues.) boys were doing handsprings around N. Y. It was undisputedly a case of happy days are here again for the mountain coast defenders.

Billy Rose Answers Angry Pedagog On Show Biz Morals

Economies and morals go hand-in-hand, according to Billy Rose, Diamond Horseshoe, N. Y. operator, who last week answered charges of M. S. Olson, an Iowa high school principal condemning him for offering employment at his nitery to Beverly Ann Cort, 16-year-old schoolgirl after national publicity breaks resulting from a "Salome" dance in a Van Dyke (Mich.) entertainment.

Rose maintained that a gal making $55 in showbusiness has a better chance of staying on the straight and narrow than a femme behind a counter making $20. Rose holds that morals in the theatre are just as high as those outside the profession, and decried the pedagog's stance that juvenile character is being broken down by actions such as Rose's hiring of 16-year-olds. The principal concluded his note, "If other youth all over the country duplicate such things, may your soul burn in hell. Answer me if you dare."

In his reply, Rose decried Olson's language and insinuation that the amateur dancer was a delinquent. He also cited the fact that he helped obtain a scholarship for her at a Detroit dancing school, thus contributing to Miss Cort's welfare.

Rose hired Miss Cort at $200 weekly following publicity surrounding her dance. However, she was unable to perform at the Horseshoe because of a state law forbidding juveniles from working in a spot where liquor is sold.

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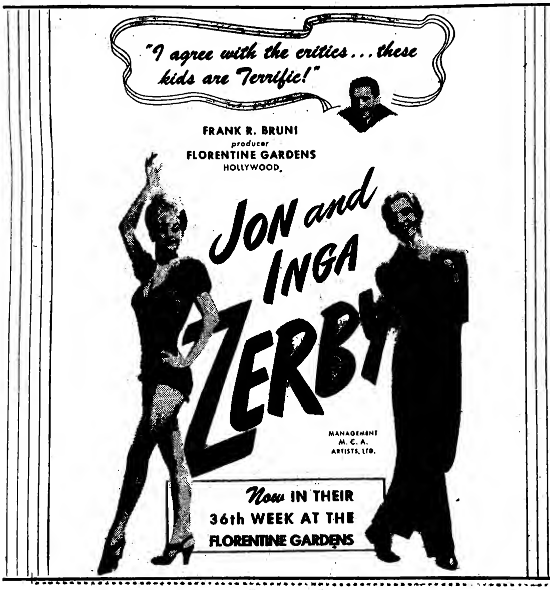

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WAR-INFLATED SALARIES DOWN

AGVA Puts 20 Pitt Niteries On Unfair List for Failure to Sign Minimum Pacts and Post Bonds

Pittsburgh, May 6.

Pittsburgh was without a floor show last night with one exception after nitery owners guild voted against putting up cash salary bonds demanded by American Guild of Variety Artists. Performers union asked each spot for sum equal to average salary list for acts, but clubs wouldn't go along. As result, around 20 of them were placed on the unfair list.

Only spot not affected is William Penn Hotel, where Terrace Room will continue floor shows. It's part of the Statler chain and dealings with it are handled by home office. It doesn't come under the jurisdiction of the AGVA local.

Several clubs immediately booked in extra bands to pick up the entertainment slack. Nixon Cafe got Johnny Kaaihue's Hawaiians to alternate with all Marsico's orchestra while Villa Madrid pencilled in Bill Turner combo to relieve Mark Lane outfit. Vogue Terrace wasn't involved since it was dropping floor shows anyway for name bands.

Most of the clubs affected plan to get along for time being with only regular bands for dancing, but were making plans to augment music in case differences with AGVA last any length of time.

Five cafes were placed on unfair list by AGVA week ago both for failure to sign basic minimum agreements and post cash bonds while the others got their notices only yesterday. Niteclub owners held a last-minute meeting yesterday afternoon and for a time there were indications that they might agree to AGVA's security edict. But when issue came to a vote it was turned down.

Nat Nazarro, executive secretary of AGVA local here, said there would be no picketing of the spots, at least for the time being. Those placed on the unfair list were Nixon Cafe, Villa Madrid, Pat McBrides, Allen Cafe, Don Metz Club Casino, Tom's Cafe Club Cabana, Romah Hotel, William Penn Tavern, Nite Court of Fun, Dew Drop Inn, El Cabana, Club Casino, Blue Ridge Inn, Churchill Tavern, Liberty Cafe, Redd's Cafe, Onyx Club and Riviera.

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"Curtain calls . . . to Eddy Manson at the Village Vanguard."
—Walter Winchell.
"The Heifetz of the Harmonica"
6th WEEK and HELD OVER
MANAGEMENT, GALE AGENCY
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Buster Crabbe Revives Pool Unit for Parks

Buster Crabbe will again head a pool unit this year. Crabbe plans use of a 10-people company including a six-gal line and three comedy divers. Stubby Kreuger will occupy a comedy spot.

Unit will open at Pleasure Beach, Bridgeport, June 29, for nine days. It's getting $750 daily guarantee. Some deals are being worked out on $600 per guarantee against 60% of the take.

B.O. SLUMP CUTS NON-NAME COIN

Nitery salaries, excepting those of headliners able to draw the spenders, have dropped as much as 40% during the past few weeks. And the cut may be deeper by the latter part of the summer. Lower payoff-figures may even become permanent, it's felt by nitery owners and talent agencies, who have been predicting for some time that a break in act prices has been due. They were greatly inflated during the war.

Wage recession followed quickly on the heels of the b.o. slump that hit niteries during Lent. Seasonal drop was much sharper this year than during any period since the war began and operators see in it indication of more normal peacetime grosses. Hence, they are determined to make the cut prices for medium talent stay down.

However, though they may cut costs by lowering salaries of medium talent, it isn't likely that the better clubs will lower their overall talent budgets. Owners are still outbidding one another for headliners and any coin saved on lower level talent is expected to be put back into top names. Trading in the latter continues to be a seller's market.

As a result of the price-cutting for medium acts, talent agencies expect to see a large amount of agency-jumping by talent. Performers won't easily become accustomed to shorter dough, after four or five years of salary-inflation, and they'll be looking for greener pastures with rival salesmen. It will all even up in the end, however, as it always does.

One factor helping to reduce prices on all but top acts, is the return of many acts from service, fewer USO tours, etc. This all created sharper competition, which may be further whetted by foreign talent. There are large numbers of acts in England, France, etc., which would like a crack at U. S. coin. They'll try for it, too, when transportation problems ease more.

Iturbi, Angling For Own Agency, Faces Union License Block

Hollywood, May 7.

Jose Iturbi is planning to open his own talent agency here. Application for license already is on file with State of California.

Hurdle yet to be surmounted is ruling of American Guild of Variety Artists that union cannot grant franchise to pianist since he is a performer. Only out for Iturbi, now said to be sole investor in venture, is either to get changed ruling from AGVA national headquarters or incorporate with himself holding but minority share of firm.

Brazilian Government Shutters All Gambling Casinos, Cutting Off U. S. Act Bookings; Agencies Up in Air

Closing of all Brazilian casinos because of gambling, Tuesday (30) has caused considerable flurry among talent agencies here. Mainly affected is the William Morris agency, which several weeks ago flew a show including nine models, Ted and Flo Vallett, Gloria Gilbert, Alphonse Berge, in a privately chartered plane for a May 25 opening at the Copacabana, Rio de Janeiro. Acts worked three days, when the no gambling ukase hit, and are now en route back to this country.

Acts in the show will be paid for the three days played. Otherwise it's believed they have no claim against the casino inasmuch as shuttering is an act of public authority. Spots, however are bearing the cost of transportation.

Closing had been in the works for some time. Since the current Dutra regime was voted into office, church authorities had been pressuring to close all gaming in the South American republic. At first it was thought there was little chance of intervention since the government gets a heavy slice of gambling profits and is reported to have invested heavily in the newest casino, Quitandinha, at Petropolis. In addition to the official slice, casinos are reported to have paid off local politicos to the tune of approximately $2,000 nightly. With that much protection it was considered safe for talent offices to go ahead on the business as usual basis.

Last week's action, however, isn't considered final. In some quarters, it's seen that resumption will take place as soon as the heat's off. They point to the fact that lotteries and horse racing are still running unmolested. Consequently casino shutterings are interpreted as a temporary proposition.

However, American agencies will, in the future, be more wary of exporting talent to Brazil because of lack of guarantee that acts will be able to play out their engagement. One agency expressed the thought that there will have to be legislative sanction before they'll go all out on South American bookings. There had been talk of consecutive circuits in South America with casinos in Venezuela, Chilean cafes and Argentinian theatres filling out to provide around six months' playing time. However, all these plans must be discarded. Brazilian casinos formed the background of this wheel with the most playing time and biggest salaries.

One act, the Callahans, had already started to fly to Rio to open at the Atlantico May 5. They were intercepted on a stopover in Florida and returned to New York.

Max Roth, recently discharged from the Army, has joined the Bernard Burke office. Pre-war he was with Charlie Allen.

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RENEE and EDDIE ROOT
NOW APPEARING
CLOVER CLUB, MIAMI, FLORIDA

"Renee and Root, dance team, took the place by storm. They took three encores opening night!"—DOROTHY RAYMER, Miami Daily News.

"RENEE AND ROOT were reviewed in this space when they were recently at the Five o'Clock Club. But they stand out so very much better on the high stage at the Clover Club that they hardly appeared like the same team, this plus the fact that Root is getting back into dancing form following a long stretch with Uncle Sam overseas. Prior to his entry into the Navy, Root was one of the top dancers in this country. Based on last night's performance, he is again on his way to the top."—PAUL M. BRUUN, Miami Beach Evening Sun.

"Renee and Root were only recently at the Five o'Clock Club on the Beach. We liked their smart routines then, and found them even more delightful on the raised Clover floor. For one thing Renee wore a flowing gown that did wonders for Root's lifting spins."—GEORGE BOURKE, Miami Herald.

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My sincere thanks to CARMEN CAVALLARO for introducing me to his personal fans on his current record-breaking theatre tour.

Management: MUSIC CORPORATION OF AMERICA

Lou Walters Lays Out $50,000 For Future Construction of H'wood Nitery

Lou Walters has plunked down a $50,000 deposit for construction of one of the most elaborate niteries in Hollywood. New structure has been in the planning stages for some time, but on Coast trip from which he returned last week, Walters prepared for actual construction as soon as building materials are freed.

Walters blueprinted a 600 seat nitery and six-story office building to cost around $5,000,000 and which will include a 200-seat cocktail lounge and a 200-car garage for patrons. Club, which will probably be named the Latin Quarter, will have provision for ice and water shows. Walters plans an ice tank covered by a dancefloor both of which would slide back to uncover a swim tank.

In addition, cafe will have a prevue room where films can be shown. This projection room will be screened away from the regular portion of the club, but will have provision so that partitions can be moved and the party in to see the picture can be part of the nitery crowd. There will also be a roof restaurant for all day operation.

Walters so far, hasn't completed financing plans. He will invest around $250,000 in the project and annual rental for the site will be $50,000. Club located at Sunset Boulevard and Larabee avenue, Hollywood.

Palace theatre, Emerson, N. J., will will use vaude last half of each week, beginning May 23. Policy will be five acts, with occasional low-budget band units, booked independently.

Creditor Halts Auction Of Chicago's 5100 Club

Chicago, May 7.

Internal revenue agents, who hold a lien against the 51 Hundred Club, shuttered north-side nitery, for $21,000 in unpaid amusement taxes, were enjoined last week from auctioning off the spot. Injunction was granted a creditor, Marshall Zolott, who charged before Federal Judge Elwyn R. Shaw that the former operators, Byron Massell and Henry Weiss, owed him $1,850.

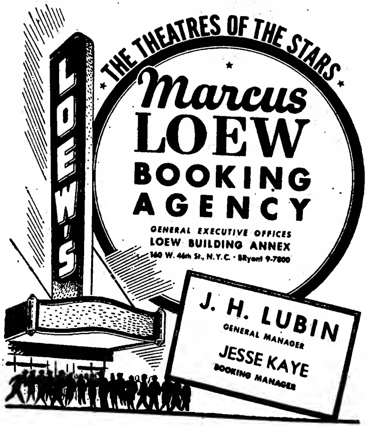
Government lien was granted as the result of an involuntary bankruptcy petition filed against the club a few weeks ago.

Versailles, N.Y., Giving Pro Ex-GI Acts Chance At Break-In Auditions

Nick and Arnold, operators of the Versailles, N. Y., are skedding a series of auditions for professional ex-GI entertainers beginning May 19. Plan is to give the vets a break in getting back to the stage.

Versailles will audition about 20 acts every two weeks and select from these five or six to be presented at the club's midnight show before an impartial jury. Best act will be given a two-week contract at $100 or $150 per.

Kathryn Duffy renewed as producer of floorshows at Glass Hat, Belmont-Plaza hotel, N. Y.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A Family Affair

Pittsburgh, May 7.

Ruth Robin, Pittsburgh singer now on Coast with her husband, Gus Bivona, clarinetist with Bob Crosby, has signed with Four Star Records and her first two sides will be pretty much of a family affair. Both numbers, "Prisoner of Love" and "My Cutie's Due at Two to Two Today," were written by her brother, Leo Robin ("Cutie" was his first published song) and all-star combo which backs her on the discs is under the baton of Bivona.

Gal recently left Joe Venuti's band after seven months. She formerly sang with Joe Reichman, Phil Harris and Jan Savitt, among others.

Nitery Op Slugs Law, Has License Revoked

St. Louis, May 7.

Cosmopolitan Club, East St. Louis nitery, the scene of a recent bombing, was shuttered last week by Mayor John T. Connors, who revoked its liquor license. Action was based on the fact that a State Liquor inspector had been assaulted by Joe Lewis, one of the owners of the club.

Four revolver shots were fired into the premises March 20 and less than a month later a bomb, which exploded on the roof of the building, did considerable damage. Lewis later wrote to President Truman saying police protection had been denied him because of political activities.

Lewis is awaitnig trial on the charge of assaulting the inspector.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 7.

Benito Collada, nitery op. could not rent a place so bought cottage where he will spend the summer.

"Amazing Mr. Ballantine" (Carl Kessler) elated over surprise visit from his mother and sister, who shot in from the Big Town.

Tudor Cameron, who beat the rap here, is back at work at Fox theatre, St. Louis.

James McCarthy, former theatre manager, visited by wife and daughter over weekend.

Lila Lee responding to cure nicely and flashing good reports.

Abe Seligman mastered recent operation and back at the Rogers.

William Cairns back after furlough spent at home in New Rochelle, N.Y.

Charlie "Shuffle" Brown, former nitery performer, checked in at Raybrook sanatorium.

Dorothy Martin upped for meals, visited by mother and sister, who were happy over her nice condition.

Charlie Golden, musician doing o.k. at the Rogers. His frau has rented cottage and will remain here all summer to be near him.

Bernard Van Pelt shot in from Syracuse to visit Tootie Emerson.

Lillian Bergson visiting Gertude Klein and Jean Bergson, her sisters.

Fanny Montana visiting Dr. F. Montana.

Al Michalski cheered up via surprise visit from his frau.

Easter holiday visitors at the Will Rogers surpassed previous years.

(Write to those who are ill.)

Palomar theatre, Seattle, has dropped vaude shows and is operating with straight pix policy for summer.

Auer's S. F. Dates

Hollywood, May 7.

Mischa Auer set for week of vaude at Golden Gate, San Francisco, opening June 12.

First personal for the screen character-comic since his string of eastern vaudfilmers last summer.

More Than 100 Agents, Bookers, Etc., Wish Luck To Harry Romm in N.Y.

Speculation over successor to Harry Romm as head of the theatre department of General Artists Corp. continues after the dinner tendered by the vaude industry to Romm, Monday (6) at the New Yorker hotel. Those mentioned as the new head of the department came with the approximate 100 to wish Romm good luck, but no definite statements came from anyone.

William Feinberg, secretary of Local 802 American Federation of Musicians, who has announced his intention of not running for reelection and who has been rumored to fill Romm's shoes, was there. So was Leonard Romm, brother of Harry, who is now heading the theatre department and may continue to do so. To those, Bob Weitman, N. Y. Paramount theatre managing director, who toastmastered the affair, introduced the Romm boys' aged father, who came in from Philadelphia for the event, as a candidate for the job, as a gag.

Romm was gifted with a gold pen and pencil set and two traveling bags. He is slated to leave around May 10 for the Coast, where he'll produce a film on the life of Glenn Miller. Thomas G. Rockwell, GAC head, was chairman of the committee which held the dinner.

AGVA CRACKS WHIP IN N.Y. FOR FIRST TIME

American Guild of Variety Artists cracked down on Murrain's Cafe, New York, nitery Monday (6), declared spot unfair, yanked show and threw a picket line around the spot. It's first such action taken by the talent union in New York by present administration in four years.

Spot had refused to pact minimum basic agreement and post security for salaries of performers. AGVA had classified nitery as a Class B operation, requiring scale of $75 for principals and $40 for choristers. Spot had been operating with a $50-$30 scale until AGVA stepped in and organized performers. After several weeks of stalling on the pact, union was forced to yank members and set up the picket line.

Spokesman for cafe said it would continue floorshows with non-union talent and contest nights.

Indiana Cracks Down On Gambling Joints

Indianapolis, May 7.

Gambling in night clubs, taverns, and private clubs will henceforth result in revocation of state liquor licenses, says Burrell E. Diefendorf, chairman of the Indiana Alcoholic Beverage Commission.

Diefendorf said that past gambling convictions will not be considered sufficient grounds for permit revocations, but future convictions will mean loss of licenses for one year, and will apply both against the permittee and the premises.

Modernaires in Coast Dates

Modernaires, vocal quartet who went to the Coast last month to work with Perry Como on his Chesterfield broadcasts from Hollywood, will play dates in that area. Group goes into the Trocadero, Hollywood, May 9, for two weeks.

When Como finishes his current film chore the Modernaires will work theatres on their way back east.

AGVA Holds 150G In Salary Bonds

American Guild of Variety Artists has cash security of over $150,000 from nitery operators throughout the country on hand to ensure salaries of acts and performers booked into about 125 niteries in New York and throughout the country. It's the result of recent drive for cash security in all AGVA-pacted spots. This amount is in addition to blanket bonds from other ops and other forms of security, which eventually will be turned into cash.

Amount up represents upper bracket and lower rung operations throughout the country, with individual totals ranging from $300 to $500 for the modestly budgeted spots to as high as $8,000 to $10,000 in top bracket operations.

There has been talk that AGVA is getting juicy interest revenue from bond money in escrow. This is not true. Cash is deposited in a transitory account in N. Y., and has no earning power.

ROSENBLOOM-BAER TO HIT 1-NITE TRAIL TOO

Maxie Rosenbloom and Max Baer will head a unit playing one-nighters. Outfit will include the Three Little Sisters, Bobby Pincus and Ruth Foster, and the Herb Miller orch.

They open in Huntington, W. Va., Aug. 30. All dates are on a guarantee and percentage basis.

CLARK BROTHERS
The Nation's Finest Dancers
"Dancing in The CLARK Fashion"
Oriental, Chicago
"Clark Brothers gave this bill what it needed, these two smartly garbed youthful topsters should soon earn a niche beside The Nicholas and Berry Bros., they are so good, it's even more difficult to decide whether they are replacing them or surpassing them, I'll say they're off to the races, because their rhythm, nifty hoofing, faster steps accentuated by splits and acrobatics place them in a class by themselves. Bowed off to heavy mitting. A show stop."
Morg, Variety.
Thanks to Chas. E. Hogan & General Artists Corp.
•
Currently
PARAMOUNT, New York
Thanks to Harry Levine, Duke Ellington and Eddie Smith
Personal Manager. . Frank Belmont
Direction. . . . General Artists Corp.

ETHEL ROIG
Information wanted concerning whereabouts of Ethel Roig or Ethel Roig Harrison, formerly of New Orleans, La., or any of her relatives. Lee W. Seal, P. O. Box 1037, Gulfport, Miss.

HELEN HUMES
THE "BE-BABA-LEBA" GIRL
JUST CLOSED
COTTON CLUB, Hollywood
Returning May 21st
Currently
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COAST-TO-COAST TOUR
with
"JAZZ AT THE PHILHARMONIC"
Personal Management
NORMAN GRANZ—Hollywood

AIR LANE TRIO
Currently Appearing
HIPPODROME, Baltimore
FOR 2 WEEKS
LUX RECORDS LANGWORTH TRANSCRIPTIONS
CONSOLIDATED RADIO ARTISTS
30 Rockefeller Plaza, New York

Night Club Reviews

La Conga, N. Y.

Miguelito Valdes, Edwards & Diane, Nancy Donovan, Pupi Campo Orch (11), Jose Curbello Orch (11); Friday, Saturday, Sunday min., $3.

There have been many attempts to make the current site of La Conga pay off as a cafe. Location started out originally as the Yumuri, first of the Broadway Latin spots, and afterwards housed such misadventures as Ubangi, Fanfare and Tony Pastor's Uptown. However, latest operation looks like it will have more success than any of its predecessors. Room has been done tastefully by Franklyn Hughes and policy should attract a healthy segment of trade.

Major drawback in the room is the comparatively low-priced menu. Due to OPA regulations, La Conga must adhere to the tariffs of its predecessor.

Consequently it provides a good entertainment buy. Its chief reliance for trade will be on the one name it brings in and two Latin bands. Efficacy of the latter has recently been illustrated at the eastside Embassy, where business picked up considerably as soon as it added a rhumba crew. There aren't too many Latin danceries for those who like rhumba rhythms. On the strength of the terp trade alone, it should do well—much of it at the expense of the neighboring Havana-Madrid.

The show itself is budgeted to exceed the menu prices and the small seating capacity. The displays last only a half-hour but it punches all the way. Headliner is Miguelito Valdes, a lure for the town's Latin elements with his uninhibited vocalistics topped by his magnum opus "Babalu." He concentrates on the familiar tunes ("Rim Bam Bim," Chiu-Chiu) which done in the Valdes style, makes for hearty reception.

Edwards and Diane, ballroom pair with a lot of class, similarly draw boff returns. They're handicapped by the low ceilings, which interferes with the overhead spins, but even without the acrobatics they put over smooth choreos which include a classical slow number, a dance impression of the '90s tango and rhumba, all getting top hands.

Opener by Nancy Donovan, titian-topped singer, with a nice voice and pleasing delivery. Her sole fault is her choice of numbers. "Temptation" isn't considered an opening song and her closer "Yiddishe Mama" is a little incongruous coming from a Donovan. But solidity of her renditions overcome her self-imposed handicap.

Jose Curbello orch backs the show and Pupi Campo batons his crew from the dancefloor, where he mingles with the patronage. *Jose.*

Blue Angel, N. Y.

(FOLLOWUP)

Herbert Jacoby does such an expert job as conferencier, and is so well identified as a personality with this class bistro, not only as emcee but as co-owner with Max (Village Vanguard) Gordon, that it's too bad he is starting to ease off on that phase. Not that Jacoby is to be blamed for trying to unshoulder some of the burden, but the identity is too close to be treated lightly. Thus, when he doesn't m.c. the show in person, there's something lacking.

Show, per usual, is top-drawer, and matches the smart interior. Florence Desmond is topliner with impressions of Boyer, Colbert, Hepburn, Dietrich, Bette Davis ("Mrs. Skeffington"), Miranda, Bankhead and Gracie Fields. She's mostly Boyer, in between announcements, but her best in unquestionably Tallu with Fields and Colbert next. English mimic uses a minimum of props (shawl, turban, etc.) and manages quite effectively.

Rest are holdovers. Rose Murphy opens with her scat pianology, the colored boogie-woogiest getting a lot of returns. Jane Harvey clicks with a nice song style. From radio, she knows how to use the mike to good results. Her arrangements are in the modern idiom. Eddie Mayehoff, with his takeoffs, makes two of a kind on one bill but somehow he doesn't clash with Miss Desmond. She concentrates on w.k. personalities, while his forte are character studies. Herman Chittison Trio rounds things out in great shape with their rhythms and accomps. *Abel.*

Marine Room, Chi

(EDGEWATER BEACH HOTEL)

Chicago, May 3.

Swifts (3), Three Martells & Mignon, Line (10) with Song Stylists (4) & Althea; Stephen Kisley Orch (14) with Jean Campbell; $3-$3.50 min.

No one was even beginning to see the light as this show went on during Chi's first dim-out night, only slightly abetted by table candles. Band labored through the evening with lanterns to light up their music stands.

Line opens with "Spring Waltz" number. Costumes, as usual, are nifty.

Darkened room forced Three Swifts to cut their juggling act to the bone, or take a chance on breaking a couple themselves. Following their usual intro, vet vauders dispensed with main portion of their stint which consists of throwing clubs wildly at each other.

Maestro Stephen Kisley bridges between stanzas with violin solo on "Estrellita" which seems to please a homey crowd.

Evening's layout closes with Martells and Mignon showcased in a production number with the line and Stylists, called "In Darkest Africa." No question about the dark. Act has added atmosphere in form of 4-month-old lion cub. Scruffy beast is wheeled around in what is probably called a lion buggy, and then stuck in the corner for a catnap. Tiny femme is carted in by three husky gents who proceed to toss touchdown passes to each other with her. Line and Stylists, dressed in the Chicago version of cannibal costumes, carry on background terps and chants. A nice turn for all concerned. *Tomm.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, May 3.

Del Courtney Orch (14), Guy Cherney, Burns Twins & Evelyn, Ramos & Nanette, Martin Bros. (3), Dottie Dotson; $1.50 min.

A topnotch band and a quintet of acts feature current layout here and, while Del Courtney and his crew predominate, layout includes singing, dancing and other fare to provide variety that is proving a heavy draw.

Courtney's aggregation is no stranger here and impresses as a hard-working outfit which plays music with competence and confidence. The band strikes an appealing medium between sweet and swing, and is pleasant at all times.

In addition to making a distinct contribution of its own in the way of a novelty glee club rendition of "Trees," the band gives nice support to the acts.

Guy Cherney scores heavily for his vocalizing of songs like "Good Bye, Sue," "June Is Bustin' Out All Over," and other groups. He was called back for repeated encores.

Burns Twins and Evelyn, two boys and gal, are a colorful, peppy tap threesome who offer something new in routine to click heavily. The precision number by gals is especially socko.

Ramos and Nanette are as graceful a pair of ballroom terpers as any seen here in some time. Their work is smooth, suave and almost effortless, and garners plenty applause.

The Martins get a nice hand for their expert puppet manipulating but it's their clowning that's the standout of the turn.

Dot Dotson impresses with both her attractiveness and pipes. She drew heavy applause for her unique delivery of "Knock Me a Kiss" and "Baba Lu."

Courtney, an easy-going, personable maestro, emcees the show. *Liuz.*

Cafe Society Uptown

(FOLLOWUP)

Barney Josephson, in revising the lineup at his uptown spot, brings back the Golden Gate Quartet, which is a move that's 100% in the right direction in augmenting any show. Despite the wartime absence of two of the boys, the Negro foursome again shapes up as socko in selling its jive arrangements of spirituals. The old harmony, rhythms and timbre are still there, with the presentation geared to a serious plane that rates it as true "cultural entertainment." Palm-pounding for encores is as strong as ever, too.

Susan Reed, who was out of the show touring with "Shootin' Star," musical which folded before it reached Broadway, is another Josephson returnee. And likewise a distinct asset with her folk ballads to her own accompaniment on zither and harp. Her swing at legit seems to have improved her salesmanship and given her added poise, which is all to the good.

Among holdovers is Vicente Gomez, a Spanish guitarist right out of the top tier, and Mary Lou Williams, with her unusual offbeat rhythms on the piano. Unfortunately, the instrument, is so placed that the interesting view of her fingers flying over the 88 is not visible to the house.

Another h.o., but one who has pretty much failed to catch on, is Moune, colored chanteuse who was imported by Josephson from France. She was originally presented at the piano, providing her own accompaniment, but has since been moved to the mike on the floor. It's no improvement and Josephson, who has one of the most enviable records in modern-day show biz as a talent developer, might do well just to write this effort off as a mistake. Moune unfortunately shows evidence of neither voice nor the selling quality that so frequently makes up for other shortcomings. Lyrics sung completely in French add no interest, either, of course.

Show as a whole suffers from lack of a comic. Imogene Coca, who filled the demand for humor, is gone, after a lengthy engagement, and Josephson has been unable to locate a successor to a long line of C.S. hits that included Jimmy Savo and Zero Mostel. It's certainly a void that will soon have to be filled. *Herb.*

El Morocco, Mont'l

Montreal, May 3.

Tim Herbert, Connie Sheldon, Arthur Nelson, Line (6), Hal Ratley Orch (13) Relief Trio; $1.50 min.

Tim Herbert, making his bow at El Morocco, hits the jackpot with some ultra-hep material that garners hearty reponse from the payees. There's no knock-yourself-out or ringside kibitzing routines from this lad. He works quietly and effectively, and his timing is perfect. After a bit of opening gagging, he segues into some fancy eccentric terps that perk up the crowd for what's to come, a clever, special-material number, "I Learned About Women from Her." It's all very smart, hep and funny.

Eye-filling Connie Sheldon warbles some sock items, and some that could be replaced with better stuff. Gal has charming floor manner and delivery is okay. "Blow, Gabriel, Blow," is smart teeoff choice, and "Chasing Rainbows" also sells big further on, but the "Mr. Paganini" item doesn't show her talent off to best advantage. Garners good response.

Puppeteer Arthur Nelson clicks with some smart doll manipulating. His characters are amazingly lifelike and he gets individual personalities into each of them. It's a sock act.

Hal Hartley orch plays the show nicely. New line is okay. Biz nice and picking up. *Laza.*

Cafe Madison, N. Y.

(HOTEL MADISON)

(FOLLOWUP)

Revamping of the Cafe Madison's show to include Monica Boyar gives this sip and listen spot a considerable lift. This Dominican singer, who has clicked in other intime spots, notably at Le Ruban Bleu, is highly proficient in the song and projection departments with a varied tune selection including slightly indigo calypsos.

She still relies on her proven staples, notably "Dat's Love" and a pair of topical tunes, "Open Up the Door" and "All That Glitters Is Not Gold." In addition, she throws in a pair of Latin tunes for all-around good effect.

Others in the show are Jack Kerr and Jan Call (both New Acts) while Carl Harte does the piano lulls. *Jose.*

New Acts

DIANA BERRY
Songs, Dancing, Comedy
State, N. Y.

Miss Berry's act seems like it has been around, but it is not listed in the New Act files.

She's a good performer for the niche she occupies on a bill like this. There doesn't seem to be any routine to her act; she seems to do anything that pops into her head. Starting out with a song, "Who Do You Think I Am?" she works into excellent taps, with a suggestion of eccentric terps, and ties it all together with bits of comedy chatter here and there. It's a sort of Charlotte Greenwood routine that the customers, when caught, went for in a big way. *Wood.*

JACK KERR
Songs and Piano
9 Mins.
Cafe Madison, N. Y.

Jack Kerr is far from a new act per se, being a vet in some of the town's cocktail lounges and prior to that appeared in some musicals. This baldish gent is somewhat reminiscent of Dwight Fiske although tunes are not as deeply indigo. He has a booming type voice with a hail-fellow-well-met mien that permits him to get away with the blue-tinged ditties without being offensive. However, he takes care to sell himself on straight numbers before hitting the double-entendre mood.

His own piano accomps are sufficent for musical backing and he makes no pretensions of their being of solo calibre. *Jose.*

JAN CALL
Piano
10 Mins.
Cafe Madison, N. Y.

Jan Call dresses up her piano act to the point where she excites more visual than audio interest. She makes her appearance in a luminous midriff gown with fluorescent paint daubed over her hands to give a weird albeit an interesting effect.

These luminous trappings deaccentuate her ivorying of pops and light classics. She plays a showy 88 to the extent that she over-productions the pieces. She's a good pianist and mugging helps create the illusion of emotional wrestling with the tunes which helps with the mittings. *Jose.*

Variety Bills

WEEK OF MAY 8

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (8)
Guy Lombardo Orc
Bob Williams
Willie Shore
Annmary Dickey
State (9)
Hugh Forgie Co
Patricia Bowman
3 Corwins
Prof. Backwards
Buck & Bubbles
Karen Cooper
WASHINGTON
Capitol (9)
Manuel Viera
Roy Benson
George Guest
Mack Triplets

Paramount

NEW YORK CITY
Paramount (8)
Duke Ellington Or
Mills Bros
Stump & Stumpy
Clark Bros
CHICAGO
Chicago (9)
Sugar Robinson
Allen & Kent
Arthur Blake
Regal (10
Sweeth'rts Rhythm
Brown & Eddy
Jackie Mabley
DETROIT
Michigan (10)
Tex Beneke
Glenn Miller Orc
Crosby Sis
Laird Lyon
MIAMI
Olympia (8)
2 Jacks
Frank Paris
Joan Adair
Ty Reeves
Har'n Carroll Ross
OMAHA
Orpheum (10)
Frankie Carle Bd
Johnny Morgan
Tucker & Tremmino

RKO

BOSTON
Boston (8)
Louis Prima Orc
The Barretts
The Pitchmen
Reis & Curry
SAN FRANCISCO
Golden Gate (8)
Petch & Deauville
COLUMBUS
Palace (13-15)
Lionel Hampton O
George Beatty
Larry Stevens
Henry King Orc

Warner

NEW YORK CITY
Strand (10)
C Cavallaro Orc
Rochelle & Beebe
Lenny Kent
Barbara Blaine

Independent

NEW YORK CITY
Music Hall (9)
Marian Carter
Choral Ensemble
Wally Boag
Myrill & Pacaud
Rockettes
Roxy (8)
George Jessel
Merry Macs
Rosario & Antonio
Apollo (10)
The Jansleys
Flatbush (11-12)
Pat Marroy
Wayne Sis
(two to fill)
Jamaica (6-8)
Delage & Shirley
The Kayes
Frank Stevens
Lamb & Small
Billy Kelly
(9-12)
Hardeen Jr
Al & Jean Johnston
Barbara Barrie
Gloria Elwood
George Freems
ATLANTIC CITY
Steel Pier (11-12)
Wayne-Marlin 3
(four to fill)
BALTIMORE
Hippodrome (12)
Ziggy Lane
Jordan & Sawyer
Aeromaniacs
Air Lane 3
State (5)
Jon Latin Co
D Tranger & Alpha
Tom O'Neal
Darto & Stan
(12-15)
Johnny Dove
Maria LaMonte
Auger & Hilliard
Polly Jenkins Co
BOUND BROOK
Brook (11-12)
Bobby Byron
Jean Darling
Danny Prime
(two to fill)
CAMDEN
Towers (10-12).
Wyoming 2
Della Ray
June Lorraine
A & M Havel
The Dunhills
CHICAGO
Oriental (8)
Allan Jones
Louis Jordan Orc
2 Manhattan Debs
Jean Carroll
Jane Russell
ELIZABETH
Liberty (9-12)
Dunnins Puppets
3 Palladiums
Helena & Howard
Eddie Howard
HARTFORD
State (10-12)
Cab Calloway Orc
3 Poms
3 Peters Sis
Moke & Poko
HOLYOKE
Valley Arena (12)
Charlie Spivak Or
Frank Marlow
Lloyd & Willie
INDIANAPOLIS
Keiths (10)
Christine Forsythe
The Corils
Coco Steve & Eddie
The New Yorkers
Konyat & Horse
Samuels & Jai Lata
Ray Conlin Jr
KANSAS CITY
Tower (10)
Stevens B & Big B
Gil Robinson
Herbert Low
Betty Lou Holt
NEWARK
Adams (10)
Bob Chester Orc
Rose Marie
Robinson & Martin
Monroe & Grant
NEW BEDFORD
Balls Sq. (9-11)
Morgan Sis
The Arleys
H & T La Rose
T La Franconi
Bobby Rollins
PAWTUCKET
Capitol (12)
3 Arnauts
Bobby Rollins
Rod Rogers
Joan Rexer
PHILADELPHIA
Carman (9)
Delage & Shirley
Adair Dancers
Allen Reno
Henri Therrien
PROVIDENCE
Metrop'l'n (10-12)
Eddie Bracken
Whitson Bros
Jane Kean
Rosa Linda
Tommy Dix
Joan Barry
ROCKFORD
Palace (10)
Helen Honan
J Franklin & Pals
Emil & Evelyn
Benny Meroff Co
Marla Lawler
Paul Walker Orc
SPRINGFIELD
Court Sq (9-12)
Betty Austin
Ed Jack & Betty
Phillis Willis
Allston & Young
Rollin Murrelly Co
Fielder & Harriet
WILLOW GROVE
Park (12 only)
Jan Latin Co
D Tranger & Alpha
Dario & Stan
Tom O'Neal
Mnareya & Gunsett
WOONSOCKET
New Park 12
Morgan Sis
The Arleys
H & T La Rose
T La Franconi
Roy Douglas

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Jane Harvey
Ellis Larkin 3
Florence Desmond
Eddie Mayehoff
James Copp
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Bernie West
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Golden Gate 4
Moune
Vicente Gomez
Imogene Coca
Mary Lou Williams
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Henny Youngman
Jerry Bergen
Flora Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Club Sudan
Patters'n & Jacks'n
Leroy Carrington
Canfield & Lewis
B Erkstine Orc
Copacabana
Desi Arnaz Orc
Eunice Healy
Blackburn Twins
Fernando Alvarez
Ernie Holst Bd
Paul & Eva Reyes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Gene Krupa Orc
G'wich Village Inn
Jerri Keever
Carrie Finnel
B S Pulley
Russ Carlyle Orc
Havana-Madrid
Hernandez 3
Ciro Rimac
Lau & Monsita
Don Casanova
Carlos Varela
Hotel Ambassador
Louie Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont-Plaza
Paul Regan
Jack Fields
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dick Stabile Orc
Lathrop & Lee
Phil D'Arcy Bd
Marjorie Knapp
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Al Trace Orc
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Tailma
Maile
Mokihana
J Pineapple Orc
Hotel Lincoln
Erskine Hawkins O
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Tony Pastor Orc
Hotel Pierre
Gali-Gali
Enrica & Novello
Stanley Melba Orc
Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
N Brandwynne Orc
Hotel St. Regis
Danny O'Neil
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Mr & Mrs Melody
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Joan Edwards
John Sebastian
Iceland
Alan King
Una Cooper
Eileen Denoea
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stable
Teddy Kaye 3
Osmund Sis
Linda Keene
Rex Stewart Orc
Nellie Hill
La Conga
Miguelito Valdes
Nancy Donavan
Diane & Edwards
La Martinique
Ben Blue
Lesey & Moore
Roger Dannies
Dixie Roberts
Joe Pandullo Orc
Sacasas Orc
Latin Quarter
Willie Howard
Radio Aces
Penny Edwards
Al Kelly
Harriet Lorraine
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Sonny King
Tony Kurdyo
Christine Johnson
Howells
The Barrets
Madison Cafe
Jan Call
Jack Kerr
Carl Harte
Monica Boyar
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Jackie Phillips
[illegible] Lewis
Jordan & Parvis
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Ruban Bleu
Doodles Weaver
Maxine Sullivan
Vin Roddie
Muriel Gaine
Cedric Wallace Trio
Russ Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
J. Marshall
Stork Club
Morales Orc
Versailles
Carl Brisson
Emil Petti Orc
Village Barn
Billy Kelly
Paul & Vida
Susan Cabot
Jane White
Page Morton
Bert Stone
Patsy Lane
Tex Fletcher
Village Vanguard
Eddy Manson
Edith Allaire
Don Fry
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te
Zanzibar
Bill Robinson
Mills Bros
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Pee Wee Marquette
Claude Hopkins Orc
Leon Warrick
Ted McRae Orc
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zeiga

(Continued on page 62)

Arthur Fisher
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Strawhat Squires See Sun Shine; Plenty Plays, Talent, Money Too

With 65 or more theatres in operation this summer majority of them reopening for first time in four or five years, it's expected that strawhats will flourish.

There is a lot of money around, with a limited number of places yet where one can go to spend it. There won't be much European travel, while domestic travel will be difficult. Autos will be available, and gas plentiful for first time in years. People will be eager to enjoy a normal summer again, riding out in their cars, dining out rustically and catching a barn-theatre show.

From point of view of strawhat operators, conditions will be better than prevailed during the war, when some of them tried to continue operations. Theatres that operated then had a tough time for talent; now young actors who were off to war are back on the scene.

Names Available

With the reopening of so many theatres this summer, even the big names are interested, in that there is a sufficient number of houses to play in if they want to devote the summer to acting. And many of them now prefer summer to winter engagements.

Names that will be available (who have expressed interest) for strawhats include Jane Cowl, Dennis King, Diana Barrymore, Phil Baker, Edward Everett Horton, Leo Carillo, Luella Gear, Sheila Barrett, Florence Reed, Blanche Yurka, Fred Bartholomew, Ernest Truex and Elissa Landi. Helen Hayes will devote two weeks to strawhats in "Alice Sit By The Fire," one at New Hope, Pa., the other at Suffern, N. Y. Gertrude Lawrence will do "Pygmalion" one week at Dennis, Mass.

Theatres which have been closed during the war, and which normally had trouble finding plays to do, now have a backlog of scripts.

On the reverse side of the strawhat picture, managers are finding their cost of operation will be much higher than pre-war, in some cases as much as 100%, on the average about one-third more. All kinds of supplies—lumber, canvas, paints, etc.—are scarce and high-priced. Actors' salaries are higher. Theatres that were dark have to be put in shape, thus adding to the expense. Equipment is rusty; some of it has disappeared. But none of these handicaps are stopping the strawhat gentry.

PHILLY B.O. MEN BURN AT SHUBERT 'INSULT'

Philadelphia, May 7.

The Philly local of the Treasurers and Ticket Sellers Union sent a protest to Lee Shubert over the weekend following the latter's statement that the treasurer of the Shubert was responsible for the ticket "scandal" exposed by the Philly Record last week.

Leo Carlin, president of the local, declared that Shubert's statement that tickets were given to speculators by the treasurer "implicates every treasurer in the business."

"Our union contract with the Shubert theatres specifically forbids treasurers from alloting tickets to agencies or anyone else," said Carlin. "Why should the treasurers be made the scapegoat of a situation that has existed for the past 35 years?"

Following a story printed in the Record that choice seats for "Annie Get Your Gun" were being withheld from public sale, Lee Shubert ordered more than 7,000 tickets returned from agencies and sold at the boxoffice, first time this has ever been done here.

Bucks County To Reopen With 'Blithe Spirit'

Bucks County Playhouse, New Hope, Pa., closed since 1941, will reopen June 7 with Noel Coward's "Blithe Spirit," starring Dennis King. Valerie Cossart will play Elvira, and Viola Roache, Madame Arcari.

Play will run eight days, strawhat then running weekly plays six nights a week, and two matinees, for a 15-week season. Theron Bamberger is producer, with Richard Skinner as gen. mgr.

Muriel Rahn's Charges Against Actors Dropped; Draws SRO Equity House

Equity was thronged with around three dozen colored actors at last week's council session when charges by Muriel Rahn against Harold Nicholas and Rex Ingram of "St. Louis Woman" were heard. Although the hearing lasted over three hours the case was not disposed of.

It was the most loquacious proceeding of its kind in years, much extraneous testimony being introduced. Council leaned backward in permitting witnesses to talk as much as they wanted, thereby indicating to the Negroes that they are just as important as any other part of the membership.

Miss Rahn was engaged to replace Ruby Hill in the title part of "Woman" during rehearsals but the latter went back in the cast at the N. Y. premiere. The disappointed songstress alleged that Nicholas and Ingram headed a "revolt" which caused her deep humiliation when supplanted. Whether that will count should her charge of unprofessional conduct be sustained, is a question. She is being paid $650 weekly as per contract and will get $750 June 3 to July 6, so the displaced actress has not been financially harmed.

Clarence Derwent, nominated as Equity's new president, announced to the council yesterday (7) that charges had been withdrawn. He interceded and convinced the factions that as the show opened on schedule, no one had really been harmed.

GOLDEN SETS PLAY SCHEDULE FOR FALL

John Golden has two plays slated for the fall and is looking to Hollywood for talent. "The Lady Fitzgerald" will probably be done first, depending on whether the script's revision is completed.

Play, which was tried out in English provinces, and written by W. P. Lopscomb, British author, was first called "The Woman I Love." Golden has been in frequent contact with the writer by airmail, suggesting changes in a number of scenes.

Also due is "The Goldbergs" by Gertrude Berg, author of the radio serial of same title. Max Siegel of the Golden staff has gone to Hollywood seeking desired players, including Edward Everett Horton for whom a third play is planned by the producer.

'Roots' to Receive Award Of Chicago U. Students

Chicago, May 7.

Special award for being the "most significant play of the year" in its handling of race relations will be presented to the James Gow-Arnaud d'Usseau play, "Deep Are the Roots," at a student assembly at the University of Chicago Thursday (9). Idea behind the affair is to get the show some much-needed publicity, in view of mostly weak notices and resulting flabby grosses.

Representing approximately 1,000 students in presenting the award will be officers of four campus groups: Hillel Foundation, Negro Students Club, Anti-Discrimination Committee, and American Youth for Democracy. Horace Cayton, author of "Black Metropolis," is skedded to speak, and members of the cast will do a scene from the play.

Spa Strawhat Reopening

Saratoga Springs, May 7.

The Saratoga Springs Authority and the Saratoga Springs Commission have approved a contract with Jewel Stevens Productions for use of the Spa theatre between June 15 and Sept. 1. The small theatre, one of the finest equipped strawhatters, has been dark since the war.

It originally was under management of Hope Lawder, with a resident company and guest stars. Ted Hammerstein was operating it at time of closing in 1941. The Spa is situated on the famed Saratoga Springs Reservation, visited by many theatre people.

AVC Legiters Starting Action Vs. Theatre Bias

One of the strongest actions to date on discrimination in the theatre has been taken by theatre chapter of the American Veterans Committee, which appointed a group at its meeting Monday (6) to study the question, with the ultimate aim of asking Actors Equity to forbid its membership from playing houses in which Negro theatregoers are segregated.

Full committee to work on this question hasn't been selected, but study will proceed immediately after its appointment.

City Investing, Shuberts Tangle On Chi Legiter

Chicago, May 7.

The Shuberts and City Investing Co. of N. Y. are in a tangle here over the Blackstone theatre, which is skedded to go to the highest bidder on May 28.

A week ago the proposed tax sale of the house for $40,220 was being scrutinized by Superior judge Robert E. Crowe, who brought up fact that there was an accumulation of taxes and penalties of $149,512 against the property, up to and including 1940, which would be compromised by the sale. Since 1940, operators Harry Rossnagle and George Rochford, who are theatre treasurers here, and the Shuberts, who recently bought a 50% operating interest, have paid taxes approximating $20,000.

These taxes and the bid of $40,220, it was claimed by Samuel B. Epstein, counsel for the Select Operating Co., N. Y., Shubert subsidiary, represent the "full value of the property," adding that it's usable only as a theatre and that even with almost constant use last year it operated at a deficit. Nonetheless, the ops want to buy it, he said.

Few days later, however, attorney Lee Samuels, representing CIC, appeared before Judge Crowe and said he was ready to bid at least $50,000—$10,000 more than the Shuberts, Rossnagle and Rochford—and "might even go to $150,000." He tendered a certified check for $10,000 to show good faith, and said his clients "desire the theatre as a Chicago outlet."

CIC's 'Spite Bid'?

Epstein objected, charging it was a "spite bid" for refusal of Rossnagle and Rochford to let CIC in—also that the move was an effort to make the present ops pay a high redemption price.

Judge Crowe then ordered that the property be re-advertised for sale on May 28, at which time Samuels agreed to start the bidding at a minimum of $50,000.

Decision ended many weeks of charges that the building was being sold too cheaply. State's attorney's office had recommended that it be sold to the present ops. The judge pointed out, however, that he was interested only in getting more money for the taxing bodies, adding that Epstein will be held in contempt of court if his $50,000 bid isn't forthcoming as promised.

He then instructed that an order be prepared for the resale, and directed that Samuels' $10,000 check be placed in escrow with the county treasurer. Epstein, meanwhile, indicated that his clients will outbid CIC or any other competitors. Play current at the theatre is "State of the Union."

Inflationary values of Chi real estate, incidentally, are indicated in the fact that full valuation of the theatre for 1945 was fixed by the county assessor recently at $144,000—as against Samuels' promise to bid as high as $150,000 and Epstein's vow to outbid him.

City Investing Co. has loomed in recent seasons in N. Y. as a Shubert realty threat, now owning five legit houses in Broadway sector. Firm recently also purchased RKO, Cincinnati, but not for legit.

Maurice Schwartz's 'Dnieper'

Maurice Schwartz's Yiddish Art Theatre will open its 27th season Oct. 21 with dramatization of Zalman Shneour's novel, "Song of the Dnieper."

Schwartz will play the lead.

'Annie' Gets On the Beam At N.Y.'s Imperial May 16; Show Set for 47G Weekly

Thursday, May 16 is set for the Broadway premiere of Rodgers and Hammerstein's "Annie Get Your Gun." Musical is currently in Philadelphia where it was sent when the original N. Y. opening date was set back after a flyloft defect was discerned when the production was being hung at the Imperial two weeks ago. Required steel beam was delivered at the theatre late last week and it's stated the gridiron structure will be stronger than when the house was originally built.

Pressure on the boxoffice was relieved last week, because the actual opening date was not definite and requests for refunds were slight. Up to the time the advance sale stopped, $120,000 in cash had been taken in by the treasurer and remains virtually intact, it being estimated that the advance sale will mount to $200,000 before the debut.

All tickets except those for the first night which are undated must be exchanged, and patrons who bought in advance have been advised to select dates subsequent to the debut. Fresh agency allotments are being made, those originally sent out having been returned.

"Annie" is predicted to be a capacity draw, house being scaled to gross $47,000 weekly at $6.60 top. After the show opens the matter of shouldering the loss caused by the abrupt postponement will be discussed by the producers and the Shuberts who operate the house.

Understood that despite the great grosses drawn in Phila. by "Annie" the date can hardly be profitable because of the expense entailed in sending the show there, bringing it back, with additional backstage costs and salaries and including the amount chargeable to repairs.

Claimed that the weight of the production was exaggerated, scene designer Jo Mielziner fixing the total 24,000 pounds inclusive of electrical equipment with house rigged to carry 37,000 pounds. However, it appears that equal poundage in counterweights is required to fly the "Annie" settings. Designer said that his craft is not impractical, using one sixth of the time in devising settings and five sixths in mechanical checkup.

'Windy City' to Brave Chi Blasts in Run Next Week

"Windy City," the Dick Kollmar musical that was abruptly switched from Philadelphia to Boston for one week to make way for "Annie Get Your Guy," and then cancelled Detroit which was another swift booking, jumped over the weekend to Chicago, where it is due to open at the Great Northern Monday (13). Revision of the musical's melodramatic book has been made and the company is rehearsing the new version. Chi's officials are supposed not to view "Windy's" story with any cordiality because it has to do with that town's seamy side.

That may explain why the show's management has embarked on a radio campaign over local stations there, $2,000 to be expended for time up to the time of opening.

Jones Bows Out Of Pitt Operetta On Coin Tiff

Pittsburgh, May 7.

Allan Jones isn't coming on to open Pittsburgh's first season of summer light opera in "Naughty Marietta." Singing star and management couldn't get together on dough. He wanted $5,000, and locals would go only as high as four grand, so Jones is taking Beverly Hills C.C. near Cincinnati at 5 G's instead that week.

Although opera sponsors never said definitely that Jones was coming, they had dropped hints that he was, with result that his "engagement" had been widely publicized here. It also got coact-to-coast publicity when Jimmy Fidler stated in his network broadcast that Jones was coming. Local season opens at Pitt Stadium, whose seating capacity is 8,000, on June 1 with "Marietta."

L. A. Legit Proves Lush Gold Coast; 570G in Till for Summer Advances

Los Angeles, May 7.

When pre-curtain time sales of $570,000 are registered within three days of each other for two sets of productions, there is hardly any expectancy of a squawk that "Los Angeles is not a good legit town." Yet, with gross records being smashed here for the last three years, some producers are still crying the blues, even as far away as N. Y.

Tremendous volume of advance sales mentioned above was for the opening of the Civic Light Opera Assn.'s ninth season and the start of Theatre Guild's "Oklahoma." Latter hit the boards at the Biltmore last night with $225,000 worth of tickets sold for the three-month stand. "Vagabond King" took over as the first offering of the Civic at the Philharmonic Friday (3) night and patrons had laid down $345,000 before the curtain rose on the frst of the four shows.

With such scores as those for advances, it is pretty indicative that "the play's the thing" in L. A: None of the five productions responsible for such astronomical sums is laden with star names. On the other hand they have capable performers. This should be an indicaton to Broadway producers with an eye to Const runs that good shows will pay off here.

'Harvey's' Clickeroo

Most recent example of likely coin was the staging of "Harvey" at the Biltmore. Joe E. Brown headed the second company and combination of show and name made $188,300 roll into the Biltmore boxoffice in seven weeks.

Standing now as an established community project rather than just a show, Ken Murray's "Blackouts" continue to ramble along at $17,000 per week. True, Murray's production isn't straight legit, but it is on the boards in the flesh and has plenty of everything in the way of stage showmanship, including a one-acter, "The Valiant."

LOUISVILLE MUSICAL STOCK SEASON SET

Open air musical stock season for Iroquois Park, Louisville, has been set by Denis Du-For, in charge of production. Opening July 1 with "New Moon" the attractions to follow are "Girl Crazy," "Sally," Desert Song," "Rosalie" and "Babes in Toyland."

Players engaged include Willie Howard, Gil Lamb, Walter Cassell, Joan Merrill, Hal Le Roy, Evelyn Wycoff, Marita Farrell, Andria Kuzak, Georgie Tapps, William Sully, Marjorie Bell, Donald Burr, Earl Oxford, Dorothy Kellen, Helen Raymond, Virginia Bolen, Tobert Pitkin, Jackie Blair, John Kane, Robert Eckles, Gail Manners, Swayne Gordon, Nan Shannon.

Howard is slated to appear in a Broadway revival of "Girl Crazy" in the fall. Edward Clarke Lillie will stage the dialog in Louisville, Theodore Adolphus to direct dances, William Parsons is musical director and Rudy Brooks stage manager. Rollo Wayne is scene designer.

Bois 'Polonaise' Award Put On Record For Keeps

Chicago, May 7.

Suit on behalf bf Curt Bois and Actors Equity against Harry Bloomfield, producer of "Polonaise," to have the recent award of arbitrator Otto Eisenschiml of $2,500 in favor of Bois docketed as a judgment, was filed in U. S. district court here last week.

By entering it as a judgment in that court, where it's skedded for hearing Monday (13), award can be enforced any place in the U. S. in case there's any difficulty in collecting, it was pointed out by Phil Davis, attorney for Bois and Equity. In other words, it "puts teeth" in the award of American Arbitration Assn. here, to which both parties submitted the case. Only way it can be upset is by proving it was secured in some illegal manner, and Bloomfield's attorney, Arthur Morse, has indicated he'll seek to appeal it.

Bois charged he was disregarded in the musical's publicity.

Season Barren of War-Theme Clicks; Tolerance Dramas Also Mostly Flops

With the season approaching its annual technical May 31 closing date, it may be significant that no successful war drama was developed.

Most of the post-war plays had intolerance as their themes, generally with mixed casts, and all but one failed. The trend may extend into next season but seasoned showmen are unlikely to present such dramas, regarding them as too hazardous.

The so-called tolerance plays have dealt with racial problems. Most of those that didn't click were lauded both by the press and audiences, but there weren't enough of the latter to keep them operating for more than brief interludes. The tolerence dramas were presented by newer showmen but it's questioned if their motives were altruistic, although the backers may be so credited.

General opinion appears to be that such shows do not deliver diversion, as reflected by meagre boxoffice reaction. Noticed that experienced producers didn't touch those scripts, feeling that too few theatregoers support "movements" and would decline to attend dramas that aim to solve racial problems. A playwright of note, in discussing the failures, said there was no logic to the theory that patrons will pay three or four dollars to witness discussions that they read about almost daily in the newspapers for five cents.

"Deep Are The Roots" is the sole winner among plays dealing with controversial questions, probably because it was more cleverly written, presented and acted than the others. Although it is a hit, the play however does not compare with the popularity of the season's clicks of lighter stage forms. "Roots" has white and colored players. Other mixed-cast plays which flopped included "Jeb," "Strange Fruit," "Walk Hard" and "A Young American." "On Whitman Avenue," also with a mixed cast opens tonight (8), being the last of that type in sight. Another drama with a racial theme was the war-play "Home of The Brave," which fared better than the others but ended in the red.

During the war there was a trend toward anti-Nazi dramas, with some notable flopperoos. Exceptions were "Watch On the Rhine," rated the best on the theme, and "Tomorrow The World," which also scored, while "Margin For Error" fared only fairly well.

Jelin Helps ATAM To 'Fractional' Wage Win

Although the League of New York Theatres stymied the Association of Theatrical Agents and Managers' first proposal for salary increases, the union reports that Max J. Jelin has agreed to pay the house manager of the Belasco at the scale sought for Broadway, and ATAM claims a fractional win. Jelin, who leases the house and was dispossessed last year but regained possession, is not a member of the League.

Union figures the arrangement for the theatre is an omen in its favor, because the Belasco figured to be a key house when ATAM battled the managers for the acceptance of its first basic agreement about eight years ago. Manager's salary has been increased from $115 to $150 and will be $175 should a musical be booked in.

'Bad Man' Revival With Tamiroff for Autumn

A revival of "The Bad Man" is planned for early fall by Saul Abraham, an executive of USO-Camp Shows, and Harry Lee, manager of the N. Y. company of "Anna Lucasta." Negotiations for Akim Tamiroff are reported, the Cossack being first choice for the name part.

"Bad Man" was originally presented at the Comedy, N. Y. (since razed) in 1920, melodrama having a fairly successful engagement with the late Holbrook Blinn in the lead.

PILGRIM PLAY FOR FALL

Elmer Harris and Esther Forbes have written a play entitled "Love and Obey," which Jean Dalrymple will produce in the fall.

Play is concerned with the quaint marriage customs of the early Pilgrims, especially the institution of bundling.

Godfrey Not Expected Back for 'Ready' Revue

Arthur Godfrey, who was forced out of "Three to Make Ready" and ordered to rest, may not rejoin the revue. Early morning radio commentator was m.c. in the musical and the dual job led to collapse from loss of sleep, his duties in the show keeping him at the theatre until after 11 p.m. Godfrey was hospitalized, which prevented him going into a new radio program late last week. He is due to leave for Virginia to recuperate.

His part in "Ready," which moves from the Adelphia, N. Y. to the Broadhurst, will be temporarily filled by Bob Hawk, also from radio.

Ballet's London Trek at 60G Loss

Ballet Theatre, going off next month to London for a six-to-eight-week season in the Royal Opera House at Covent Garden, won't be the first American ballet troupe to go overseas (Catherine Littlefield's Philadelphia Ballet did it in 1937), but it will be the first ballet group from America to be engaged by the famed London theatre.

Company of 50, including full troupe of 40 dancers, two conductors, technical crew, company mgr., co-directors Oliver Smith and Lucia Chase, and gen. mgr. Peter Lawrence, will leave June 20 on Queen Mary, with season's length depending on boat connections. Max Goberman is leaving the Broadway musical, "Billion Dollar Baby," to be one of the ballet conductors.

Company will include Andre Eglevsky, Jerome Robbins, Nora Kaye, Janet Reed, Alicia Alonzo, John Criza, Michael Kidd and other principals. Repertory of 20 ballets, including "Fancy Free," "Pillar of Fire," "Romeo and Juliet" and "Bluebeard"—none seen as yet in England—will be taken along. Group will be following the Sadler Wells Ballet, which just finished its season, into Covent Garden.

Tour will be primarily a prestige venture, since it's estimated the trip will cost Ballet Theatre between $50,000 and $60,000 above receipts. Miss Chase, the ballet's "angel," is expected to cover the deficit.

Company signed basic agreement with the union (American Guild of Musical Artists) for the 1946-47 season last week, and can now negotiate with its dancers for individual contracts for next season. Present contracts end in October.

New Opera Unit Sets 20 Weeks, U.S., Can.

New touring opera company, Opera for America, Inc., has been formed for next season, with James W. Cox, well-to-do textile engineer and director of the Metropolitan Opera Guild, as prez, and Reginald S. Tonry, asst. house mgr. at N. Y. Met, as gen. mgr.

Company will tour Puccini's "Madame Butterfly" in English, starting in September, with 20 weeks already booked in Canada and U. S. by CRA Artists, Ltd. Company of artists will total 22, mostly young singers, some of them Metopera audition finalists. Orchestra of 28 will accompany.

Nicholas Rescigno, Connecticut Opera Co. conductor, will be musical director, and Elemer Nagy, stage director. If tour is successful, company plans doing two operas following season, to include N. Y. appearances.

Grace Moore 'Contemplating'

Rome, May 7.

Grace Moore, vet Met Opera soprano who arrived here last week for series of six concerts in Italy, has stated she was "seriously contemplating" becoming a Catholic. She had an audience with the Pope Saturday (4), which led to reports she would be received into the Church before returning home.

Singer once taught Sunday school in the First Baptist Church in her home town, Jellico, Tenn.

Lieberson's 'Dress' to Show

"Dress of the Month," play written by William H. Lieberson, exec ed of comic book dept. of Fawcett Publications, has been acquired for Broadway production by Charles Stewart. A three-act farce comedy, "Month" is scheduled to go into work early this summer.

Co-producers with Stewart will be William C. Lengel, exec ed of True Confessions Mag, and David N. Edelstein, asst. U. S. district attorney.

Pulitzer Choice Shows Up Critics In 'State's' Win

When "State of the Union" was named the 1945-46 prize-play winner by the Pulitzer committee Monday (6), that group of Columbia University selectors slapped down Broadway's drama critics by indirection, it was figured in show circles.

N. Y. Critics Circle nearly chose the Howard Lindsay-Russel Crouse comedy as the best play of the season, giving it seven votes instead of a required 10, because some reviewers back-pedaled by handing in no award ballots. So the aisle boys fumbled by not making a choice. Circle originally started naming bests because dissatisfied with the Pulitzer selections and the Columbia team has been in better form ever since.

Lindsay and Crouse sent word from the Coast that the 500 bucks that is the Pulitzer prize is small change but they felt gratified at being honored. Broadwayites say that the L&C win has been long overdue and that the collaborating playwrights should have copped with "Life With Father," which is still around. When that run record comedy was shoved out of the winning circle it was because of Pulitzer rules.

Authors are on the Warner lot supervising all shots of the "Father" picture, objecting principally to being forced to get up early in the morning. L&C flouted the suggestion that they might really get to like Hollywood by the time the picture had been completed, probably in August, and want to know why they can't have standins.

Authors are committed to write "Life With Mother" for Oscar Serlin, "Father's" producer, but have no other writing plans for next season. There's a "State" on Broadway, one in Chicago, and a third is slated for the Coast in the fall. They'll settle for that and "Mother" for 1946-47.

OLD VIC GETS GALA N. Y. WELCOME; MAY TOP 300G

Except for klieg lights the Broadway premiere of "Henry IV," Part 1, by Vic company which clippered in from London last week, resembled a Hollywood opening at the Century, N. Y., Monday (6).

Entrance to the theatre was banked with non-ticket holders, present to lamp well knowns alighting from motors and taxis. Microphone under the canopy was in action for the British Broadcasting Co., some first nighters being asked to speak when the commentator was not chatting for a transcription that was designed for broadcast to London.

Practically the same exterior scene was enacted Tuesday (7) when part two of "Henry IV" was given. Plays will alternate through the starting week of the six-week season. News photographers were bunched around the theatre entrance and all watched for the arrival of Vivien Leigh, ailing mate of Laurence Olivier, but she was supposed to have entered the theatre by the stage door.

Possible gross for Old Vic will top $300,000, it is estimated, which would mean a weekly average of more than $50,000. If that pace is maintained it will top Broadway.

Howard Into Production

Willie Howard and Lester A. Neumann, a Chi mag publisher, have formed a new producing company with plans to stage several plays on Broadway next season. Lined up so far is a play by Rudolph Field, "Goddesses in Slacks," which will be put on next fall.

Outfit is mulling plans to revive "Girl Crazy," which starred Howard several seasons ago.

B'way Legit Biz a Moot Question; Travel Tangle Looms From Coal Strike

Broadway managers, usually keen observers of boxoffice trends, appear to be in quandary over business chances during the coming summer. Principal present factor is that of transportation to and out of the metropolis, two threats to rail travel looming on the eve of vacation and buyers influxes. Dual hazards are the soft coal shortage, due to the bituminous mine strike, and the scheduled walkout of trainmen, which could happen at the end of next week.

Hotelmen report that reservations for summer are heavy but are subject to cancellations. While motor car travel has steadily increased in the year since the war ended, its volume cannot compare with that of railroads. Same comparison applies to plane travel which too is steadily climbing. If the coal situation is not clarified soon, N. Y. may be forced to curtail power and light services as has Chicago.

Tugboat Strike Lesson

Broadway hasn't forgotten the complete shutdown over Lincoln's Birthday when the tugboat strike provoked a coal shortage, and if a similar situation arises it may be for a much longer period, which would blight all theatres. Orders for train curtailment have been issued. Reduced schedules in the midwest are bound to affect Chicago, now on a brownout, power-rationed basis. Managers with shows in the Loop were in a dither over the weekend.

They, too, have worries about shows on the road being able to make jumps and some may be forced the curtail their seasons although the number of attractions on tour is dropping. However there are nearly two dozen troupes that may be called in or forced to delay dates if rail transportation continues to be constricted.

A number of grosses dropped sharply last week because the Easter holidays were over, the coal strike not being a contributory cause. There are 30 Broadway attractions playing, same week last year having three more, but several exited shortly thereafter. New shows during summer is something of a question mark. Agency people will welcome new musicals, two being in the offing, first to arrive being "Annie Get Your Gun" next week. Out of the 11 shows holding over from last year, five are musicals.

Keaton East For 'Lambs' Repairs As Murphy Exits

Pittsburgh, May 7.

Ralph Murphy, co-author with Lew Lipton of new Bonfils-Somnes show, "Lambs Will Gamble," withdrew from his assignment here at Nixon last week and George Somnes, co-producing with his wife, Helen Bonfils, took over.

At the same time, Buster Keaton, who co-authored the original story on which Murphy and Lipton based the play, flew in from Hollywood as a result of hurry-up call from the sponsors to see what he could do with the script. The local critical opinion was "not much."

Road Easing For Actors Next Year

Indications are that there will be less difficulty in securing out of town hotel accommodations for touring companies next season, what with the cooperation of out of town managers. More than 200 letters from localities have been received in response to requests for such aid from the United Booking Office, at the behest of producers and Equity. They promise to secure reservations in advance upon receiving advices from agents traveling ahead of shows.

In addition, conferences with the Travelers Aid Society appear to have been fruitful and the problems of transient actors will be on the agenda when TAS holds its convention this month. That organization has been asked to obtain special housing data for colored actors who complained this season that accommodations were virtually impossible in some stands. That is why railroads have been asked to assign sleeping cars for the entire itinerary of "Carmen Jones" starting in the fall. Latter show completed a highly successful four-week return date in N.Y. at the City Center Saturday (4).

Experiences of the "Shootin' Star" company in Boston and Phila. indicate the difficulty show people sometimes have in getting into hotels. Stated that 35 reservations at the Hotel Statler in the Hub were cancelled, presumably because they were in a musical show; at least that was the only explanation given. Several who did register there were told they could not remain more than three days and were forced to find other quarters for the balance of the week.

Conventionites may have been the reason for pressure on the hotel and also in Philly. In the latter city two chorus girls returning after night rehearsals were forced to give up their room at 1:30 a. m. Reservations for some of the "Star" company were made at the Walton hotel but the room clerk said there were none, although the press agent insisted names he submitted had been accepted at the desk.

Kantor's 'Honey' in Preem By Louisville Stock Co.

Louisville, May 7.

Preem of "Lady Honey," new play by MacKinlay Kantor, author of "Voice of Bugle Ann" and other novels and magazine stories, was set for presentation by the Bluegrass Stock Co. tonight (7), at the National. Kantor has been in town all week arranging details of the opening, accompanied by his wife, and has lent technical assistance to William Hodapp, production director.

Kantor, who spent two years living and flying in England with the 8th Air Force as Satevepost correspondent, has dedicated his play, his first published, depicting between-missions relaxation of American and British flyers, to Lt. William R. Bailey, of Lexington, Ky. lost August 24, 1944 on a bombing mission over Germany.

Play is based on story of an English woman Kantor met abroad. The lady was host to the flyers, and turned her estate over to them for a rest place. Hodapp read the play when he was a major in the Air Force and was given first claim on it after it was cleared by the War Dept. censors.

Coal Strike Snarl May Snag Circus Moveout

Office of Defense Transportation order issued Monday (6) that circuses and carnivals are not to travel by railroad, because of the coal situation, may prevent the Ringling-Barnum and Bailey show from moving from Madison Sq. Garden to Boston next Sunday (12). RBB is concluding its highest grossing season at the Garden and the directive came as a wallop to the big top.

Pointed out that the outfit which moves in 100 circus-owned cars in three sections, would not entail the use of coal for the Boston jump. New York, New Haven and Hartford line is electrified to New Haven and Diesel locomotives are generally used for the balance of the jump.

When that fact was called to the attention of ODT, the reported answer was no dice, but circus people are expectant that the present impasse will be clarified by Thursday (9) and plans for the Hub date have not been revised. Surprising angle of the ODT order is that RBB traveled during the war when transportation problems were the toughest. Whether the big top will be impeded when and if the coal strike is settled, is a guess. RBB is due under canvas in Philadelphia after the Boston engagement.

Frisco On Its Toes

San Francisco, May 7.

The San Francisco Civic Ballet Assn. has just been reorganized in an effort to promote local ballet to the prestige level of the Frisco symphony and opera groups. Ballet Assn. was started in 1941, but dropped temporarily following Pearl Harbor.

Willam Christensen, local ballet school head, who left today (7) to direct the Pittsburgh Light Opera Assn. for the summer, has been appointed ballet director. Larry Allen, Inc., will act as business manager.

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WORLD-FAMOUS COLOR ORIGINALS
IN NAIL ENAMEL, LIPSTICK, FACE POWDER

Chi Staggers Through Blink-Out, Two Plays Cancelling Shows; 'Park' Hot 42G

Chicago, May 7.

Loop's legiters staggered through to the weekend, following the Illinois Commerce Commission's ban on lighting because of the coal shortage, effective Thursday (2). Daily papers served only to confuse the issue, with their off-again-on-again announcements, as a result of which customers never knew whether they were going to see a show or have their dough refunded. Truth was, however, that most all shows went forward as scheduled, with power supplied by generators released as Army surplus property towards the end of the week.

As a result, grosses were better than hoped for—mostly because film houses unable to get generators strong enough, had to struggle along on a 2 to 6 p.m. basis. Only evening entertainment available, therefore, was in the legits and niteries, and if it hadn't been for the uncertainty of newspaper announcements which no amount of radio and newspaper advertising could offset—the takes would have been much better.

Generators worked out okay in most cases, only one being needed for the small Civic, whereas the larger houses needed two. Costs of machines averaged $1,200 (including installation), and upkeep is anywhere from $250 to $350 a week, including salary for a maintenance man. Generator at Studebaker broke down, so "Day Before Spring" cancelled Sat. shows.

"Up in Central Park" remains the town's champ, with $42,000 this time (capacity, $49,000). Lowest take was $10,000 for "Late George Apley."

Estimates for Last Week

"Anna Lucasta," Civic (32d week) (900; $3.60). Dimmed out to $11,500.

"Day Before Spring," Studebaker (2d week) (1,246; $4.80). Closed Friday (3) omitting both Saturday performances. Last-minute rush brought gross to $10,000.

"Deep Are the Roots," Selwyn (6th week) (1,000; $3.60). Fair $11,000, helped by house parties.

"Late George Apley," Erlanger (10th week) (1,400; $3.60). $10,000. Cancelled Saturday (4) evening performance, and didn't open Monday (6) night.

"State of the Union," Blackstone (2d week) (1,360; $4.20). Swell notices brought $21,000—nowhere near capacity but very satisfactory.

"Up in Central Park," Shubert (3d week) (2,163; $4.80). Hotsy $42,000

"Windy Hill," Harris (9th week) (1,246; $3.60). Small $11,000. Folds May 25, with "Antigone"-"Candida" due in for two weeks, starting May 27.

'HARVEY' LEAVES L.A. WITH 188G IN KICK

Los Angeles, May 7.

Golden advances for Civic Light Opera season and "Oklahoma!" paced the takings for the last week of legit offerings here. However, results for the shows are not in on their first frames. "Harvey" finished seven weeks with $188,300 gross, glomming $26,500 on the closing stretch at the Biltmore. El Capitan's "Blackouts of 1946" dipped with a light Sunday matinee to $17,000 for the 202nd week.

"Over 21" was not too healthy with $4,800 in the kick for the second week at the Mayan, with management wavering about folding. "Holiday Lady" locked up with sad $2,800 for the sixth week at the Belasco. "Two In a Bed" took a climb to register $3,500 for the 11th frame at the Musart.

'Ruth' OK 12G, St. Louis

St. Louis, May 7.

"Dear Ruth," back for the second time this season, wound up its one-week stand and 30-week road tour Saturday (4) with a satisfactory b.o. record. 1,700-seater American, sole legiter here, was scaled to $3.05, and nine performances grossed an estimated $12,000. Crix again dished out posies for the piece and cast.

Management reports a nice advance for "Polonaise," first and only musical attraction at this house during the current season. House is scaled at $4.27, tops for this season.

'Bloomer' Oke 30G, N. H.

New Haven, May 7.

Town went for "Bloomer Girl" in a huge way last week (29-4). Shubert till tinkled to tune of approximately $30,000. At $4.20 top on eight shows, this meant practically capacity, with turnaway biz at windup.

Run was first road standout from Broadway and involved minor cast replacements and production refurbishing.

'Father's' Neat $15,800, Cleve.

Cleveland, May 7.

"Life With Father," booked into Hannah here last week, racked up neat $15,800 for the stanza.

"Goose For Gander" current.

'Oklahoma!' Winds Up In Frisco With 494G Take

San Francisco, May 7.

Curran rang up last night (6) on Jerome Kern's "Roberta," starring Luba Malina, first in the seventh annual Civic Light Opera series. "Oklahoma!" left for L. A., moving from the Curran where it has made its home for the past three months. This hit has broken all Frisco legit records, chalking up $494,000 for its run, each week being a sellout.

John van Druten's "Voice of the Turtle," continues to play to capacity houses at the Geary, where it is in its seventh week. Last week's grosses totaled the usual $23,000.

'Polonaise' 16G, Milw'kee

Milwaukee, May 7.

Although Milwaukee has a large Polish population, "Polonaise," with the Polish tenor Jan Kiepura, failed to excite the town, and the musical finished the week with a take of $16,000, not quite up to preceding week's "Desert Song."

One reason was competition of other big musical events. On Wednesday (1) Patrice Munsel sang to 5,000 in Auditorium for $5,000 take. Metropolitan Opera here gave a single performance, "Madame Butterfly," Sunday (5), and drew 5,000 at a $6 top.

TORONTO 'BRIDES' 9G

Toronto, May 7.

On its third engagement here this season, and at a light $2 top, "School for Brides" grossed an excellent $9,000 at the Royal Alexandra (1,525).

Frank McCoy production still has Jack Sheehan starred, but Ethel Britton is currently replacing Helen Twelvetrees as his opposite.

Current Road Shows

(Period Covering May 6-18)

"Anna Lucasta"—Civic, Chi. (6-18).

"Annie Get Your Gun"—Shubert, Phila. (6-11).

"Antigone"-"Candida"—Court Sq., Springfield (6-8); Aud., Hartford (9-11); Nat'l, Wash. (13-18).

"Around the World" — Shubert, New Haven (6-11); Shubert, Phila. (13-18).

Ballet Russe de Monte Carlo—Opera House, New Haven (6-11).

"Blackouts of 1946"—El Capitan, Hollywood (6-18).

Blackstone—Colonial, Bost. (6-18).

"Bloomer Girl" — Shubert, Bost. (6-18).

"Cyrano de Bergerac"—Shubert, New Haven (17-18).

"Dark of the Moon"—Royal Alex., Toronto (6-11); Opera House, Bost. (13-18).

"Deep Are the Roots"—Selwyn, Chi. (6-18).

"Desert Song"—Temple, Birmingham (6); Aud., Montgomery (7); Aud., New Orleans (8-11).

"Goose for a Gander"—Hanna, Cleve. (6-11); Davidson, Mil. (13-16); Parkway, Madison (17-18).

"Hamlet" — Ford's, Balto. (6-11); Nixon, Pitts. (13-18).

"Harvey"—Aud., San Diego (6); Aud., Long Beach (7); Aud., Pasadena (8); Aud., Fresno (10); Aud., San Jose (11); Aud., Oakland (12-13); Mayfair, Portland (15-18).

"Laffing Room Only" — Forrest, Phila. (6-18).

"Lambs Will Gamble"—Walnut, Phila. (6-18).

"Late George Apley"—Erlanger, Chi. (6-18).

"Laura"—Wilbur, Bost. (6-18).

"Merry Wives of Windsor"—Nat'l, Wash. (6-11); Cass, Detroit (13-18).

"Oklahoma!"—Biltmore, L. A. (6-18).

"Polonaise"—Amer., St. Louis (6-11); Hanna, Cleve. (13-18).

"Ring Twice Tonight"—Aud., Long Beach (16); Aud., Fresno (18).

"School for Brides"—Locust St., Phila. (13-18).

"Second Best Bed"—Cass, Detroit (6-11); Royal Alex., Toronto (13-18).

"State of the Union"—Blackstone, Chi. (6-18).

"Up in Central Park"—Shubert, Chi. (6-18).

"Voice of the Turtle" — Geary, Frisco (6-18).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (6-18).

"Windy City"—Gt. Northern, Chi. (13-18).

"Windy Hill"—Harris, Chi. (6-18).

STOCK

"The Circle"—Jersey, Morristown, N. J. (7-12).

"This Thing Called Love"—Cherry Lane, N. Y. C., (13).

'Wives' Merry in Wash., Garners 26G at National

Washington, May 7.

Theatre Guild's "Merry Wives of Windsor," with cast intact, clicked to the merry tune of $26,000 at National. B.O. sounds particularly good after show did a flop in Pittsburgh previous week. Guild subscription, plus critics' kudos, plus Capital's bent towards longhair entertainment, guarantees a good second week.

Katharine Cornell's combo of "Antigone" and "Candida" extended to fortnight, beginning May 13. At this point La Cornell looks like a sellout. Miriam Hopkins in "Laura" skedded to follow May 27.

'Annie' 39G, O&J 29½G, Evans 25G, Set Philly Afire

Philadelphia, May 7.

There is only one word to describe Philly's legit biz last week, and that's "terrific." All four regular houses reported fine trade, and for the second time this season there were two musical smash hits contending, both plenty socko.

As expected, of course, the spotlight was centered on "Annie Get Your Gun." The Rodgers-Hammerstein musical, aside from a special first-night free list, had a sold-out opening and was s.r.o. every performance thereafter including the sometimes weak Wednesday matinee.

Show opened Tuesday and so played only seven performances, but with Friday and Saturday night scales both tilted to a $6.20 top—first time that's happened in Philly for years—"Annie" hit $39,000 and with the regular eight shows will get several grand higher this week.

Plenty of attention was paid to possible effects of "Annie's" sensational last-minute appearance on biz of "Laffing Room Only" at the Forrest. Olsen and Johnson musical had a strong, healthy advance and that saved the day. Gross, in second full week, reported at $29,500, plenty hot for this one.

If it hadn't been for "Annie's" sensational entrance and the ding-dong b.o. battle between "Annie" and "Laffing Room Only," the terrific second (and final) week's biz done by Maurice Evans' GI "Hamlet" at the Locust would undoubtedly have been the news feature. This "Hamlet" soared from a trifle over $22,000 to $25,000 in its last session and that was plenty hot.

Although it trailed the field, "Laura" at the Walnut certainly had nothing to complain about. In fact, this stage version of the novel and film success, got a robust $13,500 in its second and last week here with reviewers not too optimistic over its chances but name of show and that of Miriam Hopkins helping at b.o.

Last night saw two openings, "School for Brides" at the Locust and the new comedy "Lambs Must Gamble" at the Walnut—both in for two weeks' stays.

Next Tuesday, Orson Welles' big musical, "Around the World," starts what is still announced as a five-day engagement at the Shubert although well authenticated report has it that the show still needs plenty of fixing.

Shuberts Buy 'Bad Angel'

Hollywood, May 7.

Francis Swann, screen writer, sold his legit play, "Bad Angel," to the Shuberts for production on Broadway.

Piece was recently introduced at the Phoenix theatre in Westwood Village with Reginald Owen in the top role. Swann recently completed the screenplay on "Howdy Stranger" at Warners and checked off the lot to do a polish job on the legit play.

'Gander' OK 7½G, Indpls.

Indianapolis, May 7.

Gloria Swanson, with Harold J. Kennedy in his own comedy, "A Goose for the Gander," took an oke $7,500 in five performances at the English, 1,500-seater, here April 28-May 1, at $3 top. Press reception was lukewarm.

Advance interest is lively for Maurice Evans in "Hamlet" May 23-25, last remaining item on house's schedule for this season.

ROMBERG'S 9G PROV. CONCERT

Providence, May 7.

Sigmund Romberg did his last concert of the year at Providence Sunday (5) night, setting an all-time high for the Rhode Island Auditorium, where 4,149 persons paid $9,196.10 to hear him.

Shows in Rehearsal

"The Dancer"—George Abbott.

"Swan Song"—Ben Hecht, Chas. MacArthur and John Clein.

"Cyrano de Bergerac"—Jose Ferrer.

B'way Post-Easter Sees See-Saw Biz, But 'State,' 25G, 'Mistress,' 24½G, 'Born,' 21G Are SRO; 'Pass' 5½G in 7

Post-Easter week reaction was reflected in Broadway grosses, some slipping as much as they climbed during the holiday period, others approximately holding their own. Moderately cool weather has been favorable to theatres, but there is an atmosphere of uncertainty among showmen because of industrial conditions as the summer period approaches.

London's Old Vic repertory company, which opened Monday (6), has the limelight, abnormal advance sale making big grosses virtually certain. "This, Too, Shall Pass" was last week's sole new play, drawing an adverse press. After the premiere, takings were sparse despite a theatre party on one night.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (88th week) (D-1,001; $3.60). One of the shows that about held its own with the takings quoted around $14,000.

"Apple of His Eye," Biltmore (14th week) (CD-920; $4.20). Due to close after another week; has long route starting in the fall; rated around $8,000.

"Are You With It?", Shubert (26th week) (M-1,382; $4.80). One of the season's liked musicals; business in new location fairly good with takings estimated around $22,500.

"Billion Dollar Baby," Alvin (20th week) (M-1,331; $6). Making a run of it; one of the nostalgic musicals which has been approximating $33,000.

"Born Yesterday," Lyceum (14th week) (C-993; $4.80). Figured as one of the biggest money makers on list; sells out all times; $21,000.

"Call Me Mister," National (3d week) (R-1,142; $4.80). Newest musical hit seems destined for long stay in limited capacity spot; around $28,500.

"Carousel," Majestic (55th week) (M-1,667; $6). Eased slightly but getting amazing grosses at this stage of run; estimated around $44,000 last week.

"Dear Ruth," Miller (73d week) (C-940; $4.20). Slipped back as much as gained at Easter time; estimated around $10,000; warm weather may stop this one.

"Deep Are the Roots," Fulton (31st week) (D-968; $4.20). Another drama that slipped last week when the count was around $11,000.

"Dream Girl," Coronet (21st week) (CD-1,037; $4.80). Change in star part may have figured in business dipping last week. Around $20,500, which however, provided plenty of profit.

"Follow the Girls," Broadhurst (108th week) (M-1,160; $4.80). Some talk of staying beyond May 25 but final two weeks announced; around $20,500.

"Harvey," 48th Street (79th week) (C-925; $4.20). Among the staunch draws unaffected in any way last week; count again was close to $19,300.

"I Remember Mama," Music Box (92d week) (CD-979; $4.20). Approaching end of fine run, but no attraction announced for summer; making some profit; $15,500 estimated.

"Life With Father," Bijou (335th week) (C-614; $3.60). Estimated bit under $8,500, which bettered even break for run leader.

"Lute Song," Plymouth (14th week) (D-1,063; $6). Entrance into summer questionable; grosses vary with pace lately hardly profitable for big company; slipped, $15,500.

"O Mistress Mine," Empire (14th week) (CD-1,082; $4.80). Could play through summer, but there will be a vacation layoff; continues to standees; $24,500.

"Oklahoma!" St. James (162d week) (M-1,509; $4.80). Cinch through summer, and another season's span likely; bonanza musical around $30,500.

"On Whitman Avenue," Cort (D-1,064; $3.60). Presented by Canada Lee and Mark Marvin in association with George McLain; written by Maxine Wood; mixed-cast drama opens tonight (8).

"Song of Norway," Broadway (89th week) (O-1,900; $4.80). Using a scale with lower floor split; $6 for front rows; after spurting dropped under $29,000.

"State of the Union," Hudson (25th week) (CD-1,057; $4.80). Grosses are a couple of hundred within $25,000 mark; capacity plus standees.

"St. Louis Woman," Beck (5th week) (M-1,214; $6). Rated around $32,000 last week; highest gross to date. Theatre parties a factor.

"The Glass Menagerie," Playhouse (57th week) (CD-865; $4.20). Some offishness here, but still highly profitable last week, when gross was around $15,500.

"The Magnificent Yankee," Royale (15th week) (CD-1,025; $4.80). Figured to be well out in front, but summer continuance not definite; $14,500 estimated.

"The Voice of the Turtle," Morosco (109th week) (C-939; $3.60). Not capacity, but commands very substantial attendance for three-person play; $14,000 again.

"This, Too, Shall Pass," Belasco (1st week) (CD-1,077; $4.20). Doubtful, with weak press; slightly over $5,500 in first seven times.

"Three to Make Ready," Adelphi (9th week) (R-1,434; $4.80). Looks like real winner; intimate revue in large house around $33,000 last week.

OLD VIC

"Henry IV," Parts 1 and 2 (Century (1,670; $6). Shakespearean dramas opened Monday and Tuesday at $12 top; first of repertory from London; hailed by press except a tabloid dissenter.

REVIVALS

"Show Boat," Ziegfeld (17th week) (M-1,628; $6). With gross still quoted around $47,000, this musical got top gross; aimed through summer.

"The Red Mill," 46th St. (28th week) (M-1,319; $4.80). Engagement three times length originally planned; business strong at $33,500.

Pygmalion," Barrymore (18th week) (C-1,064; $4.80). Another great revival click, which will exit at end of month, but getting fine business; $24,500.

'World' 24½G Weak In Hub; 'Windy' 11G

Boston, May 7.

"Windy City," here for a week as a stop-over to kill time prior to B'way, got socked from every direction on opener at the Shubert this week as neither fish nor fowl and never caught on at the b.o.; all biz going to the advance sale on "Bloomer Girl," currently at the Shubert. There were no other openers last week, and as the attractions had little horsepower at the b.o., biz was pretty low considering its level when things are hot. Legit also faces current session of Pops concerts now in swing at Symphony Hall, a traditional Boston seasonal event that grosses around $30,000 a week through July 1.

Ballet Russe opened last night (6) at the Opera House with strong advance; "Laura" got off for a run at the Wilbur same night with ditto and "Bloomer Girl," one of the big draws of the season, seems set to hit "Annie's" level during its stay here. "Dark of the Moon" comes back for a sesh at the Opera House May 13 and "Second Best Bed" follows at the Wilbur May 20. This appears to finish heavy season of legit show prospects for time being, with no summer shows so far mentioned definitely.

Estimate for Last Week

"Around the World," Opera House (3,500; $4.85). Expensive show didn't fare too well in the press and after a nice advance began to taper off, finishing with fairly weak b.o. averages. Estimated take for the nine performances is $24,500.

Blackstone, Colonial (1,500; $4.40). Third week of magic show on even keel at estimated $12,000; profitable anywhere above $8,000; show remains through May 18, closing here for summer.

"Voice of the Turtle," Plymouth (1,300; $3). Still lusty on 20th week to touch estimated $14,800, amazing.

"Windy City," Shubert (1,590; $4.85). Play with music failed to click here either with press or word-of-mouthers, with disappointing estimated $11,000 very low for any show here with music. Moved out for Chicago May 4.

'Lambs' Poor 3G in Pitt

Pittsburgh, May 7.

Nixon was a place of great spaces last week. Show was the new Bonfils-Somnes production, "Lambs Will Gamble," which hit a new low for the season, around $3,000, at $2.50 top. Opened brutally and, after the notices came out, "Lambs" didn't have a chance. Midweek matinee, in fact, played to less than 50 persons, and the going was just about the same right down the line.

Nixon is currently dark, reopening next Monday (13) with Maurice Evans' "Hamlet." Tentatively set to follow, but not definite yet, is "Polonaise."

Bergner's Balto 10G Repeat

Baltimore, May 7.

Elisabeth Bergner paid a return visit to Ford's here last week in "The Two Mrs. Carrolls," and garnered a good $10,000. In currently is Maurice Evans, in "Hamlet," with "Laura" listed to follow after a week of darkness.

Plays on Broadway

Henry IV, Part 1
(REVIVAL)

Old Vic Theatre Co. production of dramatic revival in three acts by William Shakespeare. Staged by John Burrell. Costumes, Roger Furse; scenery, Gower Parks; lighting, John Sullivan; lights arranged by Peter Copley. Music by Herbert Menges, who conducted. Sponsored by Theatre, Inc. At Century, N. Y., May 6, '46; $[illegible] top ($12 opening night).

King Henry IV	Nicholas Hannen
Henry, Prince of Wales	Michael Warre
John of Lancaster	Robin Lloyd
Earl of Westmoreland	Peter Copley
Earl of Warwick	Kenneth Edwards
Sir Walter Blunt	Cecil Winter
Earl of Worcester	George Relph
Earl of Northumberland	Miles Malleson
Henry Percy (Hotspur)	Laurence Olivier
Lord Mortimer	David Kentish
Owen Glendower	Harry Andrews
Earl of Douglas	William Monk
Sir Richard Vernon	Frank Duncan
Sir John Falstaff	Ralph Richardson
Bardolph	Michael Raghan
Poins	Sidney Tafler
Peto	George Rose
Mistress Quickly	Ena Burrill
Lady Percy	Margaret Leighton
Lady Mortimer	Diana Maddox
Servant	Joseph James
A Traveler	Frank Duncan
Another Traveler	William Squire
Francis	John Garley
Vintner	Kenneth Edwards
Sheriff	William Monk

Opening of Old Vic's six-week repertory season Monday (6) at the Century, N. Y., with Shakespeare's "Henry IV," Part 1, before an audience of notables, society, stage and film folk, was not only a distinguished event but an artistic triumph.

The Britishers measure up fully to their advance notices (no mean achievement these high-pressure publicity days). They make Shakespeare breathe, come alive again, on the stage. They fuse talents together in an ensemble work that is remarkably smooth and polished, and that gives off glow and excitement which is the essence of theatre. This Old Vic company is rare indeed, as rare as old wine.

"Henry IV,"—Part 1, not seen in N. Y. since Maurice Evans' 1939 presentation, is hard stuff to make believable on a modern stage. Struggle of the various factions against King Henry is confusing; the battle scenes are thin; the juxtaposition of low comedy scenes with Falstaff against dramatic scenes of King vs. Hotspur are too constant and abrupt. It is a measure of Old Vic's brilliance that it brings the play off so well, to make it so vivid, exciting and credible.

Great part of the success lies in the portrayals of Falstaff and Hotspur, which here, as taken by Ralph Richardson and Laurence Olivier respectively, are superb. Olivier's Hotspur is quick, tempestuous, stuttering in his anger, and as volatile in his love-making, for a dynamic performance. The farewell scene with his wife (beautifully played by Margaret Leighton) is remarkably tender; the parley scene before the battle is eloquently bitter; the duel with Prince Hal is tensely exciting. Olivier makes a terrific Hotspur; when on stage he overshadows everybody.

Yet the virtuoso performance is Richardson's, as Falstaff. The makeup is a wonder in itself, gross, misshapen, almost grotesque; the portrayal is vulgar, swaggering, gusty, yet always human and real. The speech about honor; the rich tavern scene, with Falstaff's alternate gloating and contrition; the robbery — these are highspots in a performance always fascinating, and certainly unequalled in our day.

But again it is the ensemble work, the full cast, that truly makes Old Vic, as in Nicholas Hannen's King Henry, Michael Warre's Prince Hal, George Relph's Worcester, Diana Maddox's brief bit as the Welsh-speaking Lady Mortimer, Harry Andrews' Glendower, and the others.

John Burrell's staging is remarkably fluid; Gower Parks' sets are simple yet eye-filling, and Roger Furse's costumes match. John Sullivan's lighting, too, is most effective.

Old Vic, British non-profit repertory company and England's nearest approach to a national theatre, is being sponsored during a six-week repertory of five plays in N. Y. by Theatre, Inc., itself a non-profit venture. *Bron.*

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This, Too, Shall Pass

Richard Krakeur and David Shay production of drama in three acts by Don Appel. Features Ralph Morgan, Kathryn Givney, Sam Wanamaker. Directed by Appel; set by Raymond Sovey. At Belasco, N. Y., April 30, '46; $3.60 top.

Janet Alexander	Jan Sterling
Martha Alexander	Kathryn Givney
Dr. Steven Alexander	Ralph Morgan
Mac Sorrell	Sam Wanamaker
Buddy Alexander	Walter Starkey

Don Appel's new play on bigotry in a midwestern town is an earnest endeavor at an honest theme. Playwrighting, however, never reaches level of the theme, and play never gets off the ground. Its chances are limited.

The play, though often melodramatic, does have the merit of never being cheap. It also has a couple of good performances, and one or two stirring scenes, to commend it. But the work as a whole is pedestrian, with dull, talky stretches and moments that are contrived, to negate its persuasive quality. The scripting just isn't there.

The story concerns two ex-GIs returned from the Pacific. One, a New York Jew, has saved his Gentile comrade's life. The latter invites his buddy to his home, where father, mother and sister receive the Jew kindly, warmly. The Jew and the sister have been corresponding for three years and are in love; it takes them just a short while to discover this, and to decide to marry. Then latent anti-Semitism in the mother comes to light, and she tries to prevent the marriage. Result is the death of her son, estrangement of her husband, flight of the two lovers, and complete breakup of the home.

If scripting at times is too pat, acting of most of the characters is as often too arch. Appel's direction is similarly high-strung. Sam Wanamaker, as the Jewish boy, gives a warm, restrained performance, while Kathryn Givney, as the mother, is also quite good. Raymond Sovey's set makes a handsome addition. *Bron.*

Play Out of Town

Second Best Bed

Schenectady, May 4.

Ruth Chatterton and John Huntington production of comedy in three acts by N. Richard Nash. Stars Ruth Chatterton; features Barry Thomson, Ralph Forbes, Elizabeth Eustis, Richard Temple and Richard Dyer-Bennet. Staged by Miss Chatterton and Nash. Setting and costumes by Motley. Opened Erie, Schenectady, May 3, '46.

Ballad Seller	Richard Dyer-Bennet
Nell	Elizabeth Eustis
Fenny	Peter Boyne
Yorick	Ralph Cullinan
Anne	Ruth Chatterton
Lewie	Ralph Forbes
Squire Simon	Richard Temple
Will	Barry Thomson
Master Yarrow	John McKee
Farmer Legge	Jefferson Coates
Michael	Ralph Sumpter
Ben	John Guy

N. Richard Nash, screen writer of Bing Crosby's film "Welcome Stranger" and future releases for Jack Benny ("Dark Eyes") and Ann Sheridan ("The Sentence"), has provided a comedy of successful possibilities for Ruth Chatterton and Barry Thomson.

However, before these possibilities are realized, much cutting and tightening will be necessary. The producers, Miss Chatterton and John Huntington (raised in Schenectady), backed by Jules Leventhal, have assembled a cast that gives full interpretation to the various characters of Lancashire folk in the turbulent life of Shakespeare and Anne Hathaway. In addition Motley has provided a most effective setting for Anne's cottage in Stratford and suitable period costumes.

Possibilities for the screen are slim as the third act exposure of the Bard's sex life could not pass the Johnston office. The use of Webster's polite terminology for a common four-letter word would be necessarily eliminated, resulting in the loss of some of the best comedy lines.

Nash's play, winner of a Leland Stanford University award several years back, depicts the tale of Anne Hathaway's final decision to have done with the immortal poet in favor of Lewie Pogges, a local light seeking the bailiff's post. The blessing of the squire of the parish has been obtained and the future is rose-colored; when the Bard returns from London on one of his infrequent visits to change the complexion of the plans of the shrewish Anne.

A night of roistering at the local tavern by the bibulous Will; the consequent undoing of Lewie as his successor to Anne's chamber; the revealing of Squire Simon's parentage of Neil Gaddis, Anne's maid of admitted loose morals—all leave the audience with the thought that playwright Nash believed that while the connubial life of the Shakespeares was of hectic nature they were still much in love with each other. The wandering, age-fearing temperament of the immortal bard would not jell with that of his acrid, shrewish, jealous betterhalf.

Acting credits must go to the entire cast. Chatterton and Thomson make a very fine acting team and bring out all the possible nuances of the parts of Will and Anne. Their duo appearances on the strawhat circuit before the war years hold them in good stead. Ralph Forbes as Lewie, a farcical-tinged role, makes a fine foil for the leads. If special honors are in line, they go to Elizabeth Eustis as the wanton Nell. Richard Dyer-Bennet lends a pleasing tenor voice to the roll of the Ballad Seller.

As the production now stands, a speeding up of the first act; a less farcical tendency in the second and a good deal of cutting in the third, will result in a production that can make its way on smart lines, good acting and production, if not on historical facts. *Russ.*

Wodehouse Explains

Continued from page 2

were in some way pro-German, if not actual German propaganda. In fact, they were merely a humorous description of camp life, designed purely to amuse my American readers and could have been printed as they stood in any American or English paper.

In support of this statement I should like to quote a letter I received this morning from a man in England, a stranger to me, who said that he had been a prisoner-of-war for two and a half years and that it was reading my books that kept up the spirits of the men in his camp. He says:—

"I would like to tell you that having read your broadcasts I cannot see how anyone could possibly see anything in the slightest pro-German or anti-British in them. But I will not give you my own opinion, I will tell you that of the late Air Marshall Boyd. I was his personal assistant and we were prisoners together in Italy. He read your broadcasts and gave them to me saying, 'Why the Germans ever let him say all this I cannot think. They have either got more sense of humor than I credited them with or it has just slipped past the censor. There is some stuff about being packed in cattle trucks and a thing about Loos jail that you would think would send a Hun crazy. Wodehouse has probably been shot by now.' "

I think the opinion of a British Air Marshal who knew what was in the talks ought to carry more weight than that of British newspaper men who didn't. But unfortunately it was the views of the latter that reached the public.

When, after the liberation of Paris, I notified the British authorities of my address and my desire for an investigation, they sent over a Home Office official to whom I made a long statement. It was after examining this statement carefully that first Mr. Anthony Eden and later Sir Donald Comervell, the Attorney General, stated in the House of Commons that the Government had nothing against me. Unfortunately in addition to my statement the Home Office official took back to London with him my only copy of the broadcasts with the exception of the second talk, the one that deals with Loos prison (where I spent the first week of my internment), and it seems impossible to get hold of them. On Feb. 22 this official wrote to me that he was making enquiries of the appropriate authorities, but no dice as yet. But I do have the second talk, and I propose to give it to Mr. de Beix (VARIETY's Paris correspondent) to forward to you, in the hope that you will see your way to print it. The other talks were exactly similar in tone. My internment took the form of a week in Loos prison, a week at Liege barracks, five weeks at the Citadel of Huy in Belgium, and about 10 months at Tost in Upper Silesia, and I gave one talk to cover each phase, starting with a description of my arrest and journey to Loos. I think when you see this Loos prison talk you will agree with Air Marshal Boyd that it is pretty harmless stuff.

• • •

I wrote the above yesterday, and in the night watches I got a much better idea. I have written to my friend Scott Feldman (address given) to take his copy of my camp book to you. Then you will be able to read that second chapter much sooner than if I gave my copy to Mr. de Beix and he mailed it to you. I would like you, if you have time, to glance through the whole book, as it will give you an excellent idea of the matter of the broadcasts. There is not a word that I spoke on the radio that is not in the chapters that deal with Le Touquet, Loos, Liege, Huy and Tost. All that has happened is that I elaborated the material of the talks for book form. That is why I had no copy of the broadcasts. After writing up the stuff for the book I didn't think I would need more than my original copies. Will you please consider yourself free to use anything from the book that you think would interest and amuse readers of VARIETY.

A good specimen of the tone of the talks is Chapter 5 of the book, the one that deals with Loos Prison, for it runs along quite straight and is self-contained. The same thing applies to Chapters 6 and 7. The stuff in my last talk, about Tost, is spotted about, a bit here and a bit there through the later chapters. But I repeat: if you read the book, you will have read my broadcasts.

P. G. Wodehouse.

Inside Stuff—Legit

The Viking Press has published "The Portable Woollcott" (Alexander) with an admirable introduction by John Mason Brown. Volume includes the former critic's "White Rome Burns" and "Long, Long Ago" series of yarns. Brock Pemberton reviewed the book for the N. Y. Times Sunday (5), his article being more one of reminiscences than evaluation. He called attention to the time Woollcott was in Moscow and covered "Romeo and Juliet," saying that the comment of 1932 would be just as timely had it been written currently. The paragraph, "Comrade Woollcott Goes to The Play," read:

"It was Akimov's direction of Ophelia's mad scene which made me recognize him as a man who was playing a system—and not him alone, but all these Kremlinites who with the grim relentlessness of Calvinists, still have a great milling multitude in thrall. I suppose we are all holding our breaths with some prayerful anxiety, mind you, because, for weal or woe, the outcome concerns us all. The least we can say is that the hapless Russians are guinea pigs of a great scientific experiment, and whether we are to profit from it by positive example, whether the remedy discovered by those doctors be a deadly poison or another insulin, is the question to which only children yet unborn will really know the answer."

Ruth Chatterton, in a backstage interview with N. Richard Nash, Hollywood screen writer and author of "Second Best Bed," from the Erie theatre, Schenectady, May 3, over WTRY, Troy, said that she did not plan to bring the play about Shakespeare and his marriage into Broadway "until early autumn." The informal interview was conducted by Mary Elizabeth Gaynor on her regular WTRY participating program for women. Miss Chatterton said that the production would be presented in Boston and Philadelphia, after which she would take six weeks' vacation in the mountains of Canada. The N. Y. premiere would follow.

Miss Chatterton and Nash (who is under contract to Paramount and has been with Warner Bros.) stressed that "Second Best Bed" is "authentic," even to the costumes. They made this point to assure Shakespearean lovers. They touched on Shakespeare's only mention of his wife Anne Hathaway, in his will: "I give unto my wife my second best bed."

When Broadway producers and the Assn. of Theatrical Press Agents and Managers had their first huddle anent salary boosts, the union proposed that company managers be under pay from the first day of rehearsals. Showmen objected to that idea and Arthur Hopkins asked what were the union's grounds for the proposal. Milton Weintraub ATAM secretary, responded by saying he wouldn't care to insult the producer's intelligence. Hopkins rejoined with: "Go ahead; insult me some more," and the point was not pressed.

It appears that younger producers have been in the habit of asking company managers to report to their offices, using them as general managers. Experienced showmen say the only duty for a company manager that much in advance of opening, is to make up rehearsal payrolls.

Trip west of the Lawrence Langners, who left N. Y. Thursday (2) for three weeks, was largely on Theatre Guild rather than Westport (Conn.) Playhouse biz. On Coast, Langner will complete casting of Eugene O'Neill's "The Iceman Cometh" which will be Guild's first production next season, as well as finish casting on O'Neill's second play, "A Moon For The Misbegotten." He'll supervise two Guild radio programs emanating from Coast, "They Knew What They Wanted" May 12 and "Payment Deferred" (19). Agenda also includes discussions with Homer Curran on Coast Guild subscription plans and confabs with Guild authors. The Langners attended opening of "Oklahoma!" at Biltmore, L. A., Monday (6).

Emil Friedlander, who started with Dazian's as an office boy 40 years ago, has resigned as prez of the theatrical fabrics firm. George Weinberg is his successor. Latter who also has been with the company for some time, was in the plane that crashed near Atlanta several years ago, when Eddie Rickenbacker was critically injured.

While Friedlander is still active in the business, he has figured in major realty deals recently, one 42nd st. property having been disposed of for $1,600,000. He owns the former Princess theatre property on 39th street, which will be used by the American National Theatre and Academy and also for John Golden's talent auditions.

American Veterans Committee, formed for the purpose of helping to solve problems of men and women in uniform during World War II, will have a theatrical chapter. AVC's sponsors state that the new crop of veterans has a different agenda than the American Legion.

Veterans Memorial Theatre is the latest group to be formed by ex-servicemen. It's proposed to acquire a Broadway theatre for next season for shows to be presented not more than seven nor less than three weeks, according to present plans. Those named in back of the idea are Larry Robinson, John Beal, Tony Ross, Erik Rhodes, Ray Hinckley and Leon Askin.

Award of $1,000 has been granted Arthur Laurents, author of the play "Home of the Brave," by the American Academy of Arts and Letters and the National Institute of Arts and Letters. Laurents' radio script "Assignment Home" previously was winner of a VARIETY Award. His prize was one of 23 in literature, art and music handed out by the two institutes in recognition of creative work by American artists.

Annual grants were boosted from the perennial 18 to give special kudos to members of the Armed Forces. Included among the winners were Langston Hughes, author of the play "Mulatto," playwright Irwin Shaw and composer Marc Blitzstein, and Norman Della Joio, ballet composer.

There was a colored actor and understudy in "Flamingo Road" which recently flopped at the Belasco, N. Y. When the play tried out in Wilmington most of the cast checked into the duPont hotel, where it was politely stated that while there were no reservations for the colored players, accommodations had been secured for them elsewhere.

One of the principals declared that what was good enough for Negroes was good enough for him, but when trying to sign in at a colored hotel, with them, he was told that whites were not permitted. Actor went back to the duPont and slept on a sofa.

"This Too, Shall Pass" drew mild grosses after opening at the Belasco, N. Y., last week; but the first presentation by Dick Krakeur and David Shay is getting moral support and word of mouth should improve the box-office. Understood that $5,000 was gratuitously offered the management for the purpose of keeping the show open.

Stated that the Anti-Defamation League contributed $1,000 for that objective, after noticing the doubtful press drawn by the drama.

Literati

Morehouse's U. S. Survey

Ward Morehouse, N. Y. Sun dramatic critic, quits his desk May 21 for a two-months cross-country auto trip through 40 states. Traveling solo, and also toting a camera this time, Morehouse will write a "Report on America" for his paper and the North American Newspaper Alliance.

This will be the third such writing junket Morehouse has made since 1936, his last one taking place in 1941.

N. Y. Sun's Comic Strip

No laughing matter particularly is the new strip starting May 15 in the N. Y. Sun's comic section and offered for exclusive syndication to out-of-town papers. The "Duke of Manhattan" will be a swift-paced romantic-adventure series, conceived by Delos Lovelace, assistant on the Sun city desk, and with Capt. Edwin Homer doing the art work. The Teutonic menace is Blitz von Teufel and his co-conniver is "The Slant."

Silurians All Set

Advance reservations indicate a larger attendance than usual at the spring dinner and reunion of the Silurian Society of veteran newspapermen set for Saturday (11) at the N. Y. A. C. Bary Faris, editorial chief of INS, will be principal speaker. Charles G. Ross, White House press secy. to be inducted as an honorary member, will be the special guest of a group of Silurians who knew him when they worked for Missouri papers before coming east.

Charles Bacheller, editorial-cartoonist (Daily News), joins the flock at this session and Fred A. Wenck, old Eve-Mail sports ed. and first boxing commissioner of N. Y. State, will pass the spinach and other comparisons with the current incumbent of that office, Edward P. F. Egan.

Rosten's Film Into Novel

Repeating one of those switches that has been occasionally done before, Leo Rosten has made a novel out of "Dark Corner," which he wrote as an original for 20th Century-Fox. Book, to be turned out by Century Publishing Co., Chicago, will come out in a special film edition of 100,000 copies. There will be no regular trade edition.

Novel is being timed to hit the stalls just before release of the film, which features Lucille Ball, Clifton Webb and Mark Stevens.

'Commencing Nathans'

Ashton Stevens, Chi Herald-American's veteran dramatic critic in his column Sunday (5), gave a tongue-in-cheek welcome to the Chicago newspaper columnists who have become "commencing Nathans" and joined the jury-box with the regulars from the dramatic department. Said Stevens: "I, for one incomplete drama critic, welcome the gratuitous assistance that has come to the aid of the theatre from the Chicago columnists, all but one of whom have brought unhackneyed astonishment and ecstasy to "the privilege of facing the first nights from free seats." The exception is columnist Charles Collins of the Tribune "whose 30 years' experience as a professional firstnighter would disqualify him from membership in the new critics' circlet."

Lou Holtz says:

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Preface by Garson Kanin

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Thomas Mann Improving

Thomas Mann, noted German author who exiled himself from Germany in 1933, was reported as improving over the weekend in Billings hospital, Chicago, where he underwent a chest operation April 24.

Mann, whose home is in Los Angeles, will be 71, June 6.

Newest Runyon Anthology

New collection of Damon Runyon stories, "Short Takes," will be out Monday (13) published by Whittlesey. Book follows on the heels of Runyon's "In Our Town" (Creative Press).

Sherman Billingsley gave hundreds of the latter to his Stork Club (N. Y.) patrons as gifts. With Runyon spending much time at the Stork, most of the patrons also get a free autograph thrown in.

Pulitzer Prizes

Pulitzer Prize awards for the 1945-1946 season listed the following winners: Russell Crouse and Howard Lindsay for "State of the Union"; Arnaldo Cortesi and William L. Laurence of the N. Y. Times, Homer Bigart of the Herald Tribune, and Edward A. Harris of the St. Louis Post Dispatch for distinguished reporting.

Also Hodding Carter of the Delta Democrat-Times of Greenville, Miss., for his editorials; Bruce Russell of the Los Angeles Times for his cartoons; Arthur M. Schlesinger, Jr., for his work on American history, "The Age of Jackson"; Linnie Marsh Wolfe for her biography, "Son of the Wilderness," and Lee Sowerby for his musical composition, "The Canticle of the Sun."

No awards were given in either the novel or poetry divisions.

Academy Awards

American Academy of Arts and Letters has awarded 23 grants of $1,000 each to American artists for their creative work in this year's announcement, Sunday (5).

Among the winners were Arthur Laurents, playwright of "Home of the Brave" and the radio script, "Assignment Home," which won VARIETY kudos; Irwin Shaw, and Marc Blitzstein, composer of "Airborne Symphony."

Paul Martin's B'way Book

New book by Paul Martin, former amusement editor for the N. Y. World-Telegram and now with the Russell Birdwell publicity agency, is slated to hit the stands this fall. Entitled "Lord, Help the Innocent Bystander," book is semi-autobiographical, including a collection of anecdotes gleaned during his 25 years as a reporter and Broadway columnist. Dutton to publish.

Ghad! What a Business

With a strike authorized by a 248-40 vote of the Newspaper Guild's Time Inc. unit, the Time-Life-Fortune-Architectural Forum-March of Time Guild people went all-out in press agentry last week to get public opinion to back their side of the fracas. In addition to quarter-page newspaper ads, piece de resistance was a fancy mail piece illustrated by a long-nosed, sourpuss individual labeled "Mr. Ghad." Explanation is that "Mr. Ghad is the discontented gremlin of the employees of Henry Luce. Ghad is mad because Henry wants to take away the union security Ghad had."

O Tempis, O Mores

Long-drawn feud 'twixt PM's Ralph Ingersoll and Time's Henry Luce is becoming as routine as Hatfield-McCoy or Winchell-Cerf shootin' frays. Latest volley came from Ingersoll. It so happens that last Thursday (2) day latest issue of Time hit stands, with "cover story" featuring cosmetician Elizabeth Arden, dailies carried story about fire in Chi stables of Mrs. Elizabeth Arden Graham. (Flames destroyed 26 horses, valued $800,000.) Next day's PM ran a big story headed "That 'Time' Cover Jinx Strikes Again . . . But Bad." Yarn told of misfortunes that befell various people from 1931 on, after the famous ones had been featured on Time cover.

Ohio Libel Suit Nixed

The $50,000 libel suit brought by Corwin W. Pierce, co-publisher of several central Ohio weekly newspapers, against Paul M. Herbert, Republican candidate for lieut. governor, was dismissed May 1 by Judge Charles A. Leach in Columbus on request of Pierce. A somewhat similar suit was dismissed April 30 in Elyria, O. The records of common pleas court gave no explanation for Pierce's action.

Pierce had filed the suit after he claimed he was damaged by Herbert's statement that a group of newspapers were publishing out of the state auditor's office. Herbert said that the dismissal of the suit was "an abject admission of every charge I have made about the indefensible conditions existing in the office of the auditor of the state."

War Dept. P. A. Revamp

War Dept. is checking over its public relations operations. Jack H. Lockhart, asst. to exec. editor of Scripps-Howard newspapers, has been borrowed to make a 60-day survey. He is serving as civilian consultant to Maj. Gen. Floyd L. Parks, head of War Dept. public relations.

Lockhart was asst. director of Office of Censorship in charge of the press section during the war.

CHATTER

Raymond H. Ross, out of Army, doing column for Bridgeport (Conn.) Life.

Dod Allen resigned his post as Coast editor of Pic mag to freelance.

After two years Bob Crosby has finished "Every Night Is New Year's Night."

Joel Thorndyke, assistant managing editor of Life, looking over the Hollywood scene.

Richard Carlson sold a short story, "The Lie," to Colliers for early publication.

John Gould Fletcher to give poetry course at Mills College, Oakland, Cal., this summer.

New Denver mag, Rocky Mountain Life, ed William Barker, ex-correspondent with 103rd Division.

Winner in Pittsburgh Drama League one-act play contest, Katherine Augustine's "Between the Soup and the Savory."

Joe Csida, veepee of the Billboard, has authored his first whodunit novel, "Crime Is of the Essence" (Five-Star Mysteries).

Babette Rosmond, of Street & Smith, has written a novel about the magazine business titled, "The Dewy, Dewy Eyes," to be published by Dutton July 1.

Charles Angoff, managing editor of American Mercury, presents a study of the country's libel laws in "The Book of Libel," which Essential Books publishes on May 16.

Emmett Lavery, author of "The Magnificent Yankee," has told hometown friends in Poughkeepsie that he will run for Congress in California, on both Democratic and Republican tickets.

Vic Perry, first English actor here since the war's end, is doubling as American show biz correspondent for "The Performer," British publication. Perry's first column gives the lowdown on current conditions in American show biz.

Comics Plug U. N.

Continued from page 1

much as a Raymond Swing, as was particularly reflected during the war years when all the top air shows integrated the multiple-Government appeals into the comedic pattern of their shows.

Russell pointed to the recent "Great Gildersleeve" show on NBC, when the script paralleled the disputes within the United Nations to a neighborhood squabble and that they may be susceptible to the same kind of settlement through mutual goodwill. "Even if unintentionally, the comedian is helping to shape the attitude of his audience toward the meetings of the Security Council," he said.

Russell cautioned the program shapers to beware of making all villains foreigners; that making one nationality an object of ridicule may have consequences beyond the one intended. "How Americans think of the Swedes and the Chinese will not be determined only by what a commentator may say; it will also be determined by the gag of a comedian, or the casting of a character," he declared.

SCULLY'S SCRAPBOOK

By Frank Scully

Paris Inn, May 3.

"The House Near Paris" may have sold to Hollywood for some sextet in lucre by now and even so it will make a good picture. Drue Tartiere, who acted as the "House's" concierge while she trafficked in patriots, may find herself being asked to return from Paris to Hollywood.

Some spot news lout may even dig up the fact that she already had been through the Hollywood ringer as Drue Leyton, the blonde heroine in the Charlie Chan mellers, but I don't believe enough people will remember it to take much of the makeup off the buildup. Perhaps it would be better to start her off playing "Golden Boy," as she did in the London production of the play. Or was that a flop? Well, then, with music, maybe. Anyway, she's a Wisconsin born Maud Miller, who powders her nose with bon sachet, and in London she meets Jacques Tartiere, a French actor and script writer. No, that's not right. She really meets him on a WPA Theatre Project in New York, but we can drop that because he later comes to London, meets her again, marries her, and the next day the Munich Pact is signed and their little world, as well as everybody else's, is being pre-tested for atom-splitting.

After that she returns with Tartiere to France and finds herself in the south when the war breaks out. She next finds herself as radio assistant to Jean Fraysse, a poet turned propagandist. "Paris Mondiale" becomes a snooding board for everybody from Colette to Cecile Sorel and such distinguished etrangers as Dottie Thompson and Vinnie Sheean. Our blonde beauty is the mistress of ceremonies. She even airs daytime serials yet. Ever hear "Mr. and Mrs. Claude Dauphin?" That was one of them.

Then came that day when Nazis poured all over France and Petain was called back as ambassador to Madrid to sell his country further down the river in Vichy. Drue Tartiere stood by his side in the Bordeaux broadcasting studio the day he did it. All the world stood hushed to hear what he would say. A boy was arranging the mike. He didn't do it fast enough. The "patriot" who in time lived long enough to become his country's Benedict Arnold, booted the boy out of the way and got on with his treasnoable spiel. "It is with a broken heart that I tell you today it is necessary to stop fighting. . . ."

When he walked out of the studio, Drue Tartiere watched him. He showed no signs of a broken heart, but everybody else did. And, what is more to the point, the fighting didn't stop. Jacques Tartiere became a liaison officer between the Free French and London. The blonde heroine stayed behind and went underground. She reached a farm, ostensibly raising rabbits, till she passed on, but actually there to rescue "lost" Allied fliers.

The Underground Comes Up

It really is a tribute to American womanhood in France and much more worthy of picture production than the Danielle Darrieux or Maurice Chevalier adventures into muddled loyalties. Mme. Tartiere belongs to a grand chorus of beautiful blondes who acted not as spies but as midwives of liberation. They should find their post-war talents more in demand than nylons. The surface of their adventures was merely scratched by Constance Bennett in "Paris Underground." But "The House Near Paris" cuts at least as deep as a slit-trench and a bit more digging should bring up plenty for production.

By short-wave recently I caught up with another one. As the program progressed I recognized the voice of an old friend I had met on the Riviera. Norwegian by birth, she had, like Drue Leyton, married a Frenchman and thus changed her name from Elisabeth Nissen to Elisabeth Eydoux. When war broke she sent her first-born from Paris to parents in Norway, figuring her native country was too poor and too far away ever to get caught in the Nazi grab for power. Before you could say "Minister of Propaganda and Public Enlightenment," however, she found herself with a husband a prisoner-of-war in Germany, herself caught in one occupied country, her baby trapped in a second occupied country and Nazis and collaborators on every side of her. Denied direct communication, in desperation she wrote to relatives in Hollywood 6,000 miles away, asking if they could communicate with her parents in Norway and find out if her baby were still alive. This three-way means of communication assured her in time that her baby was still in what was then called "the land of the living," if you could call life under Nazi occupation "living."

Babies By Airmail

After three years of this sort of life she finally got a Nazi okay to let her first-born come back from Norway to his native Paris. The little boy, by then six-years-old was to be shipped by parcel post, airmail. A string around his neck (for his father it would have been a rope) and a tag tied to the string, he was airmailed from Oslo to Le Bourget near Paris.

Her description of that meeting was too deep for tears. He was the most scared, emaciated, bewildered little thing she had ever seen. In war it had taken him days and nights to make what in peace time is a six-hour hop by air and during all that time not a soul, not even a heel, had talked to him. For all they cared he was what the label said he was, a parcel to be delivered.

She took him and his baby brother and got them placed away from Paris and returned to her work of undermining the Nazis. Her mission about completed by D-Day she asked and got permission to visit her children. No transportation being available she biked the hundreds of miles to join them.

Returning from her visit she found all France a battle ground. One hour she would be behind German lines, another behind Allied lines. She learned that the Free French were coming from the south with General Patch's forces and she knew her husband was attached to that army. So she grabbed her bike and headed for home. But by then the Germans were grabbing everything on wheels, even baby carriages, in their mad retreat. So she rode nights and hid days. This way she finally got through the last of the German lines and into the liberated French zone. Here at last she felt safe.

A New Clink

But she had come through the German lines and with those lovely Nordic looks and that Aryan accent, how could they believe she was the wife of a Free French officer? How could the French intelligence accept her simple story that she had left Paris for nothing more dangerous than a visit to her babies in the mountains? Cherchez la femme—remember? So they remembered and clinked her, and the only available clink was the water closet of a commandeered hotel. They they confined her to the sanitorium and went on with the job of chasing Nazis.

Finally, through frantic espionage and counter espionage, she found herself released in time to return to Paris before the liberating armies got there. She bicycled like mad to do it. She had to get her house in order. Her babies and husband were coming home. And she got it in order. Two days after her return, her husband returned, a conquering hero. His family was at the door to greet him.

"I think we arranged things quite well don't you?" she asked over the air. As one of her invisible audience I thought she had arranged things magnificently.

My amended answer is not only "quite well" but well enough to make it into a picture. If scenarios can be plausibly complicated by beautiful young mothers caught in one occupied country and their babies trapped in another occupied country, while their husbands have escaped to a third country to avoid a Nazi noose, they can be resolved when all the elements of a little family are happily reunited, with the villain dead and the flowers along the Champs Elysees blooming again, while children play in the park as a carousel organ grinds "The Last Time I Saw Paris."

Or am I too old fashioned in what I think makes good pictures? Anybody going my way?

OBITUARIES

GUS HARDY

Gus Hardy, 72, veteran Chicago theatre man, died in Chicago, May 5, following a stroke in Union Depot on April 27.

Previous to his retirement several years ago, Hardy spent more than five decades in the management end of legit, opera and concert. From 1900 to 1920 he was business manager of the old Auditorium Theatre, moving from there to the Blackstone, where he remained in the same capacity until his recent retirement from show biz.

During his Chicago career, Hardy was responsible for naming the World Playhouse, and also spent a short time as manager of the Studebaker. Also produced several shows there, chief among them, "What Price Glory." Hardy brought the Boston Grand Opera Co., under the direction of Henry Russell and featuring Pavlova, to Chi for its initial appearance in the middle west.

While still active, he sponsored funeral services for Bert Leston Taylor, Chi Trib columnist, and Frank Bacon, who died at the Blackstone while playing "Lightning." Hardy's earliest show biz venture was management of Ben Greet tours in Shakespearian repertory.

Survived by niece and sister-in-law.

In Fond Remembrance

W. H. STEIN

May 14, 1943

SIGMUND POLLATSCHEK

Sigmund Pollatschek, 75 violinist-trombonist and secretary of Musical Mutual Corp., formerly a union which owns the Yorkville Casino, N. Y., died in New York, April 30.

Born in New York, he was long associated with Conrad's Society orchestra and the Old Guard Band, both of which were led by the late Henri Conrad, as well as with the band Conrad directed at the N. Y. Horse Shows. After Conrad's death in 1935, he led latter's musical organizations for some time. In 1925 he was secretary of Musical Mutual Corp., and its predecessor, Musical Mutual Protective Union. He was a member of Local 802, American Federation of Musicians, and was instrumental in attainment by the local of autonomy.

Survived by his widow.

SAM S. HANAUER

Sam S. Hanauer, a showman for more than 45 years, died last week at Beaver Falls, Pa. A veteran exhibitor, Hanauer and his brother, Ralph Hanauer, only last year withdrew from exhibition when they sold their Rialto and State theatres in Beaver Falls to the Rialto Theatre Corp., a Cook and Anderson enterprise.

Hanauer entered the amusement business in 1900 in the legit field and as early as 1902 showed his first film in what was then known as the Lyceum. He was also a civic leader in the Beaver Valley, was president of the First National Bank, served as county treasurer and five times had been elected to the Beaver Falls city council.

BOB ROBBINS

Albert Ratnow, for nearly 40 years a vaudeville and opera performer, known professionally as Bob Robbins, died after a heart attack while visiting performer friends at National Variety Artists clubhouse in New York, May 5.

He had come to the club to attend regular Sunday Clown Night show but was seized with a heart attack before the show went on. He had been a member of the NVA for 25 years. On retirement from show biz, he bought an interest in a chain of drug stores which he had been operating up to his death. He often visited the club to see former cronies.

Survived by a son.

ARTHUR VILLARS

Arthur Villars, 69, legit actor, died April 30 at Fort Lee, N. J., where he had been rehearsing in "Second Best Bed," which Ruth Chatterton and John Huntington are producing.

He was born in Norwich, England, and made his stage debut there in 1890. After appearing in productions in that city and in London he came to the U. S.

Among American productions in which he played were "Excuse Me," "The Last Warning," "The Little Host," "The Man From Mexico," "An Innocent Idea" and "Breakfast in Bed." He had also appeared in productions with the late Frank Keenan and George Arliss.

FREDERICK W. RICCOBONO

Frederick W. Riccobono, 77, former vaude and circus performer who had specialized in equestrian acts, died at Kingston, N. Y., April 29.

Born in Hungary and having trained and appeared in trained horse acts he was brought to America in 1907 by the late Oscar Hammerstein for appearances at latter's Victoria theatre, N. Y. Later he performed with Ringling, Barnum and Bailey and other circuses. He retired some years ago but continued to train horses for other circus performers.

C. RUSSELL HALLIGAN

C. Russell Halligan, who for more than 20 years was associated with the Albany offices of RKO, Universal and Columbia Pictures in sales capacities and who later worked as a special investigator assigned to the OPA office in Albany, died May 3 at his hime in Green Island, N. Y.

A native of nearby Troy, Halligan in his youth operated the Daisy theatre, Green Island. He got into the distribution end of motion pictures and eventually became Albany manager for RKO.

Surviving are his widow, son and daughter.

W. W. COLE

W. W. Cole, 79, midwest circus owner died May 1 in Omaha. He had owned and operated Cole Bros. Circus.

For 10 years in the early 1900's he managed the old Trocadero and Krug theatres that housed Stair and Havlin melodramas. He later became manager of the Orpheum theatre, Lincoln, Neb. After that he organized W. W. Cole's dog and pony show that played every midwest hamlet for years. Later went to Omaha and built and managed Lakeview Park. Also at one time managed Lake Manawa, Council Bluffs.

MRS. FRANK A. STEAD

Mrs. Frank A. Stead, 42, radio script writer, actress, and author of many short stories and poems, died May 6 at Rye, N. Y.

Mrs. Stead had come to this country in 1920 from London, where she was born. An extensive traveler, her stories had been published in many magazines, including Collier's and Liberty. As an actress she performed in a series of Galsworthy plays in Buffalo in 1936.

Survived by husband, mother and two sons.

JOHN NORMAN DEVAUL

John Norman Devaul, 61, former vaude musical director and performer, died May 4, in Long Branch, N. J.

An orchestra leader and pianist in early vaudeville days, Devaul headed his own act, The Blue Birds. He later became managing musical director of the Keith-Albee Circuit.

Survived by widow and two sons.

DANE CLAUDIUS

Dane Claudius, 72, oldtime vaude banjoist, died April 26 in Los Angeles.

With his wife, as Claudius and Scarlet, he was one of the originators of community singing in theatres. In his stage career he was featured on the Keith-Albee-Orpheum circuit and also played in musicals of Charles Dillingham and Florenz Ziegfeld.

Since his wife died in 1930 he had been playing occasionally in pictures.

MRS. JACOB H. LUBIN

Mrs. Etta Lubin, 69, wife of Jacob H. Lubin, head of Loew vaude booking office, died May 5, in New York, after a heart attack. She's survived by her husband who still retains the title of the booking manager, although he has been inactive for seven years because of ill health. A daughter, Olga, is the wife of Marvin Schenck, Loew vice-president.

The Lubins would have celebrated their golden wedding anniversary next November.

NELSON W. MORTON

Nelson Whitman Morton, 67, well known in Canadian show biz and for past 12 years manager of Camco theatre, Morrisburg, Ont., died after a stroke in theatre box office April 30.

He was a descendent of Walt Whitman, parliamentarian and relation of Hon. W. S. Fielding and Sir Robert Borden. Survived by widow and son, Col. N. W. Morton.

EDITH L. STRONG

Edith Lemmert Strong, 74, legit actress and widow of the late Fred Strong, actor who passed away in 1938, died in New York, May 5.

She made stage debut with first husband, Lawrence Hanley, during his starring engagements and was a member of Oliver Morosco stock companies in California for several years.

Survived by a daughter.

JOHN VIDENOFF

John Videnoff, 24 actor and war veteran, died May 5 in Los Angeles.

Disabled soldier, playing that sort of role in "The Eve of St. Mark" at the Geller Workshop theatre, actually died on the stage in the arms of his beloved, according to script.

During the war he contracted rheumatic fever, which developed into a heart condition.

HAROLD J. LENGS

Harold J. Lengs, 40, former circus agent who had also been a newspaper man, died May 6 in Akron, Ohio.

Lengs had once been associated with the Barnett Bros. and Wallace Bros. circuses. He had served as bureau mgr. for the Stamford Advocate in Conn.

DAN SINGLER

Dan Singler, 53, actor who had played in dramatic and musical tabs in the midwest and south for years, died at the Veterans hospital, Sawtelle, Calif., last week. He was a guard at Warners studio.

His last stage job was with Joe Marion musical stock at the Town theatre, Omaha.

CHARLES P. SHOFFNER

Charles P. Shoffner, 76, radio broadcaster, died May 6 in Laurel Springs, N. Y. Shoffner, formerly associated with Farm Journal as art editor, conducted a weekly radio program on farm and gardening hints over WCAU for 22 years.

PETER MARK

Peter Mark, for the past 15 years an announcer on WTEL, Philadelphia, died last April 30 in that city. He also conducted the Polish hour on the station.

NINA STEWART

Nina Stewart, showgirl ex-wife of Sergio de Carlo, died of overdose of sleeping pills, in her W. 52d street, N. Y., apartment recently.

Mrs. Ruth Iris Gibbons, 36, died recently in Houston, Texas. She was the wife of Fred R. Gibbons, former manager of the Texas theatre there, and daughter of the late Will Horwitz, who was owner of the Texan, Uptown, Iris and Ritz theatres in Houston.

Leola B. Gray, 72, widow of William B. Gray, theatrical producer, songwriter and motion picture pioneer, died recently in Indianapolis. Her husband, along with William Fox, organized one of the first film companies.

Mother, 80, of Robert M. Savini, prexy of Astor Pictures Corp., died in New York, May 1. Two other sons and three daughters survive her.

Mrs. Leo Jaffe, wife of Columbia Pictures assistant treasurer, died in New York, May 3. Survived by husband, three sons, mother and two sisters.

Mrs. Ruth E. Shanahan, widow of Thomas Shanahan, who owned several theatres in Pittsburgh, died at her home in that city last week.

Ida Edwards, 69, mother of Jimmy Edwards, Southern California theatre owner, died April 27 in Alladena, Cal.

Sam Rivkin, 73, father of Allen Rivkin, screen writer, and Norman Rivkin, publicist, died May 2 at his home in Beverly Hills.

House Reviews

Continued from page 22

RKO, Boston

with intro to "Oh, Baby," involving the whole band.

Vocalists are Liza Morrow, who does "Shoo Fly Pie" and "You Won't Be Satisfied" and Art Lund, who does "Blue Skies" and "My Blue Heaven." Gal is a looker and warbles with plenty of throaty ease, and Lund, who'se got a lot of personality and style, clicks with the bobbysoxers in a big way. Band doesn't fool around on the stand, and looks awake and alert throughout, with Goodman easy as ever out front.

Specials are Larry Storch, a highly skillful impersonator, who wows with Hollywood sketches, and Lynn Shirley, whose hoofing is fast and agile. All told, amounts to a topranking show in a familiar pattern nicely staged and routined. *Elie.*

Adams, Newark

Newark, May 2.

Phil Brito, *"Guess Who," with Happy Felton & Joe Ripley; Gautier's Bricklayers, Leonore Roberts, Sylvia Manon & Co.* (3); *Joe Fecher's House Band* (11); *"Song of Mexico"* (*Rep*).

Like a page out of the oldtime annals of vaudeville comes this bandless succession of acts. Sans even a master of ceremonies, the bill sets forth an adagio team, a dog act, a kid marvel, a star vocalist and a novelty.

Only serious lack is a comedian. Happy Felton is the only one who makes serious attempts in that direction. His aim is a bit wide of the mark.

The air quiz show he stages is only a slight twisteroo on the usual things—volunteers from the audience, an interview with each, and then prizes for answers to questions that practically answer themselves The gag here is that the contestant must recognize voices and bands from recordings. Preliminaries to the test are endless and far from funny. Joe Ripley is producer and aide.

Phil Brito, bearing plenty of local renown from nitery jobs, radio and earlier engagements at the Adams is right at home here. He sparks his appearance with pleasant little gags that work. Singing straight, Brito warbles through "Oh, What It Seemed to Be," "Don't Be a Baby, Baby," and "Gypsy." Then he dons a western costume for "Sioux City Sue," introduces "Mama," Italian ditty with his own translation, and launches into a funny duet, "One-zy, Two-zy," with little Leonore Roberts. Then off to sock applause.

On her own, Miss Roberts, 11 years old, puts forth a strong personality appeal and a surprisingly adult voice Her numbers, verging on the bump school and too old for her years, include "Mama Says No," "I'm a Big Girl Now" and "Lawyer, Doctor, Indian Chief."

That ever reliable canine caper, The Bricklayers, is put on without variation from its usual form, and, as usual, measures up as prime vaudeville. Showing no mercy, two huskies toss Sylvia Manon around the podium in adagio dance that clicks. *Bran.*

Hippodrome, Balto

Baltimore, May 5.

Smiley Burnette, Fred Lowery & Dorothy Rae, Joey Bishop, 3 Corwins, Felice Iula House Orch (12); *"Pinocchio"* (*RKO*).

Entertaining layout plays nicely enough, paced smoothly by Joey Bishop, smart working emcee who holds down a potent spot on his own as well. Experienced comic is a satisfying switch from recently run of show-pacers recruited mostly from niteries, eschewing off-color gags and double entendre stuff completely out of place for family trade attracted here. Scores with skillfully timed material and clowning, and lifts proceedings nicely.

Fast opening flash is provided by The Three Corwins, trio of femme acro workers, who start off with good routine of tricks while chained together, and close strongly with fast tumbling and rope jumping. Bishop next, and very solid to a beg-off, after which Fred Lowery, blind whistler, gives out in solo and in accomp to vocals by Dorothy Rae. Act has considerable appeal, and goes over neatly.

Smiley Burnette closes with typical horse opera gagging and self-accomped vocals in which he plays a guitar and accordion to maximum response. Gags are on the corny side, but made to order for him. Garners plenty salvos. *Burm.*

MARRIAGES

Jennifer Howard to Mortimer Halpern, New York, May 5. Couple are appearing in "The Merry Wives of Windsor" on tour; she's daughter of late Sidney Howard, playwright.

Verna Hellman to Sam Fields, Los Angeles, May 1. Bride is a film editor at PRC; groom, former film cutter, is now a realtor.

Calire Kire to Barnet Biro, New York, April 27. Bride is radio actress and writer; groom is legit actor recently released from service.

Janet Stephenson to Capt. Larry Cadogan, Chicago, May 1. Bride is with booking department of Balaban & Katz.

Joan Roberts to Dr. John J. Donlan, New York, May 5. Bride is featured player in the musical "Are You With It?" on Broadway.

Shirley Strotz to William P. Mullen, Bel-Air, Cal., May 3. Bride is the daughter of Sidney Strotz, NBC v.p.; groom an eastern radio exec.

Ellen Craft to Karl Krug, Pittsburgh, May 3. Groom is drama critic of Sun-Telegraph.

Margaret Snyder to Paul Simon, Pittsburgh, May 2. Bride is assistant producer of "Sho-Biz-Quiz" program.

Deborah Ruder to Harvard Cotton, New York, April 14. Bride is with Decca Records.

Joan Fontaine to William Dozier, Mexico City, May 2. Bride is screen star; groom is RKO exec.

Muriel Angelus to Paul LaValle, N. Y., April 28. She's stage and screen actress; he's musical composer and conductor.

Stan Laurel to Ida Kitaeva Raphael, Yuma, Arizona, May 6. Groom is film comic.

BIRTHS

Mr. and Mrs. Gordon MacLean, son, Hollywood, April 28. Father is a press agent.

Mr. and Mrs. Wally Sherwin, son, Hollywood, April 25. Father is a nitery emcee.

Mr. and Mrs. Sidney G. Alexander, son, New York, recently. Father is advertising manager for Columbia Pictures.

Mr. and Mrs. Henry Kaiser, daughter, Pittsburgh, April 29. Father's chief engineer of WWSW.

Mr. and Mrs. Herbert Rudely, son, Hollywood, May 2. Parents are film players; mother is known on the screen as Ann Loring.

Mr. and Mrs. Murphy McHenry, son, Hollywood, May 2. Father is a publicist.

Mr. and Mrs. Louis J. Riklin, daughter, San Antonio, May 3. Father is account exec. for WOAI there.

Mr. and Mrs. William Holden, son, Hollywood, May 2. Mother is Brenda Marshall, screen player; father also screen player.

Mr. and Mrs. Maurice Copeland, daughter, New York, April 27. Father is a radio actor.

Mr. and Mrs. Danny Friendly, son, New York, May 5. Father is vaude booker for RKO.

Bills Next Week

Continued from page 55

CHICAGO

Blackhawk
Isabelle Johnson
Jay Seiler
Chuck Foster Orc
Chez Paree
Ben Blue
Patti Moore
Ben Lessy
Capella & Patricia
Kay Vernon
Jayne Matthews
Adorables
Frolics
Jackie Green
Gypsy Rose Lee
The Albins
Cover Girls (6)
Estrellitos (5)
Henri Lishon Orc
Hotel Bismarck
Duke Art & Junior
Sherman Hayes Or
Kay & Glenn
Dell Welcome
Martinis
Meri Gloria
Eddie Fens Orc
Hotel Blackstone
The Hartmans
E Heckscher Orc
Hotel Congress
June Robbins
S Williams Orc
Pancho & Orc
H Edgewater Bch
Stephen Kisley Orc
Three Swifts
Martells & Mignon
Betty Gray
D Hill Dero
Hotel LaSalle
Jerry Lynn
Carlon & Bennett
F ZaBach Orc

Hotel Sherman
T-A-D Hoffman
College Inn Models
Carl Marx
Woody Herman O
Hotel Stevens
Gene Sheldon
The Appletons
Winter Sisters (2)
Dorben Dancers
Frankie Masters O
Latin Quarter
Martha Raye
Lou Holtz
Estelle Sloan
Martin Kent
B Yost Cavaliers
L Q Lovelies
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan 4
Merriell Abbott D
Rio Cabana
Buddy Lester
Harbers & Dale
Ellen Terry
Bill Richards
Dean Martin
Cee Davidson Orc
R C Lovelies
Jose Manzanares O
Vine Gardens
Jessie Rosella
Larry Ross
Tony Marks
Drake & Marcho
Jon Kish Orc
Jake Sterling
Jack Page Orc

Broadway

Eddie Buzzell Coasting back Saturday (11).

Irving Berlin's 58th birthday on Saturday (11).

John Tuerk home after second visit to hospital.

Howard Dietz planing to the Coast over the weekend.

Frank Toots Kennedy now mixing 'em up at the Rose bar.

William Fadiman, Metro studio story head, in from the Coast.

Al Tamarin on leave from Theatre Guild as UA's special rep on "Henry V."

Mort Blumenstock, WB pub-ad v.p., returned east from Coast conferences.

Dan Leeds, formerly with Frederick Bros., has joined Paul Small's legit dept.

Barney Balaban back from the Coast after four days of huddles at the Par studio.

Mike Collins, Capitol theatre assistant manager, ill and expected to be out for some time.

Phillip Schweidel, theatrical travel rep, joins staff of Paul Tausig & Sons, travel service agency.

Eddie Aaron, Metro assistant sales manager, at Culver City for a series of confabs with studio execs.

Jimmy Boyle, RKO flack before he went into the Army, has joined sales force of Globe Ticket Co.

French composer Alstone ("Symphonie") in N. Y. with his wife prior to a Hollywood film deal.

Ted Goldsmith, back from road tour ahead of "Day Before Spring," into Mike Mok's publicity office.

Bill Steele, just out of the Army, managing director of Concord, big summer resort in Kiamesha, N. Y.

Mrs. Severance A. Millikin, the former Marta Abba, was made a U.S. citizen last Friday (3) in Cleveland.

Sam Eckman, Jr., Metro's British chief, currently vacationing here, plans to return to England in mid-June.

Gertrude Hoffman announced for a film is not the yesteryear star who conducts a dance school in New York.

A. J. Balaban has bought Gae Foster's house on North Rexford Drive, Beverly Hills. Takes possession in March.

Paul Nathan, talent scout for Paramount, has written a yarn about the critics for the N. Y. Sunday Times magazine.

Nat Burns, who ran Yardley, Pa., strawhat before the war, to run a summer theatre at Haddonfield, N. J., this season.

Burnet Hershey heading the public relations committee of the newly formed eastern chapter, Screen Directors Guild.

Marjorie Lawrence flies to Paris May 19 for a performance of Tristan and Isolde, skedded for the Paris Opera May 28.

Johnny Mercer, Capitol records prez, songwriter and singer, to be front-covered by Life mag in a couple of weeks.

Negro Actors Guild partying its honorary president Bill Robinson Monday (13) at the Paramount restaurant ballroom.

Jules Field, 20th-Fox publicity head, to the Coast tomorrow (Thursday) for a few days to set promotion on "Razor's Edge."

Alan Edelson's line promotion brochure for Hildegarde, with accent on the new Revlon beauty shade, Hildegarde Rose.

Maurice Winters back with "Annie Get Your Gun" was ill in Philadelphia last week. Morris Jacobs, general manager taking over.

Milton Rosenstock to take over Max Goberman's baton duties on "Billion Dollar Baby" as latter goes to London with Ballet Theatre.

Sol A. Schwartz, g.m. and veepee of RKO Theatres, en route to the Coast for studio and exhibitor huddles, Mrs. Schwartz accompanying.

Gypsy Rose Lee giving the public a glimpse of her patio at $1 a peek for benefit of lower east side kids. Patio is part of her 63d street home.

Danny Friendly, RKO booker, named his newborn son, William Howard Friendly, after his predecessor, who's now supervisor of RKO's out-of-town theatres.

Waldemar Guterson, music director of "The Desert Song" road company now touring the east, still waiting to see his new daughter, born March 26 in Hollywood.

Phil Stevenson returned to N. Y. after Coast scripting chores on Ed Small's "Time To Be Born," going out as drumbeater for legiter "Laura," replacing Mary March.

Music publisher Jerry Vogel did his usual stint for the kids at Bellevue last Thursday (2) by handing out popcorn, candy and comic books at the annual hospital circus show.

Mady Christians, directing Equity Library Theatre's "The Affairs of Anatol," last production for the season skedded for the 125th Street branch of the Public Library June 5-7.

Patti Deutsch, daughter of Benay Venuta and Armand Deutsch, got herself a private luncheon from Frank Sinatra in Palm Springs, making her probably the No. 1 bobbysoxer.

Raymond Massey, co-starring with Gertrude Lawrence in "Pygmalion," leaves for the Coast end of this month to play the part of Joan Crawford's husband in "The Secret" at Warners.

Jack Forrester, ex-OSS, former juve and French film producer, and now prez of Amfra (American-France) Trading Corp., back from Paris and Madrid. Meantime been denting Wall St.

Lou Levin, owner of Gilmore's Steak House, purchased entire apartment building on East 54th housing the 1-2-3 club. Levin plans to open an intimate nitery on the site where the 1-2-3 now stands.

George Jessel, first v.p. of the Jewish Theatrical Guild, will toastmaster the testimonial dinner which the Guild will tender John Golden, dean of the American Theatre, on Sunday, May 26, in the Grand Ballroom of the Hotel Astor.

Well-diggers—who promised to hit water at 100 feet on Burgess Meredith's New City, N. Y., farm—now down to 285 feet (at $6 a foot) and not a sprinkle yet. Meredith and frau Paulette Goddard trying to decide whether to continue the speculation or forget the whole thing.

Harry Kurnitz has been hearing so much about market killings that when he learned of a 10c Canadian mining stock he told Charlie Lederer they should buy 10,000 shares between them and thus afford that feeling of being able to influence Wall St. trading. Stock when to 13c pronto.

Jerome Chodorov and Walter Bernstein have collabed on "The Voice of the Vets," a dramatic production to be presented at Madison Sq. Garden May 16, under auspices of the Independent Citizens' Committee. Gene Kelly, Frank Sinatra, Olivia de Havilland, Marion Hargrove and Franklin D. Roosevelt, Jr., will appear in the production.

Chicago

Herb Lyon, of Balaban & Katz, off to the Coast for a three-week vacation.

Paul Robeson sang an hour's encore at his Orchestra Hall concert last week.

Lanny Ross will headline the "Strauss Festival" at the Opera House May 26.

Fred Clare, manager of the Continental hotel, threw a party for the cast of "Day Before Spring."

Sid Mautner quitting as chief of the Chi Sun's photogs to join International News Photos in N. Y.

Milt Woodward, RKO theatres press chief, into hospital for surgery.

Sol Hurok's Markova-Dolin troupe due at the Opera House May 17-19.

Lou Holtz out of the Latin Quarter show, with Estelle Sloan now getting second billing under Martha Raye.

Frances Langford and Wayne Morris inked for the Herald-American's "I Am An American Day" May 19.

Andy Frain had charge of the ushers at the Kentucky Derby Saturday (4) for the 10th straight year, using 1,215 ushers.

"Windy Hill" quits May 25, and Kay Francis goes to Hollywood to produce and star in two more Monogram pix this summer.

Dimout made everybody but Jean Russell unhappy. In her eighth week of p.a.'s at the Oriental, she spent most of time on the Lincoln Park bridle path.

In town between the Century and the Chief last week were L. B. Mayer and Howard Strickling, Lana Turner, Nat Kahn of VARIETY, Jimmy Durante, Ingrid Bergman and Sydney Greenstreet.

Patricia Marshall of "Day Before Spring" sent copies of her big number in the show, "My Love Is a Married Man," to all Chi columnists, autographed, "To the one who inspired me to sing this tune."

Due in for a "jazz at the Philharmonic" session at the Opera House Tuesday (14) are Coleman Hawkins, Norman Granz, Lester Young, Meade Lux Lewis, Buck Clayton, Shadow Wilson and Helen Humes.

Tryout Flops

Continued from page 1

ter the list but evident basic reason is that they were not good enough.

As much as $1,500,000 is conservatively estimated to have been spent on the tryout failures alone, while Broadway too had its share of shows that ended far in the red. Not all the out-of-town foldings are registered as a total loss because there are definite plans to bring some to the boards again next season. There have been some notable instances where tryout disappointments have later become clicks in former seasons.

Chances are against mediocrities getting across however. Skillful showmanship, rewriting and direction are the factors that count. Not all the tryout flops this season are charged against newcomers or those sans the know-how, for several well-known producers were represented among the failures. In fact there isn't any showman with reputation for hits, who has not had losers as well.

It seems that every time shows that click arrive, ambitious newcomers plan other tries. That evidently goes for the seemingly countless number of backers too.

London

Robert Nesbitt's wife in hospital for operation.

Jeffrey Bernard expected here in July. First trip since 1939.

Don Marino Barreto closed at Ciro's club April 27, replaced by Ramon Lopez Samba orch.

Alfred Hitchcock expected here for the opening of "Spellbound," May 19 at London Pavillion and Tivoli.

Will Fyffe recovering from leg operation at Edinburgh hospital, will not be able to resume work for some months.

Women's Auxiliary Air Force told not to sing "Lilli Marlene" on their route march as it offends German war prisoners.

As result of her click in "London Town," the Sid Field starrer, Petula Clark has been signed for five years by Wesley Ruggles, and goes to Hollygood with him this summer.

General Film Distributors' trade mark, man banging gong who used to be ex-British heavyweight champ Bombardier Billy Wells, now being done by Mark Milo, ex-wrestler and actor.

Pamela Stirling off to Paris to appear in film "Le Bataillon du Ciel" ("The Battalion of the Sky") for Pathe Cinema, replacing Mavis Villiers who rushed to U. S. on news of death of husband in auto accident.

Joan Greenwood has been given seven years contract, calling for three pics yearly, with first to be "The Man Within" by Graham Greene, which goes into production soon at Gaumont-British Studios, Shepherd's Bush.

Individual Pictures Ltd. (Launder & Gilliat) acquired film rights to Norman Collins' English best-seller "London Belongs to Me." Picture will be made end of this year in Technicolor, and will be one of the biggest firm has ever made, listing 12 English stars.

Miami Beach

By Larry Solloway

Barry Sisters in town for vacash.

Joe E. Ross held over at Paddock club.

Al Robinson and Neil Fontaine head new show at Club Bali.

Spotlite Club, 800-seater north of Miami (Broward county) up for sale.

Irving Fields planes out for New York and radio commitments Thursday (9).

Nina Wilcox Putnam doing story on advantages of Miami Beach during "off" season.

Mother Kelly's closed Sunday (5) with Carroll and Gorman headed for an engagement at Park Central hotel, N. Y.

Arne Sultan, current at Bar of Music, teaming up with ex-Army partner Billy King. They're pantoplatter comics.

Jampacked Beachcomber club almost had a riot Thursday night when payees didn't like choice of judges in $500 rumba contest.

Jules Zissen, local p.a., trying to organize flacks in area to keep out-of-towners from heading here winters and grabbing off top accounts at less dough.

Jack Goldman heading for New York and a talent hunt for his Clover club. Zarco and Beryl added to Jerry Cooper show, opening there tonight (8).

Las Vegas

By Bea Ratcliffe

Brian Donlevy in town.

Sid Grauman spending the weekend.

Mary Beth Hughes divorcing Ted North.

Virginia Laurel divorced Stan Laurel.

Lou Walters in town for a quick look around.

Alan Hale in on combined business-pleasure trip.

Frank Sinatra to participate in pre-Helldorado celebration.

Betty Furness returned to Hollywood after divorcing Bud Ernst.

Eddie Cantor in to speak in behalf of the drive for displaced persons.

Ruth Mitchell, late Billy Mitchell's sister, living here while finishing book.

Rumored Bing Crosby in with Horace Heidt on recent purchase of the Nevada-Biltmore hotel.

Minneapolis

By Les Rees

Sylvan Grodnick promoted from asst. to manager of the Palace.

Yvette Dare held over with Ryan Bros. at Leo 'n' Eddie's niterie.

Gilbert Nathanson, indie circuit owner, in N. Y. on business trip.

Joe Behan and Marshall Marx, Paramount bookers, vacationing.

Robert Shoberg resigned as manager of Paramount's Strand, Duluth.

"Sugar Chile" Robinson's Auditorium one-nighter pulled large crowd.

S. G. Lebedoff, indie circuit owner, back after a winter in Phoenix, Ariz.

Carl Naslund quit as 20th-Fox booker to join Veteran's Administration.

Norman Granz's "Jazz at the Philharmonic" concert into Auditorium May 17.

Norman Pyle, M-G exploiteer, at Mayo Clinic, Rochester, Minn., for arthritis treatments.

Minneapolis to have first annual Minneapolis-St. Paul Travel Show at Arena May 25-June 1.

Star Journal-State limerick contest for "Kitty," with $50 in cash prizes, attracted 836 contestants.

Jimmy Durante, here for radio broadcast, visited M-G exchange and had photo taken with office staff.

M. A. Levy and Jack Cohan, 20th-Fox district and branch manager, respectively, to N. Y. for h.o. conference.

While here with "Polonaise," Jan Kiepura said that at end of road tour he and his wife, Marta Eggerth, will go to France to make films.

Margo FitzSimmons, sister of Maureen O'Sullivan, and herself an actress in British films, making home here with husband, Major Harry Edward.

Metropolitan Opera played to capacity for four performances in 4,840-seat Northrop Memorial Auditorium at $7.20 top, house being sold out week in advance.

Aquatennial Ass'n in campaign to enlist 1,300 new members in order to make annual Aquatennial, local summer mardi gras, July 19-28, this year, better than previous years.

With Minnesota Amus. Co. (Paramount) and RKO Theatres splitting Warner Bros.' pictures, first of these, "Devotion," plays RKO-Pan, instead of RKO-Orpheum, May 9.

Westport

By Humphrey Doulens

Donald Oenslager here.

Theresa Helburn recuperating nicely.

Richard Skinner visiting the Justin Sturms.

The Bill Nesbitts (Ann Greenway) also here.

Odette Myrtil commuting to "The Red Mill."

Dorothy Kirsten, Met star, visiting Geraldine Farrar.

Tallulah Bankhead will do a week at Country Playhouse.

All the famous inns of the countryside, shuttered during the war, reopening this season. Outpost, Cobbs Mill, Red Barn, Dorlons, already in operation.

Col. Jessel

Continued from page 2

tucky Derby spirit, the world would be a happier place to live in.

I was the guest of the Kentucky Colonels which has its annual dinner beautifully arranged by its host, General Miles. I had never met the General before this. As a matter of fact in all my years of trouping, I had played only once in Louisville, yet when I was introduced to him he said, "Georgie, by God suh, you ain't never looked better, and you're gonna drink more mint juleps than you drank last year or the yeah before." And by God suh, I did!

An Old Gus Edwards Habit

I'm not a drinking man, but once in awhile I get a little pain in my tummy and take a little bourbon. I've been getting this pain almost continuously since I left Gus Edwards in 1914.

Anyhow, back to the Derby and the great race that it was. Ah, but Friday night, Derby eve, the Kentucky Colonel Dinner—the dinner actually doesn't start 'till the Governor gets there—so while waiting for His Excellency to arrive you have a few mint juleps, and when he arrives, every one gets ready to find out the Governor's choice in the big race, and while they're giving him time to make up his mind, a bandana'd mammy followed by 12 lads carrying trays full of mint juleps do the traditional mint julep parade. This goes on for quite some time after which a lovely lady sings, "My Old Kentucky Home." There is no more sentimental song in all the world than "Kentucky Home," and a sentimental song makes men put their arms around each other and drink each other's health far into the night. Each Kentucky belle becomes more lovelier than ever as the hours and the juleps go by until finally you clasp the hands of a gal who looks like Sophie Tucker and you swear that she's the girl you saw in "The Outlaw."

Yes suh, the Kentucky Derby is the thrill of a lifetime. I didn't get to the race, but when I woke up the next morning a fellow Colonel said to me, "Colonel Jessel, it's a wonder you can talk after the way you yelled and hollered when Assault came down the stretch." I said, "You must be mistaken Colonel, I didn't get to the races, I had too many mint juleps last night." He said, "come to think of it, neither did I. Come on son, let's have a mint julep and drink to the Kentucky Derby!" "By the way Colonel," he said, "who won it?" I answered, through force of habit, "Darryl F. Zanuck."

Hollywood

Stan Laurel divorced in Las Vegas.

Dwight Taylor to Chicago on business.

Lee Bowman laid up with pneumonia.

Ida Lupino laid up with throat infection.

Marshall Grant laid up with pleurisy.

Bing Crosby celebrated another birthday.

Harry Carey celebrating his 35th year in films.

Betty Furness divorced Bud Ernst in Las Vegas.

Darryl Zanuck tossed a dinner for Lord Lascelles.

Bob Hutton returned from a gander at Broadway.

Henry Ormiston recovering from emergency surgery.

Paul Munis celebrating their 25th wedding anniversary.

George Breakston and York Copeland planed to Brazil.

Peter Lorre left on a long vacation, destination undisclosed.

Ben Wallerstein paid $35,000 for a new home in Hollywood.

Samuel Roeder in town to conduct legal business for ASCAP.

Henry Wilcoxon ailing with mumps after recovering from measles.

Barney Balaban in from New York for Paramount huddles.

Ralph Byrd back in greasepaint after three years in the Army.

Gustaf Schentz, Swedish film exec, looking over Hollywood studios.

Leslie Hore Belisha, British diplomat, guesting with Walter Wanger.

Bernard Dudley out of the Army and into the George Hoskin agency.

Richard Maibaum shoved off on a vacation tour of northern California.

Constance Collier readying for her 34th trip to England, this time by plane.

Ella Mae Morse drew her final decree of divorce from Richard Showalter.

Ilona Massey and Artur Rubinstein applied for American citizenship papers.

A. J. Richards, editor-in-chief of Paramount, returned from a tour of Europe.

Lionel Atwill left the bulk of his $250,000 estate to his widow and infant son.

Eddie Cantor's daughter, Natalie, filed suit for divorce against Joseph Lewis Metzger.

Audrey Kuthe appointed national advertising and publicity chief for Planet Pictures.

Eduardo V. de la Torre, Mexican film exec., gandering production methods at Metro.

Adrian Scott returned from two weeks of production huddles with Jack Votion in London.

Clifton Young forced out of the "Cheyenne" cast by illness, with John Alvin taking over.

Monroe Greenthal in from New York to huddle on distribution plans for United World Pictures.

Mathew Boulton checked into the "Stallion Road" cast at Warners after 18 months of USO touring.

Carl Leserman in from New York for distribution huddles with Benedict Bogeaus and David Loew.

Maj. Hal Herman, recently with General MacArthur in Japan, returning to Columbia publicity staff.

Col. Nathan Levinson, sound chief at Warners, cited by the War Department for patriotic services.

Lee Traver became associate casting director at Universal, succeeding Howard Deighton, who resigned.

Rex Harrison to Ensenada, Mexico, to establish residence for a quota number to return to Hollywood.

Eddie Yarbrough setting up premieres for the 20th-Fox picture, "Smoky," in Salt Lake City and Denver.

Buron Fitts, formerly Los Angeles district attorney, functioning as technical adviser on "Big Brother" at 20th-Fox.

Gene Fowler and Edward H. Griffith to San Francisco to spot locations for their forthcoming picture, "Rip Van Winkle."

Perry Como's seven-year-old son, aided by Bing Crosby, has been granted entrance to the crowded St. John's Parochial School, which is attended by Bing's flock also.

Jack L. Warner succeeded the late John LeRoy Johnston as treasurer of the Academy of Motion Picture Arts and Sciences also awarded "El Diploma de Honor" by the Latin-American Consular Association in recognition of his picture, "Hitler Lives."

Rio de Janeiro

By Kurt Redisch

Valter Pinto, producer, back from Cambuquira.

Otavio Franca, vet actor, returning to stage soon.

Ben Cohn, of Loew's International, here for a fortnight.

"Bathing Beauty" is doing capacity biz at the Metro, Sao Paulo.

Silvino Netto, radio comic, has column in the leftist "Diretrizes."

Robert Weait of J. Arthur Rank's organization here surveying local territory.

Norman Armour, of Columbia Pictures, returned from an inspection trek through Brazil.

Film rights of "To Be or Not to Be," Brazilian play by Mario Lago and Jose Wanderley, have been pacted by Filmadora Argentina for Argentine film.

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SCREEN RADIO MUSIC STAGE

MAY 16 1946

VARIETY

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RADIO BACK ON PRE-WAR BASIS

Toscy to Premiere Televised Opera This Fall in N. Y.

Arturo Toscanini hopes to be the first to put opera on the air via television, and has made plans to do "Falstaff" over WNBT (NBC, N. Y.) next fall.

The only hitch to his present plans is the ruling by James C. Petrillo keeping members of the American Federation of Musicians off television.

Toscanini, in Milan, Italy, now to conduct La Scala concerts, discussed the opera project before he left this country, going into details with John Royal, NBC veepee in charge of television.

Royal okayed the idea, and Toscanini asked Dr. Herbert Graf, stage director of the Metropolitan Opera Co. to help him plan the event. Dr. Graf has already made measurements of NBC's television studios preliminary to blueprinting the staging.

So anxious is Toscanini to do this opera that he is said to have indicated to friends that he will hurry back to the states as soon as he is

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Sugary Music Biz B.O. Looks Sweet to Wall Street Underwriters

The high and solid-looking price of Decca Record shares, the early furor attending the over-the-counter sales of Capitol stock, plus other manifestations to Wall Street of the strong financial condition of phases of the theatrical business other than films, has brought about heavy new interest in recording firms and music publishers by coin men from the financial canyon. This kind of money is what has started the abnormal amount of rumors in the disk and music business the past week and a half, rumors that have marked most every major music catalog as on the verge of being disposed of at prices from $1,000,000 up to $5,000,000.

There were several deals on the fire, as VARIETY pointed out last

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BERLIN WANTS ASTAIRE, LAWRENCE FOR B'WAY

Hollywood, May 14.

Understood that Irving Berlin is attempting to get Fred Astaire and Gertrude Lawrence for a musical to be produced next season. Miss Lawrence was originally slated for a play by Moss Hart.

One possible hitch to consummation of Berlin's dicker with Astaire is the fact that dancer may sign with Samuel Goldwyn as an associate producer.

Berlin heads to the Coast Sunday (19) to huddle with Astaire, Joe Schenck and see final cut of "Blue Skies." (Par.).

Dwight Wiman Plans 'Fourth Little Show'

Dwight Deere Wiman is planning fall production of the "Fourth Little Show." Last edition of this series of revues was produced in 1931 with Beatrice Lillie.

Wiman also will produce "Street Scene" this fall in association with the Playwrights Co.

Wiman is angling to get Clifton Webb to stage and supervise entire production. Webb is reported amenable to the proposition in spite of the fact that he has never taken on similar chores previously.

GIs Need More CATs Overseas

There is a demand for more CATs, otherwise known as Civilian Actress Technicians, for jobs with soldier shows in the American zone in Germany and Austria. Showmen and others have received requests from Dorothy Vernon, live shows supervisor over there, asking that girls be recommended. Jobs call for a salary of $5,100 over a 52-week period, with leaves permitted for visits to France, Switzerland, Denmark and other spots.

CAT's job is to act, sing or dance in soldier shows, GIs comprising the male members of each unit. She also has opportunity to write, produce, direct and handle backstage technical work, also to design settings and costumes. According to Miss Vernon "it is fascinating work

(Continued on page 16)

LINDSAY, CROUSE GET CHI EDITORIAL BID

Chicago, May 14.

Bid for Howard Lindsay and Russel Crouse, authors of the Pulitzer Prize winner, "State of the Union," to come forward with a statement on how to save the nation from calamity, on the basis of sentiment voiced in the play, was made in the editorial pages of the Chi Daily News last week, to wit:

"We invite the Messrs. Crouse and

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SHOWS WORTH $10,000,000 BLOW

The honeymoon's over. The webs and agencies are back on pre-war standard. For the first time since Pearl Harbor time is opening up on the major networks as sponsor after sponsor, pulling in the reins in the wake of production snafus and economic uncertainties, checks out of network programming. The score to date shows a loss of more than $10,000,000 in time and talent billings, with every likelihood that the figure will mount in the coming months.

In addition, Seven Up, sponsors of the "Fresh Up Show" on Mutual, which bows off this summer, may be among those missing in the fall, which would represent an additional $800,000 in time-talent costs, and it's considered probable that Westinghouse will cancel out its Sunday afternoon NBC show, representing an additional approximate $1,000,000.

Meanwhile, radio is facing its biggest reshuffle of stars since before the war.

Music Corp. of America and William Morris are understood to have been given the word by bankrollers to try to sell to other would-be radio spenders some of the outstanding talent on the air.

Result is likely to be, some think, that the old stars will stay on the air but that new radio money, from sources until now untapped by the nets, may find its way into the business by fall. Reason is that, until now, it had been hard to buy both time and top talent. But with big-coin spenders bowing out of the picture due to the lack of products, the field will be open.

Among top stars involved in the changes reportedly due for the fall are Bob Burns, Burns & Allen, Fannie Brice, Joan Davis and Dinah Shore, not to mention Bing Crosby.

Soap being one of the industries facing an uncertain future, due to the fats and oils situation, Lever Bros. has cancelled out the Bob Burns show, and is said to be ready to let Joan Davis out of her contract which has another year to

(Continued on page 26)

Radio Whodunit as B'way Play With Laraine Day

Hollywood, May 14.

"Comic Strip Murder" will be produced on Broadway by Ed Gross, who inked deal with author Fred Methot. Several film studios are dickering for the whodunit, which was cited as one of the best radio mysteries of 1945.

Understood Laraine Day will star in stage version.

Bing's Brit. Pic For Korda on %

London, May 14.

Bing Crosby has inked a one-picture deal with Sir Alexander Korda which calls for the singer's appearance in England late in the summer of '47. Pact is latest of series in which the British producer has already lined up Cary Grant, Orson Welles, Paulette Goddard, Burgess Meredith and other undisclosed American stars for solo film chores in England in the coming year.

Proviso in Crosby contract grants the singer heavy participation in the picture rather than a straight salary. Deal in that respect is akin to others in which Korda has offered participation as a means of escaping double taxation under the current Anglo-American trade agreements. Story for Crosby is being written q.t. in the U. S. by name screen scribe.

Producer-actor deals are set for Meredith, Grant and Welles. Miss Goddard and Meredith will appear

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B'WAY TO FETE SCHNOZ'S 30 YEARS IN SHOW BIZ

Jimmy Durante will be feted with a gala party celebrating his 30 years in show business by Metro on June 5. Affair, slated to be held at the Golden Slipper, a Times Square dancehall on the site of the old Prohibition hotspot known as the Silver Slipper, will be attended by more than 400 of the comedian's friends. Mayor O'Dwyer will make a special guest appearance. The

(Continued on page 22)

Boxscore of the Programming Exodus

The following is a breakdown of the network programming Exit Parade in recent weeks.

SPONSOR	NETWORK	PROGRAM	TIME-TALENT COST (Annual)
General Motors	NBC	Symphony of the Air	$1,150,000
General Foods	NBC	Dinah Shore	900,000
Ballantine	NBC	Barry Fitzgerald Show	1,750,000
General Electric	NBC	Phil Spitalny (Sept. 1)	800,000
General Electric	CBS	"GE House Party" (2 days lopped off)	375,000
Chrysler	CBS	Kostelanetz Show	1,060,000
Celanese	CBS	"Great Moments In Music"	900,000
General Foods	ABC	Hop Harrigan	750,000
General Foods	CBS	"Thin Man"	675,000
Textron	CBS	Helen Hayes Show	1,000,000
Tootsie Rolls	ABC	Dick Tracy	500,000
Campana	CBS	"First Nighter"	800,000
Pepsi-Cola	Mutual	Quentin Reynolds (booked for 13 weeks)	350,000
			$10,536,000

Circus Hits Trail With $1,600,000 As N. Y. Garden Take

When the Ringling Bros. Barnum and Bailey circus finaled Sunday (12) it chalked up another highly profitable date at Madison Square Garden, N. Y. Reported that although the 39-day engagement was one week less than last year, the gross equalled or topped that of 1945 when the estimated takings were $1,600,000. Increase in prices was a factor, top being $6 which applied in the afternoon and at night.

Attendance was virtually capacity throughout, and the demand for tickets so strong that agencies did a landoffice business. Last week was as big as that during Easter week and even the blowoff performance was capacity. Exploitation was exceptional. So strong was the advance sale that press requisitions could not be properly taken care of, box office people saying only gallery locations were unsold. Top shelf tickets were the last to be sold.

Start of the big top's tour was threatened last week by the coal strike but orders from Washington

(Continued on page 16)

Bible Society Woos Top Names for Filming Old and New Testaments

Branching out for the first time from its straight publication work, the American Bible Society has mapped large-scale production plans for the picturization of the scriptures. Shooting is skedded to begin within the next 30 days and negotiations for studio space are now being set in Hollywood with one of the major lots. A non-profit organization, the society is angling for top name players to enter the production fold on a prestige basis.

It is estimated that 150 half-hour features will be required to present both the Old and the New Testaments. The features, which will be in 16m color, will be turned out at the rate of 24 a year until the series is completed. Bible episodes con-

(Continued on page 16)

EDDIE ANDERSON'S N. Y. NITERY DATE AT $5,000

Eddie "Rochester" Anderson has been signed to open at the Zanzibar, N. Y., May 21, at $5,000 weekly as replacement for Bill Robinson, who leaves because of other commitments. This is the first nitery date for the Jack Benny program comic in several years. Music Corp. of America is lining up several other cafe engagements. In previous summer layoffs, Rochester played theatres.

Zanzibar has also signed the King Cole Trio to open Friday (17) as replacement for the Mills Bros.

Army Snafus Own $1,000,000 Film Setup in Austria Via Manager Switch

By JOSEF ISRAELS II

Vienna, May 7.

The Information Services Branch of U. S. Forces Austria, finding itself embarassed by possession of a film distribution—production biz (ISB) Films), piling up profits at the rate of $1,000,000 yearly, has suddenly moved to divest itself of this asset. A committee of seven Army officers, none of them film men, moved into ISB Films without notice, blocked bank accounts totaling $1,400,000 in some 20 banks "for audit" and has accepted the resignation of Eugene Sharin, Film Officer who has bossed the enterprise since US entry into Austria in spring of 1945. Lt. Col. F. E. Mackintosh of USFA's Executive Division is temporarily filling Sharin's post.

The Mackintosh committee finds itself considerably bewildered by intricacies of film booking, distribution and production and, at date of writing, hasn't determined future of ISB Films. They have interviewed Karl Hartl, Austrian film boss under the Nazis and now employed by ISB, and other native picture figures with possible view of turning over business to private Austrian hands. But so great a plum cannot be lightly handed over, particularly to those whose Nazi records may yet be questioned. To date ISB Films holds over $300,000 (in Austrian schillings) for U. S. account and eventual distribution to Hollywood interests.

Profits on U. S. product are pouring in at a rate that forecasts a $1,000,000 surplus by year's end. Army

(Continued on page 69)

'Anybody Who Travels In Europe and Doesn't Have to, Today, Is Nuts'

Anybody who travels in Europe today, and doesn't have to, is an idiot, according to Maurice Abravanel. Orkonductor, who left pit of "Day Before Spring" in January to go to Australia for three months of symphony concerts, spent three weeks in Switzerland, London and Paris, before returning to N.Y. last week.

Situation is critical in food, heating, rooms and exchange, he says. Room situation is 10 times more difficult than in N.Y. You can't take money from one country to another, unless it's in dollars, so that whatever excess native exchange you have is wasted. A satisfactory meal in Paris costs $5 for breakfast, $25 for dinner, per person.

Abravanel went out to Australia to conduct a 10-week season of concerts with the Sydney Orchestral Society. One concert was an all-American program, first such given in Australia, with contemporary works of Copland, Barber, Thomson, Thompson and Schuman, which was a great success. American GIs,

(Continued on page 22)

Ginger's 175G Plus 40% From Enterprise Prods.

Hollywood, May 14.

Ginger Rogers's deal for a term with Enterprise productions, the Loew-Einfeld outfit, in addition to her RKO commitment, calls for $175,000 a picture, plus 40% of the profits. Two stories have already been purchased for her, the first being "Maggi July" by E. A. Ellington, author of "Gilda," to go before the camera in November. Second property is "Wild Calendar" by Libbie Block, bestseller of last winter.

The RKO commitment Miss Rogers has calls for one picture a year for the next three years, and provides for her doing any amount of outside pictures. The Einfeld-Loew deal with Miss Rogers is on a par with one she made with David O. Selznick a few years ago for "I'll Be Seeing You," where she got $175,000 and 10% of the gross. L-E figure her percentage on the profits on her chores for them will equal this amount.

Bill Orr Back in Legit

Bill Orr, stage-screen actor, who recently returned to the Warner Bros. studio after three and a half years in the Air Forces is in New York to resume his stage career.

He is accompanied by his wife, actress Joy Page, daughter of Mrs. Jack L. Warner.

Sports Shorts

One plane chartered for trip from N. Y. to Louisville for the Derby developed radio trouble and grounded in Maryland, not far from Pimlico, so 17 passengers went to the races there, others being flown back to town. . . . Demand for Yankees-Red Sox ball game tickets so heavy that one broker alone sold over 500 tickets for the three game series last Friday to Sunday (10-12).

First pictorial history of boxing, due May 22 under Essential Books imprint, written and compiled by John Durant and Edward Rice, titled "Come Out Fighting." Contains 200 photos, with text and an introduction by Quentin Reynolds.

Boxing is scheduled every Monday and Friday at Madison Square Garden during June, with the Louis-Conn scrap dated for the 19th (Wednesday) at the Yankee Stadium.

Public sale of Louis-Conn fight tickets started late last week at Mike Jacobs' offices in Madison Square Garden, 90% of the patronage being Harlemites...Barney Balaban bought a boat for his children which reminds Spyros Skouras of the time Plato, his 12-year-old son ("who's not so smart despite his name," says his dad) was teaching his father how to sailboat and, in disgust, cracked, "Honestly, pop, how did you ever become president of 20th Century-Fox...RKO's annual outing and boat ride up the Hudson to Bear Mountain next Monday-Tuesday (20-21), with half the office and exchange forces alternating on those days.

Chi Sniffy Sip Contest Proves Scotch 'Experts' Not Hep to the Stuff

Chicago, May 14.

Ernie Byfield, considered something of a connoisseur of fine liquors, failed dismally recently in a sniff-and-sip contest conducted here. Purpose of the test was to determine whether the Illinois Liquor Control Commission could allow distillers to brand their product "American Scotch" rather than "Scotch type" whisky.

Byfield was one of 10 Chicagoans invited by the commission to participate in its blindfold test to detect the difference, if any, between domestic and imported Scotch. Out of six samples, he got only one right—lowest score of the bunch.

Ben Paul, owner of Crown Wholesale Liquor Co., which buys thousands of gallons of Scotch a year, was almost as bad. He called only two of his six shots correctly. Similar scores were chalked up by Joe Binns, manager of the Palmer House, and Charles Harrison, prez of Harrison Restaurants.

Correct guesses in three out of six sips were by Don Kohler of the cast of "State of the Union" and Les Lear, business manager for Olsen & Johnson. Three guys with four of the six right were Frank Weaver, prez of the commission; H. William Johnson, publisher of the Tavern News, and John Mack, manager of the Hotel Continental. James O'Brien, editor and publisher of the Illinois Beverage Journal, got 'em all right.

Whereupon Frank Bering, the other half of the Byfield-Bering Ambassador-Sherman combo, then stepped into the arena—unofficially—and, although he's a non-drinker, showed up Byfield by calling four of his six sips right.

Just to Keep Jessel Out of Mischief in N.Y.

Hermes Pan and two asst. directors are in N. Y. from the Coast for huddles with 20th-Fox producer George Jessel on forthcoming filmusical, "I Wonder Who's Kissing Her Now" (nee "Hello Ma Baby"), autobiography of songwriter Joe E. Howard.

Powwows going on between Jessel's four and five shows at the Roxy.

204th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatra, Hollywood, Cal.
"Stage entertainment at its best. 'Blackouts' has everything a good musical should have."
EDGAR BERGEN

Authors Suggest Key to Future British Loans

Hollywood, May 14.

The Authors League is canvassing congressmen and administration officials hoping for a change in the copyright laws as it applies to material entering public domain after copyright dies. They hope to change present law which gives 28 years, plus an additional renewal for an equal period. The League, instead, suggests granting estates 50 years after death of writer which would be a considerable increase.

The League, in exchange, would give to the U. S. government in perpetuity all rights thereafter.

American Society of Composers, Authors and Publishers will also be called in, idea being to tie up everything writers and composers contribute, selling argument being that if the English government had all the income of Shakespeare's plays up to now, they probably would not need the loan today.

Emmet Lavery, Screen Writers Guild president, is now running for Congress. If elected he is expected to provide important aid to the plan.

WINCHELL'S COAST TRIP TO REGAIN HIS HEALTH

Walter Winchell trained out to the Coast Monday (13) for his first trip out of N. Y. since last winter. Columnist usually heads for the Coast at the end of May, but a recurrence of sinus trouble, coupled with his recent laryngitis, prompted him to leave a few weeks earlier this year. If the Beverly Hills climate does him any good, Winchell will probably stay on the Coast for the summer. He'll write his column there and do his Sunday night broadcast over KECA, ABC outlet in L.A.

With a six weeks' vacation from his radio chores scheduled for this summer, Winchell is currently trying to line up a concurrent six weeks' respite from his column-writing, instead of the usual four weeks. Columnist reportedly wants to take full advantage of any rest period in order to regain his health completely.

Todd Rolls in Bowls, 2 Hollywood Stadia

Hollywood, May 14.

Mike Todd leased both the Hollywood Bowl and the Pilgrimage bowl from the Bowl Association, with musical productions planned for both arenas. Todd takes over Hollywood Bowl for month of September with musical slated, title unannounced. Producer also takes over operation of Pilgrimage Bowl during latter part of summer but will not put on a Pilgrimage play which has been cancelled, due to construction work now going on.

MASSINE'S DUAL CHORE

Hollywood, May 14.

Leonide Massine, originally signed to stage dances in 20th-Fox's "Carnival in Costa Rica," will also dance in the film.

Vet Ballet Russe dancer-choreographer is skedded to do a special-ly number with Vera-Ellen.

The Berle-ing Point

By Milton Berle

Sunday past was Mother's Day. Last year I got my mother a 75-carat watch inlaid with diamonds, rubies and pearls...she liked it so much she wanted to keep it...She's a great gal, my mother. I've got to hand it to her—every Saturday night...Years ago I was told I was an incubator baby and I haven't forgotten it for a moment. To show my appreciation, every year I send flowers to an oil stove...Of course, I don't forget to send my mother flowers, too. Mom is crazy about daffodils, and she likes the rest of the family too...Whoever thought up the idea for Mother's Day should be awarded a prize. It's a grand thought. But do you know what burns me up about some children: they don't bother to write a letter to their dear mother all year—and on this one day they send her a telegram and scare the hell out of her.

The Great Wit Way

Bet on a horse at Belmont the other day—it took three freight trains to pass him before he realized that he was on the wrong track.

Caught the Blue-Lessey-Moore socko combo at La Martinique. One jealous hamola remarked, "I'd rather see Moore of Lessey and Lessey of Blue."

We have a new innovation at the Carnival—we change the waiters after every show.

Got the surprise of my life last week. Met a gag writer who didn't have any files, never switched a joke, and wrote nothing but original material. (Huh!)

Lindy's has installed pickled earphones for people that are hard of herring.

The union made Jack Cole stop dancing because of his last name.

There's No Truth To the Rumor

That Francis Renault is taking over the program, "Queen For a Day"...that Myron Cohen opens with the Old Vic Repertory Company...that Westbrook Pegler writes for PM...that MCA is booking William Morris, Jr., on a concert tour...that Senator Claghorn lives on Southern Blvd... That John L. Lewis uses Miner's makeup.

Hangnail Descriptions

Dick Tracy: Old Clues Man...Howard & Shelton: Punhandlers...El Morocco: The Bore-Hundred...Hildegarde: Sophistigreat...Orson Welles: "I" strain...Barry Gray: Pan American.. Harry James: Little Boy Blew.

Beried Eggs

Was toastmaster at a luncheon given to George Jessel. I loved Jessel's crack when he said, "Since I've become a producer, I don't want you to applaud me anymore—just say YES.

Would you call Hollywood the Home of the RAVE and the Land of the B?

Irony Dept: "Song of Norway" makes more money in one week than Grieg made in his entire life.

With the movies they're showing today every other seat in the theatre should be equipped with a psychiatrist.

Jimmy Edmondson has written the new jitterbug vegetable song...Hey Bob-A-Rhubarb.

Sol Violinsky has also completed a new song titled "He Dreams of Her Every Night Because He Can't Stand To Look At Her In the Daytime."

Novelty: Bought a fountain pen the other day that was guaranteed to write for "ONLY ONE WEEK."

With so many radio shows going off the air, pretty soon the only thing you'll be hearing will be time signals set to music.

My bathtub is finally empty...NO COAL.

'U.S. Info Service Too Important' As U.S. Cuts Its Propaganda Budget

Rome, May 14.

Editor, VARIETY:

Am rather depressed but perhaps not too surprised at the great opposition growing back home against the information and cultural setup abroad. I admit that some of the criticism is justified but on the whole I feel that our Congressmen show a complete lack of comprehension on the necessity of having these offices abroad. Ignorance has been one of the greatest ills of this world and the cause for so many of our ills. Carried on an international plane it has been the primary cause for wars. The one way to eliminate wars is to have education for the masses and free access to all news. Here was one concrete step toward having others see Americans as they really are.

We have been represented as a materialistic and grasping people out for world domination. All these years Italians have associated Americans with boogie-woogie, divorces, Hollywood, big fortunes, bathtubs and many superficial aspects of civilization. In a few months in Italy, USIS has opened the eyes of many Italians by showing what Americans have contributed in the world of art, engineering, medicine, agriculture, music and democracy. They have been very much surprised. They had associated us with the lighter things in life but now they see the United States as a matured nation which has contributed much to this civilization of the 20th century.

Anything that our friends in the newspaper and radio world can do to help this program will certainly be doing something to making this a better and friendlier world. OWI contributed much during the war. USIS can do much to prevent the setting up of a new OWI in 10, 20 or 30 years.

Does this sound like preaching? Perhaps it is but I feel very strongly about it and I know that USIS is something that should be fought for. I'd feel the same way if I were to leave the outfit tomorrow.

J. D. Ravotto.

Washington, May 14.

Although Congress is preparing to slash to the bone funds for the new State Department foreign information service, which includes use of films, British are expanding their information service, including the motion picture end.

Setup was explained here recently by Neville Gardiner, film head of the British Information Services in this country. Gardiner disclosed that the films division of the new English "Central Office of Information" (successor to the British Ministry of Information) will be bigger than it was during the war.

Just back from eight weeks in England, Gardiner explained that his country has set up a three-point postwar information program and has committed itself to: provide information for its own people; continue in peacetime the wartime policy of a single information unit; and provide information for exchange with other countries.

Films play an important part in each point. The 1946 program calls for the production of 200 films, mostly shorts. Ninety percent of these will be made at the request of various ministries, and 10% will be originated by COI. Already in production at the request of Prime Minister Clement Attlee are films on the subject of food, problems of international trade, military government, etc. One, on displaced persons, has already been completed.

Munshin Can't Start At Metro Until 1947

Louis B. Mayer and attorney Louis Mandel set Jules Munshin's Metro film deal when the studio head was in New York recently.

Mandel now reps Munshin and latter's M-G pact starts June, 1947, when "Call Me Mister" run-of-the-play contract expires. Meantime the ex-GI comedian had signed a new pact with Melvyn Douglas & Herman Levin before "Mister" came to Broadway.

'LEASING' SCREEN RIGHTS ONLY

20th-Fox Shutter on 'B' Pix Marks Zanuck Victory in a Lingering Tiff

Announcement last week by 20th-Fox that it would discontinue the making of B pictures signalizes a victory for production chief Darryl F. Zanuck in a running battle that has gone on for several years with top brass in the cast.

Zanuck has been adamant that the 20th-Fox trademark should be attached to nothing but top A productions and the company should in no way be associated with lesser films. The N. Y. toppers, taking a business-man's attitude, contended that the B's are necessary to spread the overhead of the studio and the distribution setup and thus reduce per-picture costs.

It was also felt that the secondary product is vital to maximum 20th-Fox profits in double-feature territories. where there is a strong demand for B's to fill the bottom of dual bills, and the distribs who can provide them can influence the sale of top product.

Studio once before eliminated the low-budgeters. That was during the first two years of the war, when Zanuck was absent, serving in the Army. It was during this period that Bryan Foy, who had joined the studio production staff in 1941. was given full sway. Foy's rep had been made as a B picture specialist.

Victory by Zanuck in the long

(Continued on page 16)

FBI's Crackdown On 'Hot' 16m Pix Rivals A Hollywood Meller

Story of the way the FBI cracked down on the black market in 16m pix, which rivalled many of Hollywood's top cloak-and-dagger stories with its use of marked money, "front men," etc., was revealed this week by Eric Haight, prexy of Films Inc. Haight, along with Joseph Stein of the Copyright Protection Bureau, was one of the chief aides to the FBI in breaking up the $1,000,000 ring and in the arrest of the nine men charged with dealing in the under-the-counter sales.

Films, Inc., first got wind of the black market in February, 1945. At that time, one of FI's district salesmen reported that a potential customer, solicited to rent one of the majors' films distributed by FI, disclosed that he'd run the picture only

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ALL THIS COIN AND STUDIO SPACE TOO?

In addition to a bankroll, George J. Schaefer's Equity Capital Corp. expects to offer indie producers studio space. Schaefer is negotiating a lease on a new lot near Hollywood, on which he expects to have three stages completed within three months. Work on the stages is said to be past the point where Government building restrictions will seriously delay them.

Split between Schaefer and Arthur Greene, Chi financier, has resulted in Schaefer lining up new coin from a Wall street investment house for Equity. Schaefer is going it alone, rather than accept Greene's financial aid, it is said, so that he has complete control himself of Equity deals.

William Stephens, who produced "Dr. Christian" series and other films, has joined Schaefer as production adviser.

Goldwyn Gal Goes Legit

Pittsburgh, May 14.

Virginia Belmont, one of five Goldwyn Girls on tour plugging Danny Kaye picture, "Kid From Brooklyn," said last week during quintet's slopover in Pittsburgh that she would go into the new Al Rosen show, "Mary Had a Little," as soon as she got back to the Coast later this month.

"Mary," which will star Edmund Lowe, goes into rehearsal in June and several Coast dates are planned before the piece heads eastward.

Barclift on a Bicycle

Nelson Barclift leaves June 1 for the Coast to start at RKO on his dance-director stint, day after N. Y. opening of Orson Welles' "Around the World," for which Barclift staged the dances.

Latter, recently out of Army, staged dances for "This Is the Army," and danced the Vera Zorina role in the Irving Berlin GI musical for four years.

Blueprint Film, Radio, Press Co-op

Coordinated action by film, radio and newspaper industries to promote international freedom of communication was blueprinted last night (Tuesday) at a dinner in New York sponsored by the American Civil Liberties Union. Glen Allvine, Motion Picture Association press chief, repped MPA prexy Eric Johnston; Walton Ament, of Pathe News, and Richard de Rochement, of March of Time, spoke for the newsreels; A. D. Willard, Jr., exec v.p. of the National Association of Broadcasters, for the radio industry; and Francis Colt deWolf, chief of the Telecommunications Division, for the State Department. There were also representatives of all the major networks, the press associations and the various newspaper organizations, including the American Newspaper Guild.

Objections of the coordinated action are (1) abolition of political censorship, (2) freedom of travel and (3) access to sources of news. It is proposed to work, as far as possible, through the framework of the Commission of Human Rights of the Economic and Social Council of the United Nations.

Johnston put before the Commission Monday (13) a pitch for placing films on the same level as the printed and spoken word in international freedom of communication. He stressed the universality of pictures in remarks read to the Commission by his assistant, Edward L. Roddan.

Already potent in the dissemination of news and information, films will increase one hundred-fold in importance in this field within a decade, Johnston prophesied. "The motion picture," he added, "is in no sense a substitute for press and radio. Rather it is the instrument which must be employed for providing a background of understanding and tolerance for the interpretation of current events."

Prime 'Spring' for Judy Instead of Irene Dunne

Hollywood, May 14.

"Day Before Spring," recently bought by Metro for Irene Dunne, is now being angled for a Judy Garland starrer. A new score by Frank Loesser and Johnny Green was written expressly for Miss Garland's style.

Only tune from the original score by Alan Lerner and Fred Loewe will be the title song. Metro financed the original John C. Wilson Broadway production.

Lolly Under Knife

Hollywood, May 14.

Louella O. Parsons went under surgery today (Tuesday) at Good Samaritan hospital with Dr. John Flick of Philadelphia, and Dr. John Jones performing the surgery.

Columnist has been in hospital a month under the care of her physician, Dr. Verne R. Mason, preparing for the operation.

'BARNABY' ON B'WAY

Hollywood, May 14.

Columbia Pictures will finance the Edward Chodorov dramatization of the Crockett Johnson comic strip, "Barnaby."

No New York producer set yet.

GEN'L PRACTICE WITHIN 2 YEARS

By HERB GOLDEN

Complete changeover to the system of film companies leasing screen rights to literary properties from their authors for a limited period—instead of the traditional method of acquiring stories via outright buys—is predicted within six months to two years by an executive of the powerful Authors' League of America. The switch is bound to have a revolutionary effect on film production, since it includes all sorts of literary material from best-selling books to radio scripts to screen originals.

Rumblings of the desire of writers to maintain control of their works have been heard in the past month from New York to Hollywood and last week Luise Sillcox, exec secretary of the Authors' League, revealed that a major drive in that direction is about to get under way on all fronts.

League includes the Screen Writers' Guild, Dramatists' Guild, Radio Writers' Guild and Authors' Guild. With its membership numbering every writer of potentially important screen material in the country, through one or the other of its subsids, the League expects to experience only a moderately tough battle in achieving the revolution it is seeking, once the drive is in full swing.

Period for which writers will lease rights to a company will hinge, at first, on individual negotiations, it is

(Continued on page 24)

French Loan Sans Pix Tie—Blum

Washington, May 14.

Hint that the French hope to get their loan without commitments affecting the export of our pix was given yesterday (13) by former French Premier Leon Blum. Addressing a luncheon of overseas writers here, Blum said the loan deal was virtually set.

He declared that the U. S. had avoided imposing any political or other conditions in the dickering, although the final plans yet remain to be worked out. He said an agreement in principle has been reached.

UA Owners Seek National Figure To Dominate Co. and End Their Squabbles; Raftery Wants Out

An important national figure to succeed Edward C. Raftery as president of United Artists is understood being sought by the company's owners. Whether or not he's grounded in the picture business they don't feel important under the circumstances, as the post could be more or less as a front man and as a dominant and respected enough figure to settle the recurring squabbles among the three owners.

He'll step down, Raftery told VARIETY yesterday (Tuesday), if a successor can be lined up before the stockholders' annual meeting. Conclave was originally slated for next Tuesday (21) but has been postponed until June 11, Raftery said, to allow further time to explore possibilities for the job.

"I've been very anxious to return to my law practice," the UA prexy stated, "and if I can get back, I will." Raftery is a member of the firm of O'Brien, Driscoll & Raftery, which handles UA's legal business. He was drafted into the UA presidency during 1941, although continuing his association with the law firm. Arrangement was made by which the retainer paid by UA to the O'Brien firm included Raftery's salary. Dennis F. O'Brien, senior member, has been suffering declining health, which is one of the reasons precipitating Raftery's desire to get back to the firm.

Because Raftery, through his legal tieup with UA affairs will be constantly available, owners feel that an important national figure might well replace him, whether or not

(Continued on page 22)

Dietz's Coast Huddles

Howard Dietz, Metro veepee over ad-publicity, planed to the Coast yesterday (Tuesday) for a three-week session of confabs with studio execs re publicity campaigns on Metro's forthcoming product.

Dietz will line up the campaigns with Howard Strickling, M-G studio publicity head, who returned to Culver City last week from an Arizona vacation.

Enterprise Tops East on Distrib

Negotiations are understood in progress this week on a release deal for David Loew-Charles Einfeld's Enterprise Productions. Loew arrived east Sunday (12) for the talks, accompanied by his attorney, David Tannenbaum.

Discussions are scheduled to take place with Matty Fox, prez of United World Pictures, and Edward C. Raftery, United Artists topper. Universal is also understood to be a possibility for Enterprise release.

Loew stressed Monday (13) that there was also still a likelihood that Enterprise would set up a distribution organization of its own, similar to the project contemplated by Samuel Goldwyn. This possibility was considered unlikely in the trade, however. Enterprise execs have had a number of huddles with Goldwyn on joining him, but there has been no decision reached and the likelihood appears slim at the moment.

Loew and Tannenbaum plan returning to the Coast next Sunday (19).

Rathvon East for Conv.

N. Peter Rathvon, RKO prexy and studio chief, is expected in New York from the Coast for the company's annual sales convention July 1.

Mrs. Rathvon, now in the east, remains in N. Y. until her husband's arrival.

'MR. BROADWAY' READY TO GO AT WB SEPT. 10

Hollywood, May 14.

Warners will greenlight "Mr. Broadway" (the saga of *Sime* and VARIETY) on Sept. 10, with Humphrey Bogart understood to have inside track on the title role.

Richard Brooks yesterday (13) turned over finished screenplay to producer Jerry Wald.

National Boxoffice Survey

Current Golden Dozen Paced by 'Kitty,' 'Corner,' 'Gilda,' 'Dahlia,' 'Trunk,' 'Postman,' 'Outlaw'

Boxoffice pace quickened during the past week, with the truce in the coal strike helping biz materially this session. Los Angeles still is feeling the current streetcar walkout, but several films are bucking the trend to do well.

There's small change in list of leaders, first 12, about in order named, being "Kitty" (Par), "Dark Corner" (20th), "Gilda" (Col), "Blue Dahlia" (Par), "Saratoga Trunk" (WB), "Postman Rings Twice" (M-G), "Ziegfeld Follies" (M-G), "The Outlaw" (UA), "Her Kind of Man" (WB), "Devotion" (WB), "Dragonwyck" (20th) and "Tomorrow Is Forever" (RKO).

Last four are not in the really big money, last two being fairly well played out in key firstruns. "Devotion" is doing better this stanza than recently but not getting tall coin. "Man" looks only average in L. A., moderate in Philadelphia and so-so in Cincinnati, but holding up very good at $50,000 in second N. Y. week.

"Outlaw" is out gunning for real wampum, showing now in five keys and eight theatres. Jane Russell starrer is leader in St. Louis, Indianapolis and Louisville, being smash in all three. It also is great $20,000 in K. C., and still stout $38,000 in sixth L. A. stanza, strike or no strike.

"Postman," newcomer to go out into keys, looks sock on basis of N. Y. and L. A. showings. In contrast, "Dark Corner" is spotty, being average in K. C., dull in L. A. but nice in Baltimore and Philly. It's taking a strong stagebill headed by George Jessel to land $90,000 for this film at the big N. Y. Roxy.

Other new entries include "Badman's Territory" (RKO), strong in Buffalo and San Francisco; "So Goes My Love" (U), bright in Louisville, Chicago and N. Y.; and "Heartbeat" (RKO), big on N. Y. preem.

"Virginian" (Par), "This Day Forward" (RKO), "Bandit of Sherwood Forest" (Col) and "Road To Utopia" (Par) look nearing end of most key dates from their showings this week.

"Wife of Monte Cristo" (PRC) again chips in with some six dates, doing well in all. "Little Giant" (U) looks snappy in St. Louis, Omaha and N. Y. this stanza. "Spiral Staircase" (RKO), with huge biz in L. A. (records in two houses), is good to strong in several other cities being played this week. "Diary of Chambermaid" (UA), showing in only two cities, doesn't shape so well currently.

(Complete Film Boxoffice Reports, Pages 12-13.)

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DAILY VARIETY
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That Great Outdoors Proves Myth As Location Housing Stymies Prods.

By FRANK FISKE

It looks now as though the recent wailing in Hollywood over the shortage of stage space is going to be matched by producers confronted with a shortage of wide open spaces. The location problem is developing some acute angles of its own and while it hasn't exactly become a major headache is injecting considerable grief into the routine production chores.

Trespassing" troupe went on location in Sonora and part of them immediately landed in jail. No crime—just housing shortage. The small town was crowded to capacity by the sudden influx of film workers. Vacant rooms, hotels, motels and the school house were all jammed. So, Sonora being a town where crime is not rampant and the jail seldom filled, part of the company was given clean and comfortable, if somewhat gruesome quarters in the village poky.

Other producers with pictures that call for small town and country locations are having equal or worse difficulties. In some instances scripts are being hurriedly re-written to obviate the need for certain locations and where there is no other way out worried production managers are sitting up nights trying to figure out how to take care of a hundred or more people in lodgings that are only meant for half the number.

CPA Forces Trips

Situation is aggravated by the Civilian Production Administration $15,000 limit on set costs. Generally speaking there are few sets that cost even as much as the $15,000. But huge exterior scenes that might be constructed on the lot to avoid location treks can run into more dough than that and the only answer is location.

Enterprise Productions recently decided it would be cheaper to plane a crew to Paris to background for "Arch of Triumph" on the actual scene of the story than it would to construct elaborate street scenes at the studio.

Same studio at the moment has had difficulties getting accomodations for its "Ramrod" company in Zion National Park. Problem, at last report, was pretty well licked, but at one stage of the dickering producer Harry "Pop" Sherman was threatening to go back to Griffith Park where they used to shoot the quickie westerns of silent days.

Only studio with extensive location shooting coming up that is getting a break is 20th-Fox. They will film most of the outdoor sequences of "Bob, Son of Battle" at Kanab, Utah—a community that has already been used by 20th-Fox for "Smoky," "Flicka" and others and is well-geared to handle motion picture troupes. Company, however is having some location trouble with its "13 Rue Madeleine" but in that case the housing problem is eased a bit by the fact that troupe is making quick plane trips from one location to another called for in script. On "My Darling Clementine," however, company is having to erect huge tent city in Monument Valley, Ariz.

Beach and mountain locations in and around Los Angeles now have to be made virtually on a commuting basis to and from studio, overflow from the city due to housing shortage having crowded those communities to the point where there is virtually no accomodation for transients.

MEX PIX STUDIOS WILL EASE SHORTAGE IN U.S.

Mexico City, May 14.

The Tepeyac studios, nearing completion in Mexico City at a cost of about $4,000,000, will help relieve the studio shortage north of the border by being open to Hollywood as well as Mexican producers. Completed setup will comprise 10 sound stages, built according to the most up-to-date standards, and one location stage, 330 feet long.

The enterprise, financed by a combination of American and Mexican capital, is headed by Ted Gilfred as prexy of the Estudios Cinematograficos del Tepeyac with Howard E. Randall directing the construction work.

ZaSu Quits 'Father'

Hollywood, May 14.

ZaSu Pitts checked out of the cast of "Life With Father," at Warners, because of a prior commitment on the Broadway stage.

Actress obtained her release from the Burbank lot because her role as star in the legit play, "Cordelia," conflicted with her picture chore.

U. S.-Brit. Tax Bill May Aid Actors

Washington, May 14.

Senate Foreign Relations Committee last week failed to amend the new double-taxation treaty with Britain to take care of actors. Committee, however, left the way open for a "special protocol" to handle the situation and members indicated that the actors eventually will receive full benefit of the treaty.

The committee, ignoring the recommendation of its subcommittee, which favored the amendment, voted to send the treaty in its present form to the Senate for approval.

The protocol—a sort of supplemental treaty—is reported under consideration in the State Dept. and in the British Foreign Office.

The treaty to end double-taxation was first reported favorably last July but has been held up ever since because spokesmen for the actors complained that they were to receive less favorable treatment than other American citizens.

Foreign Relations Committee agreed with the merit of the actors' case but said the treaty would be stymied for months if it were amended now, since it would then have to go back to Parliament for further action and that would take considerable time. Opinion was expressed that the protocol would be approved both in this country and in Britain and would be tacked on to the treaty in due course.

While the treaty ends double-taxation for all Americans who work in Britain for six months or less, it permits Americans — except for actors—who work in England to pay the lower American income tax rate. The actors must pay the British rate, which is higher.

ARMY STALLING IRKS U. S. PIX IN GERMANY

Annoyed by what appears to be unnecessary delays by the military authorities in turning the distribution setup in Germany over to the industry's Export Assn., steps were reportedly taken at the association's meeting last week to force more immediate action.

Aside from the fact that eight American distributing companies are being deprived of an additional source of foreign revenue, it is no secret that major company foreign toppers have been annoyed by what appears to the adamant attitude of military authorities in the German zone. Carl Milliken, head of Motion Picture Assn. of America foreign affairs, is in Washington now on this and other overseas matters.

This continued supervision has been disturbing enough but some foreign execs are reported vexed by the way prints are handled. Understood that feature prints are turned over to the military authorities for handling in German-occupied territory without any provision made for raw stock in return for such deliveries.

Several weeks ago, foreign department officials admitted that it looked as if the military was stalling over returning full distribution controls to American industry. Morris Goodman, Export Assn. rep, has been on the ground in Germany and cooperating with the military authorities. His recommendations are understood to have brought the action last week in which the industry will seek an elimination of the present military road-block. Some film company execs contend there is no excuse for keeping the Export Assn. from taking over just as it has done in Japan and Korea.

WALLY BOAG

Currently appearing at Radio City Music Hall, New York.

Just returned from Rio de Janeiro, where he completed a limited 8-week engagement at the Copacabana Casino there.

Management
MARK J. LEDDY

If UA-Small Renew It'll Be 25% Basis

Negotiations are continuing between Edward Small and United Artists on a releasing deal. Small's pact with the company expired recently and changes in terms, certain to be made, are delaying a new deal.

Small formerly had a "most favored nation" clause in his contract, providing that distribution terms he got were as good as the best received by any other producer. UA is eliminating such terms from all new contracts and Small, if he resigns, will be paying approximately a flat 25%.

Meanwhile, Small has deals with two other studios on single pictures, neither of which have any bearing on a permanent releasing arrangement: He has sold one package on "Bella Donna" to United World Pictures and other on "The Return of Monte Cristo" to Columbia. In each case, in return for providing script and player commitments, Small gets billing and a percentage of the profits.

'Our Gracie,' Back From Tour, to Take It Easy

Gracie Fields, who returned to N. Y. this week from a 150,000 mile USO-Camp Shows tour that took her around the world, appears to be virtually set to go into semi-retirement. Comedienne had announced intention before going on her trip, but had to withdraw the statement because of protests mainly from England. Now she confirms it.

Miss Fields who was accompanied on the trip by Monte Banks, her husband and film producer-director, isn't considering any immediate offers for work. She would like to concentrate on television, believing it will soon be the coming thing in showbusiness.

While abroad, Miss Fields was propositioned to make "Mrs. Warren's Profession" for Gabriel Pascal, British film producer. In addition, she received other film and radio offers, but so far has accepted none of them.

While she's currently planning to reside permanently in this country, she will not drop her British citizenship, probably fearing a storm from her English fans.

Ralph Richardson (Old Vic Co.) in Korda Pact

Ralph Richardson, currently starring with the Old Vic troupe on Broadway, signed a five-year ticket with Alexander Korda. Contract starts after Richardson completes the season next fall in London with Old Vic Co., and calls for a minimum of four films in five years.

Initial picture to be made at Korda's Sound City studios in London.

Shirley's 'Bride' Pic

Hollywood, May 14.

Shirley Temple will have the star spot in "What Every Young Bride Should Know," Selznick production.

Alan Scott will produce the film which rolls after Miss Temple winds up in "The Bachelor and the Bobby-soxer."

Need for Studio Stage Space Lessens As Actual Production Slows Down

Furore over the shortage of stage space in Hollywood seems to be dying down with many studio execs and producers frankly discounting complaints that there isn't room to accommodate people who want to make pictures.

They call attention to two angles—

1. Despite the large number of independent producers preparing to make pictures the number of independent producers ready to make pictures and in immediate need of stage space is limited.

2. Considerable curtailment of production is a definite possibility owing to holdovers and long runs.

C. J. Tevlin, prexy of General Service Corp., announcing an expansion program that will provide facilities for four more pictures a year on the General Service lot, asserted that he didn't know of "single instance at the moment in which a producer who has a picture ready to shoot is being held up by lack of stage space."

"There are a great many who can't get stage space commitments in advance," he said, "but there are few who have script, cast, financing and everything ready to go who can't be accommodated."

No Office Room

He pointed out that office space is much scarcer currently than stage space. More than one producer with maybe nothing more than a script on hand would like to sign up with a rental lot to get office facilities while he is getting a production organization and cast together. Some of the majors are suffering from overcrowding in the matters of accommodating the office force. Paramount for a while rented extensive office space at the old California Studios a block away, but were forced to vacate when Enterprise took the plant over. New building at Universal, not yet quite finished, has already been filled to overflowing by the International office. In addition, the lot is now dotted with barracks bought from the Army, moved in and remodelled to make working quarters for both Universal and the International bunch that has moved in under the United World Pictures deal. Situation is further aggravated by the numerous independent units now operating on the Universal lot. And office shortage in downtown Hollywood is virtually as acute as the housing shortage.

That more stage space may be made available due to decrease in production seems likely now.

Long Runs Cut Needs

The more pictures that go into extended runs the less need and the less theatre accommodation there is for new pictures. Result is that some of the majors are piling up a sizable backlog and either contemplate, or have already made, cuts in production schedule. 20th-Fox has cut its schedule for the year from 32 to 25 pictures. Such pictures as "Dragonwyck," "Leave Her to Heaven," among others on the 20th-Fox list have held over at various theatres long past the expected time.

Paramount points out that "Lost Weekend" got 17 weeks in the New York Rivoli, a five-weeks run in Los Angeles; that "Going My Way" went for eight weeks in Los Angeles and that "Road to Utopia" and five weeks in Los Angeles. In addition, they have enjoyed big runs throughout the country. Much of the Warner Bros. and Metro product shows a similar long run record.

Not especially affected by the situation are Universal, Republic and Columbia, which sell largely in market that doesn't accommodate extended runs.

Autry to Play 'Autry'

Hollywood, May 14.

Gene Autry's first picture at Republic since his return from Army service will be "Sergeant Gene Autry."

Currently on a rodeo tour, Autry will return to Hollywood in time to start the picture June 6. With him in the series will be the Cass County Boys.

Par's Brit. Studio; Wallis' New Plans

Paramount will build a studio in England as soon as building conditions permit. Following weekend huddles with George. Weltner, Hal Wallis, Joe Hazen and Y. Frank Freeman, all of whom have just returned from a four weeks' trip to London, Balaban said that Par, as a longrange program, is acquiring approximately 100 acres in England for the new studio.

Quartet tried to line up studio space in England for Par to begin London production immediately but apparently found conditions too jammed. Balaban declared, however, that negotiations are continuing with British execs for the acquisition of rented space.

While in London, Wallis and Hazen purchased film rights to "For Her to See," new Joseph Shearing novel. Tentative plans have been set for Hal Wallis Productions to start rolling on the film in the early spring of 1947, in space to be rented in a British studio. Wallis also plans to produce in England "Whenever I Remember," based on a play by Edward Leland and Oscar Millard. Both films will be released by Par, since Wallis still has six films to go under his contract with that company.

Wallis and Hazen will begin production on their fall slate of three films for Par release within the next month. Wallis left for the Coast today (Wednesday), to be followed by Hazen some time in June. Duo will begin immediately to cast their productions, which include "Desert Town" and "Beggars Are Coming to Town," plus a third which will be selected from two other properties.

Possibility that Wallis might import two British stars for his American-made pictures. Producer will not disclose their names until negotiations have been completed. He's also negotiating with several European actors to bring them to the U. S. this summer for tests.

L. A. to N. Y.

Edward L. Alperson
Artie Auerbach
Stephanie Bachelor
Jean Barry
Irving Berlin
Julian Blaustein
Dane Clark
Walter Craig
Lester Culley
Bill Dozier
Eddy Duchin
William Elliott
William Eythe
Joan Fontaine
Al Galston
Joe Glaser
Bernard Goodwin
James R. Grainger
Katharine Hepburn
Rupert Hughes
Lou Irwin
Allan Lane
Andrew Lawler
Laudy Lawrence
Leonard L. Levinson
W. H. (Bud) Lollier
Samuel Machnovich
Ernest A. Martin
Eli Oberstein
George Pal
Ralph Peer
Richard Powers
Hal Wallis
Allen Wilson
P. J. Wolfson
Ed Wolpin

LONDON to N. Y.

Irving Goetz
Ben Roberts

N. Y. to LONDON

Charles Brewer
Irwin Dash
Wally Moody

N. Y. to L. A.

Monty Banks
Charles Boren
Milt Deutch
Howard Dietz
Sam Eckman, Jr.
Gracie Fields
Irving Lazar
Sid Mesibov
Fred S. Meyer
Richard Morros
Ed Murrow
Hermes Pan
Milton Schwarzwald
Paul Small
Arleen Whelan

PLAN STILL LONGER FIRST RUNS

Breen Accepts Rank's London Invite; Johnston on Films' Foreign Problems

Washington, May 14.

Joseph I. Breen, in charge of the motion picture code, goes to Europe this summer to tackle film problems in England and probably France, Eric Johnston announced yesterday (13). Johnston said the export situation was the industry's biggest headache currently and disclosed that he, himself, hopes to go abroad for about three months to work on it after he has all domestic wrinkles of MPAA ironed out. He did not indicate when that might be.

Breen's trip was set as the result of a wire from J. Arthur Rank, who cabled Johnston:

"The British Film Producers' Association are very anxious to have a visit from Mr. Breen. I do hope it will be possible for you to spare him for this trip as our members would be glad to meet him and hear at first hand the principles and details of your code. Any time after May 20 would suit me."

Johnston cabled back yesterday: "I am delighted to notify you that Mr. Breen accepts your invitation and will arrive late in June or early in July. Will inform you later of definite date. We are confident that Mr. Breen's visit will serve further to strengthen the cooperation and friendly relations between the British and American motion picture interests."

Johnston added to the newsmen:

(Continued on page 22)

Joe Cooper Bequeaths Much to Charities; Par Litigation Yet Unsettled

Joseph H. Cooper, wealthy midwestern circuit operator and Paramount partner, who died recently, leaves a large portion of his estate to charity, according to his will which has been filed for probate in Surrogate's court at Poughkeepsie, N. Y., by his attorneys, O'Brien, Driscoll & Raftery, of New York, and firm of Bechtol & Rankin, of Lincoln, Neb.

After payment of all debts, funeral expenses, trustees fees, taxes and provision of a trust fund for his mother, Cooper divided his estate between next of kin and a long list of charitable institutions, hospitals, etc., ranging from one-fifth down to one-twentieth. In addition, the income from a trust estate of $200,000 is to go up to one-half of the total to various charities and institutions.

Individual beneficiaries are legion, including close and distant relatives, friends and business associates. One provision bequeaths to Austin C. Keough, v.p. and general counsel for Paramount, a painting called "Mignon" now located at the Buffalo theatre, Buffalo, which will states Cooper has right to repurchase from the Shea Operating Corp., plus a three-and-one-half carat blue-white diamond ring.

Keough and Sam Harding, retired partners in Cooper theatre operations, are the executors of the Cooper estate which, in addition to theatre properties in Nebraska, Oklahoma and Colorado, include a large farm at Moore's Mills, N. Y. Cooper, whose hobby was the breeding of Holstein cattle, left a herd of 80. The finest of pedigreed stock, only last week a bull calf six months old was sold for $25,000.

Cooper's philanthropies did not start with his death. Some years ago he turned over various theatre interests for the establishment and upkeep of the Cooper Foundation for Boys.

Litigation involving Cooper and Paramount, embracing two actions by Par against Cooper and two countersuits by the latter, remain to be disposed of.

MASTER IN 'LIFEBOAT' CASE

Federal Judge Simon H. Rifkind has ordered the appointment of a special master to sit in an examination before trial of Sidney Easton, plaintiff in a plagiarism suit against 20th-Fox.

Suit for injunction and damages charges piracy of plaintiff's play "Lifeboat No. 13" by the film "Lifeboat." Edwin P. Kilroe reps 20th.

James Dunn to Produce

Hollywood, May 14.

James Dunn, recent winner of the thesp Oscar, is going into indie production.

First picture will be "The Pitchman," based on a yarn by Vivian Crosby. Filming starts when Dunn completes his current starring role in "That Brennan Girl" at Republic.

Par's Smasheroo $11,587,000 Net Profit for 13 Wks.

Paramount smashed ahead for the first quarter of the current year with a towering take of $11,587,000 after all charges including estimated taxes, the company reported last week. Substantial gain was scored over the equivalent quarter of '45 in which Par showed earnings of $4,007,000. Current earnings included $3,086,000 which represents Par's direct and indirect interest as stockholder in the combined undistributed profits of partially owned subsidiaries.

Board approved a 2-1 stock split which would increase common stock from 4,455,800 shares to 9,000,000 of $1 par value. If approved by the stockholders, they will receive one additional share of common stock for each held by them. With the increase in shares, the board declared its intention to establish a regular quarterly dividend of 40c per share. Stockholders at their annual meet on June 18 will also be asked to approve a proposal eliminating all authorized first and second preferred stock.

Quarterly earnings of $11,587,000 represent $3.09 per share on 3,752,136 shares of common outstanding on March 30 as compared with $1.07 per share for the similar period last year. Company also declared a quarterly dividend of 50c per share on capital stock of the parent concern payable June 28 to stockholders of record June 7.

Board also authorized prepayment on June 15 of $2,500,000 of company notes due 1949-51. A 10-year program of debt retirement will be completed with this final payment, the company noted, and Par and its subsidiaries will then have no outstanding mortgage or funded debt of any kind other than $2,000,000 parent company notes due in 1951 which are convertible into common stock.

Esty Sez Costello's N.J. Stumping a Secret

Hollywood, May 14.

William Esty agency and NBC are attempting to keep a quictus on fact Lou Costello goes east May 17 primarily to stump New Jersey on behalf of gubernatorial candidate Harold Hoffman. Both agency and web fear Camel, sponsor of Abbott & Costello airshow, may groan that program gets a political stamping merely because one of the comics soapboxes for a longtime friend who formerly governed the state.

Story of Costello's campaigning originally was printed in VARIETY several months ago. Since, both Esty and NBC have been soft-pedaling the matter and up-pointing fact that while in New Jersey Costello will be honored at hometown gathering in Paterson for his Youth Foundation charities. Entire airshow goes east with Costello, and programs of May 23 and 30 will be aired from N. Y. Group then bounces back here.

MORE INDIE B.O.S TO EXPEDITE IT

With marathon first-runs having proved themselves during the past five years unprecedented sources of profit to producer, distributor and exhibitor, proposals have been made for methods of still further milking product in key houses before pushing it through the nabes. Scheme that has kicked around for a number of years but now is forecast in some circles as an eventual certainty is the formation of a number of new indie regional theatre circuits.

Chains would not consist of jointly-booked ones. They would be made up of the indie house best suited to compete with the affiliated first-run in each vicinity and would guarantee distribs with whom they made deals runs of at least seven days—and possibly 14 days or more—for their product. They would thus permit these distributors to forego bookings in affiliated circuits which push picture through their houses on schedules of two or three changes a week.

Appeal, of course, is principally to top indie producers, such as Goldwyn and Selznick, plus the non-theatre-owning distribs. And the urge for creation of such indie circuits, where a picture can play a flock of important day-and-date engagements, will certainly be enhanced by formation of such a distributing company as Samuel Goldwyn is now proposing. One of the reasons for Goldwyn's desire for his own company, as a matter of fact, is dissatisfaction with the short playing time his product gets now because of the exigencies of present distribution and exhibition machinery.

Goldwyn and UWP for Instance

With a guarantee of product from two such distribs as Goldwyn and the new United World Pictures, it is said, a circuit could operate successfully. Goldwyn proposes to handle 10 to 12 films a year and UWP will provide eight made in this country and eight made abroad, a total of enough for a new film every two weeks.

The theatres might be first-run or second-run for an entire city, but would definitely be first-run in their particular neighborhood. Idea is

(Continued on page 24)

ILL. MULLS ANOTHER 3-4% AMUS. TAX TAP

Chicago, May 14.

Heads of amusements here—including John Balaban of Balaban & Katz, Jack Kirsch of Allied Theatres of Illinois, and Sam Gerson of the Shubert Theatres — were served notice last week of hearings to be heard this week in Springfield, the state capital, regarding further taxations on showbiz throughout the state.

Already up to their necks in Federal, state and local taxes, as well as headaches occasioned by the dimout, it's understood proposed tax bill will subject them to a further 3 to 4% on total grosses. Those affected will be film and legit houses, niteries, ballrooms, cocktaileries, bowling alleys, circus and sports events, etc.

Bill Dozier Exits RKO, May Join International

Hollywood, May 14.

RKO and William Dozier have settled the latter's pact which had 16 months to go. Settlement was effected yesterday (13) after several months' discussion which was interrupted by Dozier's recent marriage to Joan Fontaine. Dozier, who was executive assistant to the late Charlie Koerner at the studio, will wind up his affairs there shortly then take a trip east next week with his wife.

According to reports, Dozier wants an executive post in the industry in the future and will likely wind up with an independent producing company with reports current that he may join the ranks of International at Universal studios.

Mulvey's Coast Huddle With Goldwyn May Key New Distrib Co.'s Start

Samuel Goldwyn may give the go-ahead signal this week towards realization of his projected new distribution organization. He has been huddling on the Coast with James Mulvey, who will head the new set-up, on deals with producers who may be associated with him in the new venture.

Number of producers who can be lined up to turn out the type of films which Goldwyn desires his company to handle will determine whether or not he decides to go ahead with the plan at this time. There's been some discussion as to the quantity of product the organization would have to be guaranteed for the first year in order to get started and operate profitably. Understood it is figured that even if it only has six or seven pictures it could get by comfortably from a financial standpoint, although of course, more would be desirable. Goldwyn himself expects to produce four.

Goldwyn has withheld his okay on plans of Mulvey and distribution chief Arthur Sachson to go ahead on lining up their organization pending outcome of huddles with various producers. Goldwyn wants the minimum product lined up before recruiting of personnel and other details toward establishment of an organization are started.

Mulvey returned to New York Monday (13) night.

Laudy Lawrence to S. A.

Laudy Lawrence, chief of sales activities for Alex Korda's film enterprises, leaves New York for Latin America this week. He'll make a survey trip of two or three months, returning directly from there to London. Lawrence came to the U. S. from England with Korda about three months ago.

Esther Pallos, Korda's personal rep in U. S., leaves June 1 on the Queen Mary for three or four weeks of story conferences in England.

MPA Enlists All Cos. in Survey Of World Pix Market

Four companies which are not members of the Motion Picture Association will be asked to share in the cost of the research project on world film markets which the MPA has been authorized to undertake. Reps of the four companies—United Artists, Republic, Monogram and PRC—were present at the meeting with MPA prexy Eric Johnston, Friday (10) at which the survey was approved.

Because the industry feels it vital to get, as soon as possible, all available dope on markets throughout the world, the survey will be carried on by the seven MPA member-companies whether or not the others decide to share in the expense. Non-member participants at last week's meeting agreed to seek approval from their boards for the expenditure.

Info, once it is compiled, will be kept up to date by the MPA via continuing surveys. It is expected to take at least six months to a year to get the original mass of data together. What's being sought is a census of theatres throughout the world, seating capacities, admission charbes, operating policies and expenditures for advertising. In addition, dope will be tabulated from each country on native film production, such as quota and coin restrictions.

Robert Chambers, who was recently added to the MPA staffto head the research department, will be in charge of the survey. As far as possible, he plans to use existing facilities, such as individual company branches in the various countries, to get the information he is seeking. A special foreign managers' subcommittee has been set up to blueprint the actual procedure.

RULES LANDLORD CAN'T GET A CUT ON CANDY

Easton, Pa., May 14.

Judge Herbert F. Laub held in a court opinion here that the Easton theatre does not have to pay rent on income other than straight admissions to the theatre. The Pomfret Realty Co., owner of the building, asked the theatre for commission on Federal taxes taken in as well as on receipts from the sale of candy and other articles.

Judge Laub interpreted the lease to mean that rental is based only on general admissions paid at the box-office. The lease provides for $3,600 a year, plus 12% of gross receipts in excess of $30,000.

WB's Duo in June

Warner Bros., which gave the market only one picture this month, "Her Kind of Man," raises the ante to two for June. They are "One More Tomorrow," to be made available June 1, and "Janie Gets Married," which goes out June 22.

"A Stolen Life," current at the Hollywood, N. Y., will be held back for a while, possibly until early fall.

Many Hurdles Before Army's Psychiatric Pic Can Be Publicly Shown

War Dept., under pressure from various groups inside and outside the industry, has agreed to make available for public showing the U. S. Signal Corps' film, "Let There Be Light." Despite that decision, however, the picture, on psychiatric treatment of GIs, appears to have almost insurmountably tough hurdles ahead before it hits the nation's screens.

Print has been making the rounds of major and minor companies during the past week, under auspices of the Johnston office, in an effort by the War Dept. to determine if any distribution outfit desires to handle it. Although execs have all been deeply impressed with the 58-minute film, response has been entirely negative so far. Companies don't feel that "Light" is suitable for their schedules.

However, release isn't the greatest problem, since Mayer-Burstyn, indie distrib firm, has expressed itself as anxious to handle the picture if none of the majors want it. M-B has had experience in distributing specialized pix of this type and figures on playing "Light" in art houses.

Major hurdle militating against release is necessity of getting waivers from the soldiers in psychiatric hospitals who are pictured in "Light." Individuals, of course, are easily recognizable in the picture and even though they are now cured, it is figured that being seen under such circumstances by friends and neighbors would subject them to plenty of trouble in civilian life. There are 26 such waivers needed and Army plans to start seeking them as soon as arrangements for release are under way. Although some cutting could be done of GIs who wouldn't give their okay, it is feared that not sufficient waivers can be obtained to leave the film meaningful.

Picture, made by director-writer Major John Huston while he was serving in the Army, is figured as an antidote for numerous recent Hollywood films with fictionalized psychiatric themes.

Smith Starts July 1

Hollywood, May 14.

Bernard Smith, named eastern story editor for Samuel Goldwyn, will start his chores July 1. Smith is currently managing editor and sales manager for Alfred A. Knopf, publishers.

Miriam Howell, present Goldwyn eastern literary head, remains as the producer's eastern production rep.

Screen Writers Guild Condemns 'Runaround' Given Returning Vets

Hollywood, May 14.

Reflecting the buyer's market in Hollywood scripting talent which followed the end of the war, Screen Writers' Guild membership has gone on record "condemning the runaround being given writer-veterans" by producers. Action followed announcement by Arthur Strawn, chairman of the SWG veterans' committee, and former Air Forces captain, complaining that studios had refused to accept a plan he had devised to reabsorb vets into the industry.

Strawn's scheme called for studios, by agreement among themselves, to reemploy for a 12-week period freelance writers returning from the armed forces. "That means," he explained, "that writers not covered by individual studio contracts will be reabsorbed into the studios on an industry-wide basis.

"The producers refuse to recognize such an industry responsibility," Strawn continued, "although in at least one previous instance, that of the Motion Picture Relief Fund, the principle has been established that freelance employees, such as actors, writers and directors work for the industry as a whole and not for one individual company."

Guild stated that the producers, in rejecting the Strawn plan, gave assurances that all writer-vets would be reemployed and asked a month's trial period. During that time, according to the Guild, only eight of 28 men available were employed. In all, according to the SWG, of 119 returned members recognized by the producers as qualified for reemployment, 41 have not yet been hired. About 20% of its membership was in service, Guild pointed out.

SWG membership also heard an "Open Letter to An Unnamed Producer" by Robert Harari and moved it be printed in the next issue of its official publication, The Screen Writer, due to appear this week. Letter, in part, reads:

"I have been informed that you are sorry you can't assign me to the screenplay which you are to produce because 'after all, Mr. Harari hasn't had a single credit in the last three years.'

"You are in error, sir. In the last three years, S/Sgt. Harari earned two credits. They are entitled: Anzio Beachhead and Cassino.

"For these, I confess, I won no golden statuette, but a mere Silver Star. And I confess, too, that they were no solo jobs; I had several thousand collaborators. But the reviews were glowing, front-paged all over the world. And the returns—the returns were so rich that they contributed, among other things, to your holding your present position, to your company distributing such bright dividends and to this industry not falling into the hands of the enemy.

"Parenthetically, those, sir, are some of the reasons that make me value those two credits a lot more than 'Daytime Wife,' 'Everything Happens at Night,' 'Larceny With Music,' 'Icecapades,' 'Music For Madame,' 'Sun Valley Serenade' and the rest of my previous credits.

"That I received no credits of this type during the last three years was the fault of the war. If I receive none in the next three the fault will be yours."

Paramount Interested In Pre-Financing 'Park Ave.'

Hollywood, May 14.

Max Gordon, producer of "Born Yesterday" returned to New York, after huddling on casting problems of "Park Avenue" with Nunnally Johnson, co-writer of the legit musical, Ira Gershwin, lyricist, and Arthur Schwartz, composer. No commitments had been arrived at.

Gordon, while here, is reported to have been approached by several studios regarding film rights to his legit hit, "Born." However, he's making no decision until he confers with Garson Kanin, director-author of the hit.

Paramount is reported interested in pre-financing "Park Avenue."

BARSHA STARTS AT U

Leon Barsha, who recently checked off the Columbia lot, checked in at Universal to assume his new producer post in the Ben Pivar unit.

First production task under the new arrangement is "Challenge in the Night," slated to start in July.

Roach Extends 'Curley'

Hollywood, May 14.

Filming schedule on Hal Roach's first postwar production, "Curley," has been increased from 29 to 50 days, after the producer's first glimpses of rushes on the picture.

Film is directed by Bernard Carr, with Robert McGowan on the producer chore, under Roach's supervision.

Hollywood Flyer On Air Gimmicks

Hollywood, May 14.

Picture business is literally going up in the air, for they're both producing them and selling them by plane now. One of Hollywood's most flourishing new businesses is Andy Devine's location plane service.

The actor, in association with others, recently organized an air transport outfit, working out of field at Van Nuys, and serving picture troupes on location whenever and wherever. Among other things company arranges for regular shuttle plane schedule daily from location to studio, transporting film, technical supplies, camera parts when needed, etc.

Planing cast and crew out to location is already an old story, with the most ambitious example so far being the air transportation routine worked out by 20th-Fox for filming of "13 Rue Madeleine" in various widely separated locations in the east.

Air selling was started by Skirball-Manning, releasing "So Goes My Love" through Universal. Picture was even previewed on transoceanic plane between New York and London.

Air campaign was carried through into the selling of "So Goes My Love" with planes making regular exploitation tour of the country, delivering prints and spreading ballyhoo in various distribution centers.

Company is also going in for extensive sky-writing ad drive. They are now dealing local outfit which, for the first time, uses two planes simultaneously in laying the smoke message across the sky.

And some of the hottest and most controversial advertising for Howard Hughes' "The Outlaw" has been done in sky writing, which is not subject to the restrictions and tabus laid down by magazines, newspapers and radio in the matter of copy.

Also to be taken into account is Metro's recently-announced plan for super-sky advertising in the form of a blimp, carrying M-G advertising on its sides. Dirigible, largest ever used for sky ads, is slated to begin its daily cruises up and down the central Atlantic seaboard about July 4, with a running electrical sign visible to viewers within a five-mile radius. Gimmick is the brainchild of Howard Dietz, Metro veepee over ad-publicity.

Cross-Motions Denied In Futter's 50G Par Suit

Judge Ernest Hammer in N. Y. supreme court on Monday (13) denied two motions in the action of Walter Futter against Paramount for damages of $50,000 in connection with submission of an idea for a new shorts series.

Par sought to examine Futter before trial while Futter's motion asked for modification of Par's demand for a bill of particulars which has to be served within 10 days from Monday's date.

Suit, slated to come to trial next month, revolves around submission to Par by Futter of an idea for a shorts series called "Odd Jobs." Futter claims that subsequently Par came out with a similar idea under title of "Unusual Occupations."

ROOSEVELT'S LECTURE TOUR

Chicago, May 14.

Lecture tour on the life of his late father will be teed off here June 18, when Elliott Roosevelt will address a Film Row crowd here on the occasion of installation of officers of Cinema Lodge, B'nai B'rith.

Roosevelt was lined up by lodge chairman Jack Kirsch, Allied States prez.

WB's Big Barn

Hollywood, May 14.

Aroma of hoss stables pervades the Warners' lot these days, with "Stallion Road" in work on a sound stage right next to a short titled "So You Want to Play the Horses." One way to beat the gallopers is to make pictures about them.

Six Church Youths In Picket Line at St. Loo OK on 'Outlaw' Showing

St. Louis, May 14.

Six youths from St. Leo's Catholic Church, carrying banners, protesting against the showing of "The Outlaw" picketed Loew's State downtown for an hour Friday (10) until cops chased them away. The lads carried banners on which were printed such slogans as "Help Us Outlaw 'The Outlaw,' and 'You Fight for Living Wages—Let's Fight to Keep Decency Living."

This incident followed the OK for the showing of the film by the Police Dept's. Morality Squad and the refusal of City Manager Martin C. Burnett to cancel the showing at the request of two Catholic Monsignori, Alfred G. Thomson and John W. Marren. The members of the church clergy called on Burnett two days before the picture began its run, said they had not seen it but were making their protests on the report of the Legion of Decency.

Burnett told the visitors that the theatre was under contract to show the picture and failure to do so would subject the theatre to a breach of contract suit. As the protest was made only two days before the run began Burnett said it was too late to obtain a substitute.

Msgr. Thomson said he did not think Burnett at fault. He blamed Howard Hughes, the producer who, he said, "apparently wants to produce sexy pictures to draw a big crowd. No decent person would go to it."

Local crix blew hot and cold in their reviews and the biz done opening day was just a bit above normal. The cops of the Morality Squad told Burnett they thought "The Outlaw" was just a mediocre picture and found nothing objectionable in it.

MPAA Wins Extension

Motion Picture Association was granted an extension until May 23 to file its answer in Federal District court, N. Y., to Howard Hughes' suit for $1,000,000 damages. Answer was slated to be filed Monday (13), but MPA attorneys pleaded insufficient time.

Hughes' motion for a temporary injunction to restrain the MPA's Production Code Administration from withdrawing its seal from "The Outlaw" will be argued Friday (17).

UA HAS 20 FEATURES DUE FROM INDIE PRODS

Hollywood, May 14.

United Artists announced a total of 20 pictures due from various producers, including four from Charles R. Rogers, who recently completed "Angel on My Shoulder" and is readying "The Fabulous Dorseys."

In addition the releasing company expects six "Hopalong Cassidys" from William Boyd, six from Benedict Bogeaus, two from Sam Coslow and one apiece from Andrew Stone, Seymour Nebenzal and Boris Morros.

DOLL JOINS TODD AT U

Hollywood, May 14.

Mike Todd is moving into his new bungalow at Universal this week to start production preparations.

His press agent, Bill Doll, has checked into Hollywood at the Todd headquarters.

Studio Contracts

Hollywood, May 14.

Pinky Lee, actor, Republic.
Richard Conte, renewed, 20th.
Ian MacDonald, actor, H. Sherman.
George Reeves, actor, H. Sherman.
Charles Victor, actor, Par.
June Laurrie, actress, J. Wrather.
Sterling Holloway, actor, Col.
Ann Baxter, renewed, 20th.
Rex Harrison, actor, 20th.
Harold J. McCord, renewed, WB.
Mary Scott, actress, 20th-Fox.
Fred Brannon, director, Republic.
Reed Hadley, renewed, 20th-Fox.
Geraldine Brooks, actress, WB.

New Color Pix Processes Keynote Growth of Feature Tinters Soon

Despite the increasing availability of color facilities—such as Consolidated Film Industries' announcement this week of a new process—color field is a long way from being overcrowded. Just about 30 pictures, less than 10% of the 330 features made during 1945, were tinters—and they used up the industry's entire color capacity for full-length films.

Prospect foreseen by most producers is that every picture eventually will be turned out vary-hued, unless the story or locale is particularly unsuited for color. In other words, there is room for almost 10 times the tinting capacity that existed up to the end of last year.

This line of reasoning, it is pointed out, is back of a bullishness in color process shares on Wall street. If capacity were increased three times this year, still only 30% of all product could be taken care of. That leaves 70% of the business still to be absorbed.

Consolidated's new Trucolor is the second owned by that company. The other is Magnacolor. According to CFI, its Fort Lee, N. J., lab is being enlarged to permit the handling of a potential 100,000,000 feet of color film per year, materially lifting the industry's present capacity. It is expected the plant changes will be completed by July 1.

Cinecolor is also planning considerable enlargement, having recently put through a refinancing scheme via arrangements made by A. Pam Blumenthal, who also was named to the board. New coin is to be used to triple plant capacity.

Cinecolor broke into the feature field last year with PRC's "The Enchanted Forest," the first full-length tinter ever processed by any company but Technicolor. It's now doing its first for a major, a feature for Metro, and is slated to do three for Universal.

Ansco and Dupont are also aiming to break into the color field on a large scale, while the new Agfa process imported from Germany and being made available to the American industry may have significant effect.

Par Pacts Toscha Seidel

Hollywood, May 14.

Toscha Seidel last week was pacted by Paramount studios as concertmaster.

Former concert fiddler and conductor, Seidel recently concluded a hitch in the Navy.

Clergy Urges Del. Pix Censorship

Wilmington, May 14.

State film censorship in Delaware is urged by three clergymen—Protestant, Catholic and Jew—who have asked Gov. Walter W. Bacon to recommend such action at next session of Legislature. Trio, Very Rev. Dr. J. Francis Tucker, representing Catholic Legion of Decency; Bishop Arthur R. McKinstry, Episcopal, and Rabbi Henry Tavel, led successful fight to have Howard Hughes' "The Outlaw" banned here last week.

Loew's Theatre ran preview of pic for clergymen and educators who thumbs downed film as indecent and glorifying crime. So theatre substituted "Diary of a Chambermaid."

Churchman's Switch

Chicago, May 14.

An unusual plea for the abolition of police censorship of films in Chi was made here last week by Dr. George M. Gibson, prez of the Church Federation of Greater Chicago and minister of the United Church of Hyde Park.

Speaking at the annual observance of Religious Book Week of the women's division of the Chi Round Table of Christians and Jews, the minister pulled a complete switch on the stance usually taken by pressure groups: i. e., that censorship from outside the industry is necessary. Instead, he emphatically declared, "Such censorship must be stopped, whether it be economic, political, or ecclesiastical."

Dr. Gibson specifically cited censorship of films by the Chi police dept., as well as censorship of books in public libraries in many large cities. "We must avoid governmental controls of the press, literature and the films," he said. "Censorship must come from within, and it must be voluntary. Compulsory censorship ultimately leads to serious infringement of civil liberty."

$30,000 LAWYER FEES FINALES JACKSON PARK

Chicago, May 14.

Closing round in the suit against major film distribs by the Jackson Park theatre was enacted in Federal court Friday (10) when Federal Judge Michael L. Igoe awarded $30,000 in attorneys fees to Thomas C. McConnell and Hubert Van Hook, representing the Jackson Park Corp.

Coin, coming from the producers, was granted because McConnell and Van Hook were forced to appeal to the U. S. Supreme Court when the Circuit Court of Appeals upset a lower court decision in which a Federal jury in Chicago, awarded $360,000, on March, 1944, to the indie Jackson Park for anti-trust violation by major studios.

Studios involved in the suit include Paramount, Warners, 20th, RKO, Loew's, and Balaban & Katz.

Cary Grant Returns To Eng. for Korda in Sept.

Cary Grant, just arrived in this country after a trip to England with Alexander Korda, is returning there in September to work on a screen play with two British scripters for film that he's skedded to do for Korda as part of their production deal. Shooting on the British production will start in March, 1947.

Grant is planing out to the Coast Wednesday (15) to appear in an RKO production, "The Bachelor and The Bobbysoxer," with Shirley Temple. Next winter, Grant has a commitment with Samuel Goldwyn to star in "The Bishop's Wife" with Teresa Wright.

DON LOPER TO SERVICE INDIES ON COSTUMES

Hollywood, May 14.

Don Loper, former dance director and dancer at Metro and international head of a group called Designers Associated, Inc., is now signing designers of scenery and costumes and will service all independent producers. Wall street coin is reported backing him.

Loper has already bought the William Haines building on the Sunset strip and expects to open offices there next month.

John Howard Makes 3d Ex-Parite Joining DOS

David O. Selznick, in preparation for release in the fall of "Duel in the Sun," his $6,000,000 super-spec, continued this week to expand his staff, both in the United States and abroad. Latest appointee is John Howard as western division manager. Howard will headquarter in Los Angeles and supervise San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake City territories. He has been with Paramount for 20 years, manager for the past 10 years of the Detroit office.

Neil Agnew, v.p. and general sales manager for Selznick, also made official the appointment of William Erbb as British Empire manager. He will sail shortly for London, where he will establish headquarters for the company.

Erbb is likewise a recruit from Paramount, where Agnew was for many years sales chief. A third former Par employee, Manny Reiner, was named by Agnew last week to head Latin American operations.

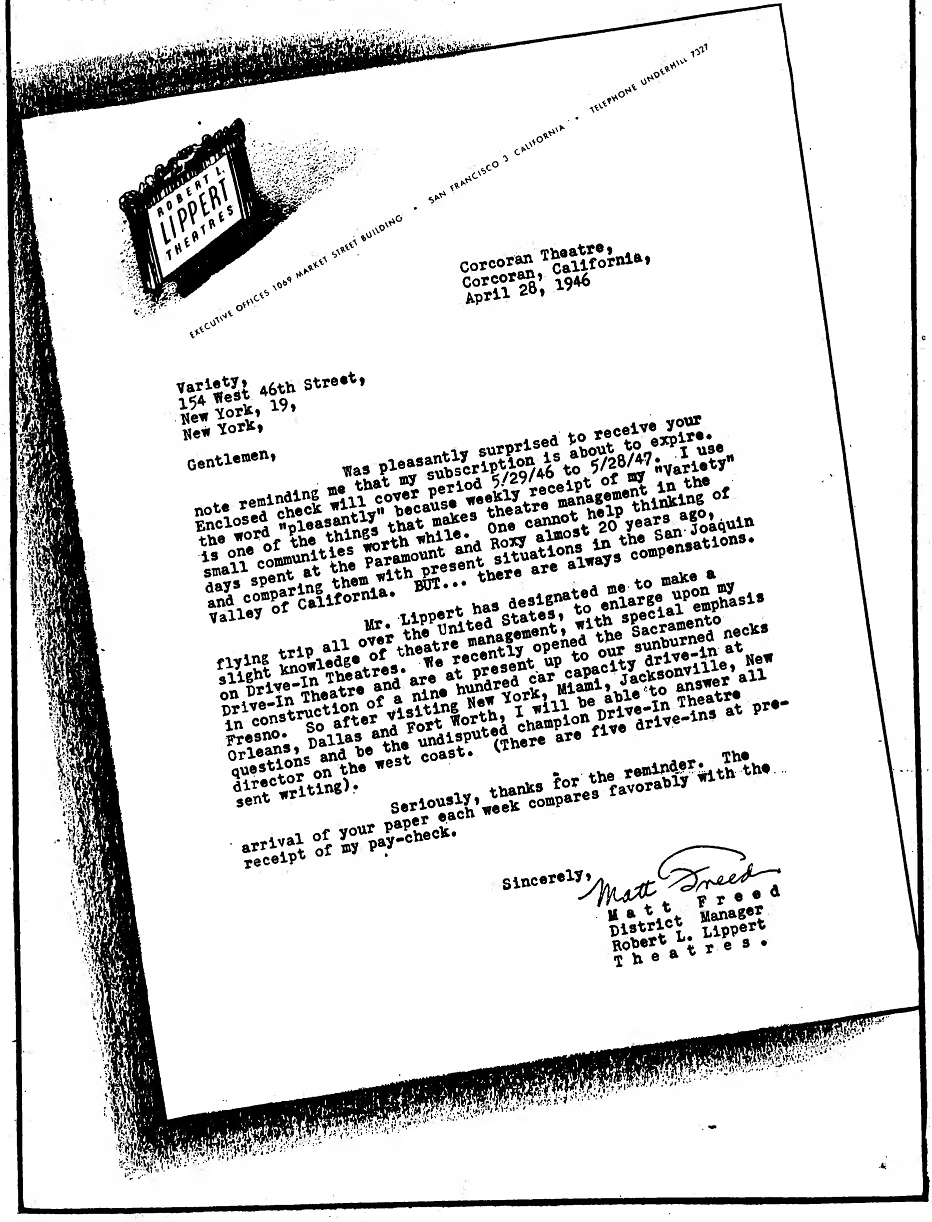
Beacon Subleases From Sturges at 20th Lot

Hollywood, May 14.

Sam Coslow and his Beacon Pictures moved into office quarters subleased from Preston Sturges on the old 20th-Fox lot on Western ave.

Coslow is readying "Copacabana," which he will co-produce with David Hersh for release through United Artists. Deal with Sturges is only for office space. Studio facilities will have to be arranged later.

"VARIETY... makes theatre management in the small communities worth while –"



ROBERT L. LIPPERT THEATRES

EXECUTIVE OFFICES 1069 MARKET STREET BUILDING • SAN FRANCISCO 3 CALIFORNIA • TELEPHONE UNDERHILL 7327

Corcoran Theatre,
Corcoran, California,
April 28, 1946

Variety,
154 West 46th Street,
New York, 19,
New York,

Gentlemen,

Was pleasantly surprised to receive your note reminding me that my subscription is about to expire. Enclosed check will cover period 5/29/46 to 5/28/47. I use the word "pleasantly" because weekly receipt of my "Variety" is one of the things that makes theatre management in the small communities worth while. One cannot help thinking of days spent at the Paramount and Roxy almost 20 years ago, and comparing them with present situations in the San Joaquin Valley of California. BUT... there are always compensations.

Mr. Lippert has designated me to make a flying trip all over the United States, to enlarge upon my slight knowledge of theatre management, with special emphasis on Drive-In Theatres. We recently opened the Sacramento Drive-In Theatre and are at present up to our sunburned necks in construction of a nine hundred car capacity drive-in at Fresno. So after visiting New York, Miami, Jacksonville, New Orleans, Dallas and Fort Worth, I will be able to answer all questions and be the undisputed champion Drive-In Theatre director on the west coast. (There are five drive-ins at present writing).

Seriously, thanks for the reminder. The arrival of your paper each week compares favorably with the receipt of my pay-check.

Sincerely,
Matt Freed
Matt Freed
District Manager
Robert L. Lippert
Theatres.

Monsieur Beaucaire
(SONGS)

Hollywood, May 4.

Paramount release of Paul Jones production. Stars Bob Hope, Joan Caulfield; features Patric Knowles, Marjorie Reynolds, Joseph Schildkraut, Cecil Kellaway, Reginald Owen, Constance Collier, Hillary Brooks. Directed by George Marshall. Screenplay, Melvin Frank and Norman Panama; based on novel by Booth Tarkington; camera, Lionel Lindon; special effects, Gordon Jennings, Farciot Edouart; songs, Jay Livingston and Ray Evans; score, Robert Emmett Dolan; editor, Arthur Schmidt. Tradeshown May 3, '46. Running time, **92 MINS.**

Monsieur Beaucaire	Bob Hope
Mimi	Joan Caulfield
Duc de Chandre	Patric Knowles
Princess Maria	Marjorie Reynolds
Count d'Armand	Cecil Kellaway
Don Francisco	Joseph Schildkraut
King Louis XV	Reginald Owen
The Queen	Constance Collier
Madame Pompadour	Hillary Brooke
Don Carlos	Fortunio Bonanova
George Washington	Douglass Dumbrille
The Duenna	Mary Nash
Rene	Leonid Kinskey
King Philip	Howard Freeman

"Monsieur Beaucaire" has the Bob Hope name to assure stout business.

Picture is a frantic, screwballish version of Booth Tarkington's costume novel of high adventure in the days of silk-stockinged heroes. As such it has plenty of giggles and a few solidly-premised laughs. Production appurtenances furnished by Paul Jones are of the most expensive but the glitter of such finery is lost to considerable extent in the black-and-white background used for the broadest type of slapstick farcing.

With the script handed him, George Marshall's direction measures up. Since it is apparent all bars were down in the interests of forcing the laughs, Marshall was a wise directorial choice. He knows his way around a broadly aimed gag or situation, and proves it by milking each to its limit. Therein lies a fault of "Beaucaire." Many sequences that could have played out on their own merits are unnecessarily embellished and eventually detract from the basically amusing yarn about a court barber forced to impersonate royalty.

Hope is Hope—and that's not bad. He's funny, but not as funny as when able to bolster a situation with sly Crosbyana. He plays the French barber, Beaucaire, with all stops out, waltzes through trying situations and varied romances with a bravado that is his particular forte. It's all fun, but could have been even more so if treated with a bit less broadness.

Plot of the Tarkington novel, scripted by Melvin Frank and Norman Panama, has Hope forced to substitute for a French nobleman who is betrothed to Spanish royalty. Hope's interested in a chambermaid, who's interested in working her way up the court social ladder. As the substitute nobleman, Hope goes to Spain to meet his intended bride, marriage with whom will avert war. He becomes the scapegoat in a plot to upset international unity while the real nobleman is finding pleasure with a gal who turns out to be the Spanish princess. The conclusion is obvious.

Joan Caulfield is the chambermaid. Despite her high ambitions she ends up with the razor-wielder and a baby that duplicates the father. Finale closeup of the baby carriage had preview audience tense, expecting to see Bing Crosby instead of a diapered Hope—and it would have been a boff close. Miss Caulfield does justice to one of the score's three credited songs, "Warm as Wine," used as background for action leading up to a violent slapstick duel between Hope and the villain. "A Coach and Four" and "We'll Drink Every Drop in the Shop" are the other tunes credited to Jay Livingston and Ray Evans.

Patric Knowles and Marjorie Reynolds do okay by nobleman and princess assignments. Joseph Schildkraut is the capable heavy. Cecil Kellaway, Reginald Owen, Constance Collier, Hillary Brooke and others measure up to the general clowning.

Robert Emmett Dolan's music score is an assist. Lensing by Lionel Lindon and other technical contributions are okay. *Brog.*

The Searching Wind

Paramount release of Hal Wallis production. Stars Sylvia Sidney, Robert Young, Ann Richards; features Dudley Digges, Douglas Dick, Albert Basserman. Directed by William Dieterle. Screenplay, Lillian Hellman, based on her stage play of same name produced by Herman Shumlin; score, Victor Young; camera, Lee Garmes; editor, Warren Low. Tradeshown N. Y., May 9, '46. Running time, **107 MINS.**

Alex Hazen	Robert Young
Cassie Bowman	Sylvia Sidney
Emily Hazen	Ann Richards
Moses	Dudley Digges
Count Von Stammer	Albert Basserman
Torrance	Dan Seymour
Sears	Ian Wolfe
Sophronia	Marietta Canty
Mrs. Hayworth	Norma Varden
Carter	Charles D. Brown
David	Don Castle
Ponette	William Trenk
Sam (as a boy)	Mickey Kuhn
Sarah	Ann Carter
Male Attendant	Dave Willock
Sam Hazen	Douglas Dick

Hal Wallis has produced a fine film from Lillian Hellman's Broadway success of two seasons ago, presenting a searching indictment of the weak-willed liberal, and appeasement policy of the U. S., from World War I till now. Film, however, is a class rather than a mass appeal pic. A far too talky film (although every word of it is important), its 107 minutes of serious dialog are too infrequently relieved by light moments. Pic isn't likely to hold the run-of-the-mine entertainment-goer looking for escapist stuff.

Pic will do good biz in keys and first-runs, but taper off in subsequents. Although not likely for sock returns, it should earn back its coin, however, for though well-mounted, it nevertheless doesn't appear too heavily budgeted.

The film is an improvement on the Broadway play (Miss Hellman scripted both) because it is more coherent, and better acted. Although the story is carried forward only till Mussolini's death, and much of it is a flashback to the days of the March on Rome in 1922, pic isn't dated.

Fact is, it's pretty pertinent. The spirit of appeasement, of laissez faire, is strong in the U. S. again. The lessons of the first and second World Wars are apparently forgotten. By recalling the mistakes agreed on, by calling attention (as the film does in the beginning) to President Roosevelt's words that "we failed once 25 years ago, and mustn't again," film may wake the U. S. up through its message.

Film's entertainment values, for the wide-awake citizen, are strong. Dialog is good, literate and witty. The trail of an American ambassador-at-large through the Europe of the last two decades, with its glimpses of a corrupt Italy, a degenerating Germany, is absorbing.

Pic is story of a bewildered diplomat, stationed in Europe to report the significance of changing events to the U. S. State dept., who fails to see importance of a Fascist takeover in Italy, the rise of Nazism in Germany, the Munich agreement, etc. His wife is mixing socially with the wrong people, the smug, satisfied set who are pulling the strings for these events, unaware of the cataclysmic results.

Tied up with the political is a personal story, the diplomat's marriage to the wrong woman and his constant love for the newspaper woman he should have wed. Where the love-story seemed confusing in the play, it has its proper focus in the film, showing similar devastating effects of appeasement in one's personal life as in the fate of nations.

Robert Young plays the diplomat with an honest sense of bewilderment and inadequacy towards forces he can't foresee or direct. Sylvia Sidney, as the prescient reporter, is not only unusually attractive in both present-day and flashback scenes, but a superior actress. Ann Richards, as the wife, is also good.

Dudley Digges, repeating his stage role as the cynical publisher who retired from the political scene to spend his days in querulous needling, is excellent, especially in the final scene with his soldier-grandson who must have a wounded leg amputated. Douglas Dick, as the disillusioned son of the diplomat, who ties various strands of the film together in his epitome of the newer generation which must learn and benefit from its elders' mistakes, does a poignantly fine job. Albert Basserman is good in the brief role of a Nazi envoy, as are several other supporting bits.

Camera work is good, production and direction matching. *Bron.*

One More Tomorrow

Hollywood, May 11.

Warner Bros. release of Benjamin Glazer production. Stars Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith, Jane Wyman; features Reginald Gardiner, John Loder, Marjorie Gateson, Thurston Hall. Directed by Peter Godfrey. Screenplay, Charles Hoffman and Catherine Turney; added dialog, Julius J. and Philip G. Epstein; based on the play, "The Animal Kingdom," by Philip Barry; camera, Bert Glennon; music, Max Steiner; editor, David Weisbart. Tradeshown May 7, '46. Running time, **89 MINS.**

Christie Sage	Ann Sheridan
Tom Collier	Dennis Morgan
Pat Regan	Jack Carson
Cecilia	Alexis Smith
Franc Connors	Jane Wyman
Jim Fish	Reginald Gardiner
Owen	John Loder
Edna	Marjorie Gateson
Rufus Collier	Thurston Hall
Baronova (Joseph)	John Abbott
Illa Baronova	Marjorie Hoshelle
Diaduska	Sig Arne

"One More Tomorrow" poses a love triangle that lends itself to easy exploitation to lure the femme trade. Values of cast toppers are also forte, and it all adds up to good business prospects. Film is a second celluloid edition of Philip Barry's play, "The Animal Kingdom" and, while never quite ringing true, story is brightly dialoged and strongly played to maintain interest in unfoldment, and gets able production backing.

Peter Godfrey's direction gives a good display to the Charles Hoffman-Catherine Turney script, for which Julius J. and Philip G. Epstein furnished the added dialog. Script is modernized to the extent of bringing it up to wartime period but essentials are still the problems of a rich playboy involved with a poor but honest girl and a gold-digging femme. It makes a few casual attempts to project moral that honest work is better than prodigal spending, but this element isn't allowed to get too strong a foothold even though the playboy reforms to a certain extent.

Dennis Morgan is likeable as the rich young man who turns to Alexis Smith, the golddigger, after Ann Sheridan, poor girl who leans to the radical, turns him down because of his coin and way of life. An unhappy marriage with Miss Smith results and when Morgan again crosses paths with Miss Sheridan she realizes she loves him despite his gold. Inevitable conclusion has the wife en route to Reno and the other principals looking forward to a happy future of honest labor and love.

Miniature Reviews

"Monsieur Beaucaire" (Songs) (Par). Bob Hope at his screwiest in slapstick version of the old costume adventure.

"The Searching Wind" (Par). Fine class film on Europe's political scene of last 25 years.

"One More Tomorrow" (WB). Remake based on "The Animal Kingdom" play. Theme and cast names assure good b.o.

"O.S.S." (Par). Alan Ladd in OK war-spy thriller.

"Swamp Fire" (Par). Johnny Weissmuller in routine melodrama. OK nabe and duals fare.

"She Wrote the Book" (U). Joan Davis - Jack Oakie in amusing farce; good returns on the dualers.

"Renegades" (Color) (Col.). Western feature with color and action to attract.

"Quiet Week-End" (Pathe). Typical sly English comedy looks strong boxoffice in U. S. market.

"Larceny In Her Heart" (PRC). Run-of-the-mill whodunit with a weak plot.

There are plenty of star names for the marquees but principal story play goes to Morgan and Miss Sheridan, with former garnering most footage. Both are good. Jack Carson, Morgan's unorthodox butler and friend, and Jane Wyman, friend to Miss Sheridan, also rate attention in more limited parts. Miss Smith gives a good reading to the conniving cat character to which she was assigned. Reginald Gardiner, a lazy radical, John Loder, Marjorie Gateson, Thurston Hall and others work expertly.

Benjamin Glazer overseered production values, furnishing smart touches. Lensing by Bert Glennon and other factors measure up. *Brog.*

O.S.S.

Paramount release of Richard Maibaum production. Stars Alan Ladd, Geraldine Fitzgerald; features Patric Knowles. Directed by Irving Pichel. Screenplay, Richard Maibaum; camera, Lionel Linden; editor, William Shea. Previewed N. Y. Paramount, May 2, '46. Running time, **105 MINS.**

John Martin	Alan Ladd
Ellen Rogers	Geraldine Fitzgerald
Commander Brady	Patric Knowles
Bernay	Richard Benedict
Parker	Richard Webb
Gates	Don Beddoe
Gen. Donavan	Joseph Crehan
Marcel Aubert	Egon Brecher
WAC Operator	Gloria Saunders
Col. Meister	John Hoyt
Braun	Harold Vermilyea
Mme. Prideaux	Julia Dean
Gerard	Bobby Driscoll

"O.S.S." is a good spy thriller which, on basis of the Office of Strategic Services buildup and Alan Ladd's marquee draw, will do okay business.

Film, however, won't necessarily redound to OSS' credit. While suggesting something of the intelligence work and spy operations of the Army's secret-service branch in the recent war, pic really only brushes the surface. It rarely conveys a sense of the real importance of the OSS setup, in all its ramifications, variety and depth.

Pic is just another spy story, with its tense situations, miraculous escapes, clever agents, obtuse enemy, and patriotic fervor. Paramount rushed to get its version of OSS operations onto celluloid before the other studios, and the haste is evident in a plausible thriller, not too deeply thought out.

Brief training sequences at film's start are interesting, and story carries suspense throughout. Plot concerns a quartet of OSS operatives, prepped to go overseas during the Nazi occupation of France to gather information for the Allies and help the F.F.I. in sabotage. The first specific task assigned them is to blow up a railroad tunnel that the Air Force can't reach.

Group loses its leader soon after parachuting into France when the Gestapo nabs him, and Ladd is put in charge. An early antipathy to Geraldine Fitzgerald, lone femme member of the group, because of her sex, is dissipated as the team works closely together, outwitting the Nazis and laying plans for getting at the closely-guarded, highly strategic tunnel. Ladd and Miss Fitzgerald are successful in accomplishing the mission, although the third operative is killed.

Instead of being returned to the U. S., the team (by now in love with each other) is kept on to help gather information for the Normandy landings. Miss Fitzgerald is trapped by the Germans, because Ladd has to choose between passing on vital information to the Allies and saving her, and pays with her life for Allied success.

Stock story is well produced, the direction, camera work and production angles being above par. So, too, is the acting. Ladd suggests the intelligent, resourceful operative without resort to heroics, while Miss Fitzgerald is a good teammate in a quiet, intense style. Patric Knowles is fine as the naval commander in charge of OSS operations in France.

John Hoyt—the Broadway legiter and nightclub entertainer formerly known as John Hoysradt—makes his film debut in a good job, as a Nazi colonel. Another legiter in satisfactory film debut is Harold Vermilyea (from "Jacobowsky and the Colonel" and "Deep Are the Roots) as a Gestapo agent. *Bron.*

Swamp Fire

Paramount release of William Pine-William Thomas production; Doc Merman, associate producer. Stars Johnny Weissmuller; features Virginia Grey, Buster Crabbe, Carol Thurston. Screenplay, Geoffrey Homes; camera, Fred Jackman, Jr.; editor, Howard Smith. Tradeshown N. Y., May 9, '46. Running time, **68 MINS.**

Johnny Duval	Johnny Weissmuller
Janet Hilton	Virginia Grey
Mike Kalavich	Buster Crabbe
Toni Rousseau	Carol Thurston
Captain Moise	Edwin Maxwell
Tim Rousseau	Pedro De Cordoba
Mr. Hilton	Pierre Watkin
Grandmere Rousseau	Marcelle Corday

Johnny Weismuller finally gets away from his Tarzan roles for an everyday part in "Swamp Fire." Pic is a sentimental melodrama about love and adventure among river pilots and trappers in the Louisiana bayous. Modestly-budgeted, filled with action from boat collisions and swamp fires to fist-fights, film should attract family trade in neighborhood and dual houses for ok returns.

A routine story isn't handled with particular originality or skill, and performances are of a piece. But film has a certain flavor from home scenes among the Cajuns, and from picturesque bayou and river scenes, to offset. Camera work on the water is good, especially in the fog scenes.

Story concerns Weismuller, a bar pilot in the treacherous waters at the mouth of the Mississippi, who went to war, had his ship sunk under him, and returns home with nerves gone. His rehabilitation to bar pilot through love of his French sweetheart is complicated by rivalry of a trapper and designs of a society dame. Before pic ends, Weismuller has swum a river, killed an alligator, fought the trapper, rescued his girl from a swamp fire, with sundry incidentals in between.

An oversize Weismuller moves somewhat woodenly through the picture. Virginia Grey is attractive and slinky enough as the predatory dame, and Carol Thurston is cute and convincing as the loyal sweetheart. Buster Crabbe is a satisfactory villain. *Bron.*

New Foreign Films
(Unlikely for Anglo-U. S. Market)

Riskiton Varjossa ("Hunting Shadows") **(FINNISH).** Suomen Filmiteollisuus production and release; stars Edvin Laine, Mervi Jervintaus; features Aku Korhonen, Yrjo Tuominen; directed by Edvin Laine; screenplay, Olavi Vlaisto; camera, Marius Raichi; reviewed in Helsingfors. Running time, **105 MINS.**

When the best Finnish production this year is picked this looks like a real contender. Well directed story with a moral deals with Edvin Laine as an ex-convict faced with the problem of starting life over again. Mervi Jerventaus, a girl at odds with the law, also is involved. Although strong for Finland, its possibilities in the U. S. market are limited to a few foreign-language spots.

Mission Speciale (FRENCH). C.F.D.F. production and release; directed by Maurice de Canonge; stars Jany Holt, Jean Davy, Pierre Renoir; features Roger Karl, Jean Yonnel, Raymond Cordy, Maurice Salabert, Elisa Ruis; original screenplay, Simon Gantillon; reviewed in Paris. Running time, **105 MINS.**

Second and last stanza of a serial depicting French underground activities during the German occupation. Good performance by Pierre Renoir doesn't help this one which is aimed exclusively at local patronage. Negative story material and technical treatment bar any international chance.

La Fille Du Diable ("The Devil's Daughter") **(FRENCH).** Pathe Consortium release of Pathe Cinema-Salin production; directed by Henri Decoin; stars Pierre Fresnay, Fernand Ledoux; features Andree Clement, Therese Dorny, Serge Andreguy, Albert Glado, Francois Patrice, Felix Claude, Henri Charrett; screenplay, Alex Joffe, Jean de Witte; dialog, M. G. Sauvajon; reviewed in Paris. Running time, **108 MINS.**

Sketchy and unconvincing, this story has Andree Clement as a disillusioned village girl involved in intrigues which lead to her suicide. Although having a capable cast, substandard production limits the film to local consumption exclusively.

Asa-Hanna (SWEDISH). Europa Film production and release; directed by Anders Henrikson; stars Edvin Adolphson, Aino Taube; features Anders Henrikson, Hilda Borgstroem; screenplay, Barbro Alving based on a novel by Elin Waegner; camera, Harold Berglund; reviewed at Saga, Waexle Marla. Running time, **108 MINS.**

Considered a possible best picture for the year in Sweden, this somber story of a village family is deep in dramatics and aided by many good performances. Well directed by Henriksen, film looks only eligible for Swedish language or arty houses in the U. S.

She Wrote the Book

Universal release of Warren Wilson (Joe Gershenson) production. Stars Joan Davis, Jack Oakie; features Mischa Auer, Kirby Grant, John Litel. Directed by Charles Lamont. Original screenplay, Warren Wilson and Oscar Brodney; camera, George Robinson; editor, Fred R. Feitshans, Jr. Tradeshown N. Y., May 10, '46. Running time, **75 MINS.**

Jane Featherstone	Joan Davis
Jerry Marlowe	Jack Oakie
Boris (Joe)	Mischa Auer
Eddie Caldwell	Kirby Grant
Dean Fowler	John Litel
Millicent	Jacqueline de Wit
Phyllis Fowler	Gloria Stuart
Van Cleve	Thurston Hall
George Dixon	Lewis L. Russell
Governor Kilgour	Raymond Largay
Maid	Victoria Horne
Mrs. Kilgour	Verna Felton
Orchestra Leader	Jack A. Ford
Elevator Boy	Phil Garris

Here's an example of the way a light-budgeted film can be turned into solid entertainment via a good script, consistently good acting and top direction and technical work. Picture's a highly-amusing little farce that kids the book publishing business and the recent bevy of best-sellers based on the sex motif. With the names of Joan Davis and Jack Oakie to help brighten the marquee, the film should bring good returns.

Emphasis throughout is placed on the situation type of comedy and the two stars make the most of it. Miss Davis gets a chance to ham up her role with a portrayal for two-thirds of the film of a sedate calculus instructor in a hick midwestern college. Comedienne plays it well and is appealing in the more serious moments. Oakie, of course, is his usual boisterous, cigar-waving self.

Picture's a satire on the way the publishers capitalize on the publicity given their bestsellers when they're banned in cities like Boston. Wife of the dean of the university has written a lurid sex tale in the best "Amber" fashion, but anonymously. When Miss Davis has to travel to New York for an award by some scientific organization, the wife asks her to impersonate the authoress and pick up the royalty checks. Oakie, as the publisher's advertising chief, has a sock publicity campaign mapped out for the writer's arrival. Miss Davis gets socked on the head in a taxi accident and, when she comes to, is convinced she's the author and has actually lived the torrid love life. Rest of the film is given over to the way she goes glamorous, finally recovers her memory and, by tagging one of her newly-found admirers for some much-needed money for the college, succeeds in getting back into the faculty's good graces.

Miss Davis has one dance number, to which she gives all the zany antics that first brought her fame. Oakie is a good foil for her comedy and keeps in the running for top honors all the way. Mischa Auer is excellent as the fake Russian count who helps the authoress spend all her dough so that she'll have to write another book. Kirby Grant is sufficiently competent as Miss Davis' legitimate love interest. John Litel, Jacqueline de Wit and Gloria Stuart round out the leads, all good.

Charles Lamont's able direction keeps the picture moving rapidly from one laugh sequence to another. Warren Wilson and Oscar Brodney deserve credit for an original screenplay. George Robinson's camera work, though never outstanding, is adequate. *Stal.*

Renegades
(COLOR)

Hollywood, May 11.

Columbia release of Michel Kraike production. Features Evelyn Keyes, Willard Parker, Larry Parks, Edgar Buchanan; with Jim Bannon, Forrest Tucker, Ludwig Donath, Frank Sully, Willard Robertson, Paul E. Burns. Directed by George Sherman. Screenplay, Melvin Levy, Francis Edwards Faragoh; story, Harold Shumate; camera (Technicolor), William Snyder; score, Paul Sawtell; editor, Charles Nelson. Previewed May 9, '46. Running time, **87 MINS.**

Hannah Brockway	Evelyn Keyes
Dr. Sam Martin	Willard Parker
Ben (Taylor) Dembrow	Larry Parks
Kirk Dembrow	Edgar Buchanan
Cash Dembrow	Jim Bannon
Frank Dembrow	Forrest Tucker
Jackorski	Ludwig Donath
Link	Frank Sully
Nathan Brockway	Willard Robertson
Alkali Kid	Paul E. Burns
Davy Lane	Eddy Waller
Caleb Smart	Vernon Dent
Eph	Francis Ford
Mrs. Jackorski	Hermine Sterler
Janina Jackorski	Ellene Janssen
Sarah Dembrow	Virginia Brissac
Sheriff	Addison Richards

Another example of recent Columbia entries that have been geared to show better returns than budget outlay would normally indicate. A factor is color, which dresses up the western fare. It's an actioner that puts a slightly more adult slant on the usual prairie hoke and payoff will prove okay all down the line. Production stretches footage sufficiently to rate it for top position on the double bills and cast names, headed by Evelyn Keyes, are familiar enough to warrant better than average attention on bookings.

George Sherman's experience in handling outdoor product assures plenty of action, chases, gunplay, etc., for those who like their film fare to unfold at a gallop. Backing up the movement is sharp lensing by William Snyder, whose camera develops full tint values of scenic background and other production acruments furnished by Michael Kraike.

Plot angles of the Harold Shumate story, scripted by Melvin Levy

(Continued on page 24)

Truman and Red Cross Salute Films And Skouras Dittoes the Trade Press

Washington, May 14.

President Truman and the Red Cross paid tribute to the film industry contribution to the recent Red Cross fund drive last Thursday (9) in a flurry of celebration in which:

Twentieth - Fox prexy Spyros Skouras broke all precedent by recognizing in no uncertain manner the important job done by the motion picture trade press; and

Warned his industry that it was out of its swaddling clothes and faced the responsibilities which have come to it as a "persuasive force for good."

The noon reception at the White House to the industry's "24-Hour Club," toppers in the Red Cross campaign, was featured by thanks from the President for all that the industry has done in the past to help the nation and all that it will do in the future along those lines.

Skouras, who headed the motion picture section of the Red Cross campaign, disclosed that the picture theatres collected $4,279,120 for the cause which was 16% above their quota. At a luncheon which followed, Basil O'Connor, national head of the Red Cross, told the picture people:

"You took on the job when it was not an easy task. You took it on when the lag was on, and in spite of difficulties, you achieved unbelievable results." He pointed out that the industry's promotion was a prime factor in the success of the drive in all other fields. O'Connor presented Skouras with a certificate of honor which the latter accepted in the name of all picture people who worked for the campaign and all who contributed money through the theatres.

Trade Press Feted

The dinner Thursday night, at which Skouras was host, saw him award silver trophies to editors and representatives of the motion picture trade papers for their work in the Red Cross and in other worthy campaigns. Abel Green, editor of VARIETY, accepted the award for that publication. Citation said.

"It gives me great pleasure to present this award to. . . . VARIETY, for the wholehearted cooperation given by VARIETY to the Red Cross and other industry drives.

"Long famed as the 'Bible of Show Business,' VARIETY has never failed to wield its great influence to encourage participation of the whole craft—from actor to exhibitor—in the cause of humanity. For carrying on faithfully a great tradition of show business, I give this salute to VARIETY.

"Would that Sime Silverman were here with us today, for he would say: 'I am proud of my showfolk'."

PERNICK RETURNED TO BIZ AGENT OF N.Y. TPU

Solly Pernick, former business agent of New York stagehands. Theatrical Protective Union, No. 1, was returned to that post at the annual election held Sunday night (12). He defeated Louis Yaeger who became biz agent a year-and-a-half ago when Pernick took a company of "Oklahoma" overseas for the USO.

Joe O'Dwyer was reelected president, being unopposed for that office, while George Fitzgerald, incumbent v.p., retains that post. He beat Joe Gehlman, a past president. John McDowell was reelected secretary, defeating Freddie Pickurtitz, and John Garvey, treasurer, nosed out Martin Quinlin, who opposed him.

For the first time in years the same three trustees were re-chosen, being Bernie Zutorchi, William Noon and Thomas Fitzgerald.

Local No. 1 will send a total of 14 delegates to this year's convention of the IATSE to be held in Chicago in July.

Harry Cohn Due East

Columbia Pictures prexy, Harry Cohn, is readying to come to New York in three weeks. Among other things he will sign a new dance director to assist Jack Cole.

Helen Tamaris was recently reported signed for this spot, but deal is not believed to have been consummated.

Indpls. to Europe

Indianapolis, May 14.

Traffic will be heavy between Indianapolis' film row and Europe this month. In addition to George Pappas, manager of Circle, who won overseas prize in national Victory Loan drive contest, three representatives of local 20th-Fox office will be going as winners of three out of 10 places in sales competition held by their company.

They are George Landis, manager, Frank H. Warren and Harry L. (Laddie) Hancock, salesmen. Warren and Hancock finished one-two among 144 salesmen who took part in contest.

Yearling SGP Sets 28 Features as '46 Release Schedule

Chicago, May 14.

Screen Guild Productions, Inc., infant distrib and production unit, concluded its first annual sales and stockholders meeting at Chi's Blackstone hotel, last Sunday (12) by announcing a program of 28 features for release during the remainder of 1946.

The new outfit, operating since last September, might well be the start of a major production unit. Backed by 36 franchise holders representing approximately 4,800 film theaters in the U.S. and Canada, Screen Guild's ambitious program calls for five pictures in Cinecolor, seven high-budgeted black and whites, and four James Oliver Curwood streamliner action stories. Twelve Hopalong Cassidy re-releases will make up the remainder of the program.

In addition to Golden Gate Pictures, producing exclusively for Screen Guild, Robert L. Lippert, veepee in charge of production, revealed that Jack Swartz, producer of high-grossing "Enchanted Forest" had been inked to produce 10 pictures for Screen Guild release under a three-year contract.

Three top Screen Guild officials, re-elected to office include John J. Jones, prexy (Jones, Linick & Schaefer), Chicago; Robert L. Lippert, San Francisco; veepee and general manager in charge of production, and John L. Franconi, Dallas, secretary.

New officers named are Arthur Lockwood, Boston, veepee; S. K. Decker, Los Angeles, treasurer; M. S. Schulter, St. Louis, asst. treasurer; and I. H. Prizmelal, asst. secretary.

METRO'S 4-DAY CHI MEET BIGGEST SINCE 1941

With 14 additional Metro h.o. execs slated to attend the company's four-day business meeting in Chicago beginning May 24, the forthcoming convention has assumed the aspect of the biggest company convention held since before the war. Reps of almost every phase of Metro's operations are expected to attend.

Among the latest group of execs scheduled to attend the meet are Arthur M. Loew, prexy of Loew's International; Joseph R. Vogel, veepee over theatre operations; Charles K. Stern, Loew's assistant treasurer; Max Wolff, purchasing chief; William G. Brenner, head of the M-G checking department; William Gleicher, chief of Metro's theatre auditing; Harold Postman, assistant chief of branch operations and theatre maintenance; Arthur Lacks, newsreel sales; Jay Cove, head of sales development; Walter Brooks, assistant chief of exhibitor relations; M. L. Simons, editor of the Distributor, company sales publication; Ben Melniker and Herbert Nusbaum of the legal staff, and Bill Ornstein, h.o. trade press contact.

Already announced to be on hand are all Metro h.o. sales, publicity and advertising chiefs, as well as sales, district and branch managers from all parts of the country.

Conversation Piece on the Potomac

By Abel Green

Washington, May 9.

Dan Michalove, National Theatres exec who used to own ball clubs, regaled the Red Cross motion picture contingent with baseball tales. Whereupon Warner Bros. Theatres veepee Harry Kalmine observed that whenever the Johnstown (Pa.) ball club is playing home night games the WB theatres may as well shut down. Same thing used to happen when FDR made his fireside chats.

Ned Depinet added that the June 19 date for the Conn-Louis bout was accidental and had nothing to do with Emancipation Day falling on the 19th, usually a rousing day of revelry for the colored in the south. Depinet observed, too, that the more showmanly baseball becomes, and as the petrol supply increases, it will hurt theatres when business starts to ease off. He also views drive-ins as another growing opposition to indoor theatres in the summer. Paramount's Bob Weitman interposed that the N. Y. Paramount's history shows August to be the peak grossing month.

As the U. S. 2,200 ton destroyer, the George D. McKenzie, steamed by Mount Vernon, the home and burial ground of George Washington, the showmen were struck with a little bit of Navy protocol as the crews stood at rigid attention and taps were sounded in memory of the Father of Our Country. Both Weitman and the Roxy's Irving Lesser admitted that "this, the real thing, beats the Rockettes or any theatrical drilling we can stage."

Just preceding the Thursday cruise, Sam Rinzler (who was most advantageously spotted, for camera purposes, including his son, Harold, just back of President Truman during the group photographs), had made a wisecrack which tickled the President. It caused him to look around at the Frisch & Rinzler partner in Randforce Theatres (Brooklyn and Long Island chain). Spyros Skouras was kidding Fox Movietone's Washington rep, Tony Muto, about losing weight—Muto was up front making with the newsreels and camera angles—whereupon Rinzler observed, "Even if Muto loses 100 pounds he'll still weigh a ton."

In view of the lens-leasing done by the independent theatre circuit owner, a VARIETY mugg cracked that "Rinzler will probably play the newsreel on percentage and co-bill himself with the President on the marquee." Mugg also got a little attention from the President, who crossed the film bunch by wearing a four-in-hand. As the President admired the reporter's bow tie, the mugg mumbled something about "being glad to send it to you, Mr. President." (Truman had just gladhanded a National Assn. of Broadcasters group, so his receiving line time for the Red Cross contingent was rather limited. This further accented the fact he did manage to exchange a couple of pleasantries).

At the Basil O'Connor-hosted luncheon the head of the American Red Cross stressed that he was certainly opposed to no-theatre collections, claiming that the basket-passing did a lot for the fund drives.

Touching sidelight spotlighted the maitre d'hotel at the Statler, who is of Greek extraction. Hearing that Skouras was prominent in this function, he outdid himself in catering, observing, "If it weren't for Mr. Skouras and the fine work the American Greek War Relief did my mother probably still might not be alive in Greece."

Skouras' off-the-record talk on better Anglo-American relations was illuminating.

Much palaver in D. C. on "having lost the war;" "who's running the country — Lewis or the Government?" etc.

Noticeable that congestion is just as tough, despite rows of War and Navy Dept. buildings shuttered. Hotels jampacked more than ever. Reason: conventions, tourists, schoolchildren coming to the nation's capital, etc.

National campaign director Harold J. Fitzpatrick, who runs the Saxe theatres in Milwaukee (Fox pool), mentioned that his brother-in-law, back from a medical convention in Lima, Peru, stated that the man-in-the-street in that country intensively believes that Hitler is still alive, and in refuge in Argentina.

Asst. national campaign director Bernie Hynes did a tiptop arrangements job, but Skouras sparkplugged the entire event which, were it not for his intense interest in the Red Cross, as with any and all patriotic drives, probably would have reduced the size of the D. C. junket considerably. It was a cue to the Potomac conversationalists that this will probably be the last of this type of missions to D. C.

PRC Mulls Lensing Own Pictures With P-E-L's Foy as Production Head

Question of whether PRC will continue to farm out its pictures in the coming year to independent producers or will make all or some of them on the company's home lot is currently being mulled by PRC's overlords. Should the company decide on lensing in its home studio, production will probably be placed under the control of Bryan Foy, who recently named production chief of Pathe-Eagle-Lion, which is owned in common with PRC by the Kenneth M. Young interests.

Supervision of 20 P-E-L films annually will be handled personally by Foy in his capacity as production-chief starting June 15. Other films on the company's program will be made by other producers, one of whom is Aubrey Schenck, who shifts from 20th-Fox to P-E-L this week.

Buildup of distribution forces for P-E-L will be gunned with the naming of a president to head the company within a month. Prexy, once tagged, will be given immediate authority to select subordinate officials and personnel subject to approval of P-E-L's board of directors. The company, a paper organization in the distribution branch at present, will move rapidly following designation of a chief to create a sales force.

Distribution personnel will be independent of PRC although the same physical facilities will be used by both companies. Under P-E-L's pact with J. Arthur Rank's British Eagle-Lion Co. the company will distribute 10 of the latter's films additionally to its own product. While the British company will handle P-E-L's product outside of the U. S. at close to actual distribution cost, P-E-L will obtain a moderate profit above cost for its distribution of the Rank product. Understood that the pact provides for a differential because of the recognized added saleability of American films here.

Meanwhile a teapot tempest was stirred last week when PRC and P-E-L officials apparently crossed wires. Close on a purported statement by Sam Israel, newly designated chief flack of P-E-L, that PRC would be absorbed or fold, latter company hotly denied the report. Adding to the confusion, PRC officials went further and said they did not even know who Israel was. In a later clarification Kenneth M. Young, president of Pathe Industries, said that PRC would not curtail its operations but would continue to produce its own program of films.

Irving Lazar, exec assistant to Foy, returns to the Coast next Monday (20) after a quick trip east to see the plays, talk with actors and huddle on other deals. No appointment has been made yet to fill void left at Music Corp. of America by Lazar's departure. He was Coast talent and story chief for the agency. Although he doesn't officially start at P-E-L until July 1, in order to give him time to help break in his successor at MCA, he's already actually started handling Pathe duties.

H'wood Vintage

Hollywood, May 14.

A certain epicurean film producer, known for his accentuated appreciation for viands and vintages, is said to read scripts only at the proper room temperature.

Pix Profits Top Amus. Hit Parade, Radio Poor 2d

Washington, May 14.

Motion pictures stand an unchallenged first in the entertainment group on the basis of profits, new Dept. of Commerce statistics disclose. Radio is a poor second; with all other types of amusement and recreation (including professional sports) trailing behind.

Corporate profits of the picture industry in 1945, before deduction of Federal and State income and excess profits taxes, hit $204,000,000. This was the second highest on record, and a bare $10,000,000 below the peak year of 1944. For broadcasting the 1945 figure was $76,000,000, the highest on record, and $9,000,000 ahead of 1944, the next best year. Figure for all other amusement and recreation lumped amounted to $58,-00,000, also an all-time high and $13,000,000 better than 1944, the second best year.

After deduction of taxes last year, the corporate profit in pix amounted to $75,000,000, $2,000,000 under 1944; and $6,000,000 behind 1943 when taxes were lower.

The broadcasting net after taxes was $29,000,000 in 1945, an alltime record. The second best year was 1944 with $26,000,000. Other amusement and recreation also hit its peak in 1945 with $22,000,000 after deduction of taxes; bettering the $17,000,000 of 1944.

Picture industry dividends last year hit $32,000,000, same figure which was dished out to the stockholders in 1944; and equalled only once before, in 1930.

Radio dividends were $13,000,000, same as in 1944, but $1,000,000 behind the peak year of 1941. All other amusement and recreation paid dividends of $4,000,000 last year, which is less than par for the course. It has been bettered and equalled on several occasions in the past, with the top being the $11,000000 of 1929.

First U-Sponsored GI-Exhib (Opposing Griffith) Tees Off

First war veteran to become an independent exhibitor in Texas, under Universal's cooperative plan, in opposition to Griffith Circuit will be Bob Shanks. He opens a theatre in Brady, Texas, May 23, with all the Hollywood trimmings, including p.a. of Yvonne deCarlo, U star of "Frontier Gal," film picked to open the house.

Shanks is the initial ex-GI to become an exhib under the U setup devised six months ago. And the company expects other former servicemen to open houses in Texas and other southwest states, playing opposition to Griffith which abruptly stopped using Universal product about two years ago. Plan was announced in page ads in cities of Texas, Kansas, New Mexico and Arkansas. U makes its full line of product available to former GI's who start houses.

To give Shanks all the aid possible in launching his theatre, U is sending a staff from the homeoffice to work out details of preem at Brady.

'Roundup' Femme Set

Hollywood, May 14.

Louise Curry draws the femme lead in the Eddie Dean starrer, "Melody Roundup," musical western, at PRC. Picture will be filmed in Cinecolor, with Emmett Tansey doubling as producer and director.

David R. Stephenson, story editor for Pathe-Eagle-Lion, moves over to the PRC lot as advance guard of Bryan Foy's new setup in order to have story properties lined up for producer. Stephenson is leaving 20th-Fox as first of a group from Westwood who check into the new lot next month.

Aubrey Schenck also moves at once to take on title of executive producer in the new organization.

PRC's 28th Exchange

PRC re-purchased its Atlanta-Charlotte franchise last week bringing to 28 the total of company owned and operated exchanges out of 31 branches across the country. With acquisition of this exchange, only remaining privately owned branches are Seattle, Portland and San Francisco.

2D CANTOR-DAVIS PIC

Hollywood, May 14.

Eddie Cantor and Joan Davis are set for "Rich Man, Poor Man" at RKO. Like Cantor's "Show Business" it will be a package deal.

Shooting will begin in September after the comedienne returns from a summer vacation.

TAKE A MESSAGE TO AMERICA, PLEASE!

Maybe the folks in your town think we're a bit immodest when we use the phrase "*Of course it's* M-G-M" in our advertisements.

You see that phrase right now on ads for "The Green Years," "The Postman Always Rings Twice," "Ziegfeld Follies of 1946" and "Two Sisters From Boston" will carry it.

(*Continued*)

Of course it's M-G-M! We say it with justifiable pride, based on performance!

When "The Green Years"—that wonderful motion picture—sets new records and packs Radio City Music Hall week after week (*starting its 7th at press-time*) of course it's M-G-M!

When "The Postman Always Rings Twice" breaks a 27-year Capitol, N. Y. record right after "Ziegfeld Follies of 1946" had established a new all-time high there, of course it's M-G-M! (*"Follies" is first in Variety's National Box-office Survey.*)

We don't expect "The Postman's" new Capitol record to stand long because next comes the season's biggest musical romance "Two Sisters From Boston." Of course it's M-G-M!

Such an uninterrupted flow of big pictures—and more on the way—is very unusual in the industry, except for one company which has made it a habit for 22 years.

"Of course it's M-G-M!"

L. A. Tram Strike Still Hurts But 'Postman' Wow 75½G, 'Spiral' Huge 47G; 'Corner' Dull 37G, 'Man' 42G

Los Angeles, May 14.

Street car strike here continues to cut into biz, but many films meriting trade still impress. Some spots are hit more than others. "Postman Always Rings Twice" is sighting a walloping $75,500 in three theatres. "Spiral Staircase" looks to do smash $47,000 in three spots, hitting new record in two houses. However, "Dark Corner" likely will be a dull $37,000 in three houses. Stays only one week.

"Undercover Woman," with King Cole Trio heading stage bill, will be socko $32,000 at Orpheum, and probably would have fared better except for the strike. "Her Kind of Man" is about average $42,000 in three locations.

"The Outlaw" continues to pace the holdovers although in sixth frame in four small-seaters. It will do stout $38,000 this session. "Gilda" shapes for nifty $36,000 on third frame in two spots, and stays a fourth. "Kitty" is $28,500 or near on third week in two.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1)—"Outlaw" (UA) (6th wk). Good $5,500. Last week, still solid at $6,100.

Carthay Circle (FWC) (1,518; 50-$1)—"Madonna of Seven Moons" (U). Nice $8,000. Last week, "Seventh Veil" (U) (8th wk), nifty $5,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Dark Corner" (20th). Slow $10,000. Last week, "Dragonwyck" (20th) (3d wk), $9,400.

Downtown (WB) (1,800; 50-$1)—"Her Kind of Man" (WB). Oke $17,000. Last week, "Devotion" (WB) (3d wk), only $9,100.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (6th wk). Solid $20,000. Last week, socko $22,600 despite strike.

Egyptian (FWC) (1,538; 50-$1)—"Postman Rings Twice" (M-G). Strong $20,000. Last week, "Ziegfeld Follies" (M-G) (4th wk), neat $8,600.

Four Star (UA-WC) (900; 50-$1)—"Dragonwyck" (20th) (m.o.). Nifty $5,000. Last week, "Tangier" (U) and "Man in Grey" (U) (m.o.), good $4,000.

Guild (FWC) (968; 50-$1)—"Spiral Staircase" (RKO). Record $11,500. Last week, "Tangier" (U) and "Man in Grey" (U) (2d wk), good $5,100.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (6th wk). Smooth $7,500. Last week, excellent $8,800.

Hollywood (WB) (2,756; 50-$1)—"Her Kind of Man" (WB). Fair $13,000. Last week, "Devotion" (WB) (3d wk), light $7,500.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (6th wk). Steady $5,000. Last week, nifty $5,700.

Loew's State (Loew-WC) (2,404; 50-$1)—"Dark Corner" (20th). Very light $18,000. Last week, "Dragonwyck" (20th) (3d wk), faint $9,500.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Postman Rings Twice" (M-G). Fancy $40,000. Last week, "Ziegfeld Follies" (M-G) (4th wk), only $11,700.

Orpheum (D'town) (2,000; 65-85)—"Undercover Woman" (Rep) with King Cole Trio, Johnnie Otis orch. Socko $32,000. Last week, "Just Before Dawn" (Col) with "Truth or Consequences" radio show, big $29,300.

Pantages (Pan) (2,812; 50-$1)—"Gilda" (Col) (3d wk) and "Blonde Alibi" (U). Grand $18,000. Last week, with "Night Editor" (Col), handsome $23,000.

Paramount (F&M) (3,398; 50-$1)—"Kitty" (Par) (3d wk). Down to $15,000. Last week, $21,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Kitty" (Par) (3d wk). Handsome $13,500. Last week, fancy $17,200.

RKO Hillstreet (RKO) (2,890; 50-80)—"Gilda" (Col) (3d wk) and "Blonde Alibi" (U). Stout $18,000. Last week, "Night Editor" (Col), $23,100.

Ritz (FWC) (1,370; 50-$1)—"Postman Rings Twice" (M-G). Sharp $15,500. Last week, "Ziegfeld Follies" (M-G) (4th wk), neat $8,200.

United Artists (UA-WC) (2,100; 50-$1)—"Spiral Staircase" (RKO). Bright $19,000. Last week, "Tangier" (U) and "Man in Grey" (U) (2d wk), good $9,300.

Uptown (FWC) (1,790; 50-$1)—"Dark Corner" (20th). Average $9,000. Last week, "Dragonwyck" (20th) (3d wk), nice $7,200 on finale.

Vogue (FWC) (885; 50-$1)—"Seventh Veil" (U) (m.o.) (2d wk). Good $5,000. Last week, robust $6,000.

Wilshire (FWC) (2,296; 50-$1)—"Spiral Staircase" (RKO). Record $18,500. Last week, "Tangier" (U) and "Man in Grey" (U) (2d wk-6 days), smart $5,500.

Wiltern (WB) (2,300; 50-$1)—"Her Kind of Man" (WB). Oke $12,000. Last week, "Devotion" (WB) (3d wk), oke $8,100.

Million Dollar (D'town) (2,300; 40-65). Back to subsequent-run. Last week, "Mysterious Intruder" (Col) and "Shadow Returns" (Col), fair $5,100.

Broadway Grosses

Estimated Total Gross
This Week $725,500
(*Based on 18 theatres*)
Total Gross Same Week
Last Year $593,000
(*Based on 15 theatres*)

'Outlaw' Terrif $25,000, St. Louis

St. Louis, May 14.

"The Outlaw," Howard Hughes' controversial flicker, is the best coin-getter among the big houses. It looks set for colossal session despite continuous rain for nearly a week. Biz is up despite weather here.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"The Outlaw" (UA). Colossal $25,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), big $18,000.

Orpheum (Loew) (2,000; 44-65)—"Ziegfeld Follies" (M-G). Fine $10,000. Last week, "Tars and Spars" (Col) and "Portrait of Maria" (M-G), $8,000.

Ambassador (F&M) (3,000; 44-65)—"Saratoga Trunk" (WB) (2d wk). Fine $18,000 after strong $26,000 first stanza.

Fox (F&M) (5,000; 44-65)—"Little Giant" (U) and "Effingham's Raid" (20th). Neat $17,000. Last week, "Kitty" (Par) (2d wk), big $18,000.

Missouri (F&M) (3,500; 44-65)—"Wife of Monte Cristo" (PRC) and "Dragonwyck" (20th). Stout $14,000. Last week, with "Larceny In Heart" (PRC), $15,000.

St. Louis (F&M) (4,000; 50-80)—"Spiral Staircase" (RKO) and "Because of Him" (U). Good $8,500. Last week, "Scarlet Street" (U) and "Walk in Sun" (20th), $8,000.

'Outlaw' Mammoth 28G, L'ville Despite Kicks Of Church; 'Love' 14G

Louisville, May 14.

"The Outlaw" finally hit town with a bang, and biz is terrif over at Loew's State. Letter was read in all Catholic churches expressing disapproval of film. However, the 3,300 seat deluxer on the main stem is bulging at the seams, and the much publicized pic will set a high mark at $28,000 or better. "So Goes My Love" at the Rialto is oke. Other spots look set for a light week.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Dragonwyck" (20th) (m.o.). Looking for mildish $3,500. Last week, "Tomorrow Is Forever" (RKO) (m.o.), $5,000.

Kentucky (Switow) (1,200; 30-40)—"Doll Face" (20th) and "Effingham's Raid" (20th). Fair $1,700. Last week, "Harvey Girls" (M-G) and "Life With Blondie" (Col), $1,900.

Loew's State (Loew's) (3,300; 40-60)—"Outlaw" (UA). Usual objections by religious groups and word-of-mouth terrif spelling mammoth $28,000 or near. May hit new record. Last week, "Ziegfeld Follies" (M-G) (2d wk), slowed to $9,000.

National (Standard) (2,400; 40-80)—"Bells St. Mary's" (RKO). House back to straight films for summer, after 10 weeks of dramatic stock. Looks fair $4,000. Last week, stage policy.

Mary Anderson (People's) (1,000; 40-80)—"Devotion" (WB) (2d wk). Still catching brisk trade at $6,000 after initial week's neat $8,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Goes My Love" (U). Getting terrific opposition, but is satisfactory at $14,000. Last week, "Dragonwyck" (20th), fair $11,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Deadline at Dawn" (RKO) and "Game of Death" (RKO). Medium $5,000. Last week, "Tangier" (U) and "Blonde Alibi" (U), staunch $6,500.

Seattle Okay Despite H.O.'s; 'Dahlia' 17G

Seattle, May 14.

City again is topheavy with continued runs. Only big new film is "Blue Dahlia," smash at the Paramount. Strength of "Adventure," at Fifth Ave., and "Pinocchio," at the Liberty, on their second weeks is amazing. Holdover of "Wife of Monte Cristo" for four days at the Palomar also is unusual.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Road to Utopia" (Par) (6th wk). Good $5,000 or near. Last week, $5,900.

Fifth Avenue (H-E) (2,349; 45-80)—"Adventure" (M-G) (2d wk). Big $14,000. Last week, sensational $20,500.

Liberty (J-vH) (1,650; 45-80)—"Pinocchio" (RKO) (reissue) (2d wk). Socko $14,000. Last week, $15,900, terrific for this spot.

Music Box (H-E) (850; 45-80)—"Tomorrow Is Forever" (RKO). Third week downtown. Nice $6,000. Last week, "Dragonwyck" (20th) (3d wk), $4,100 in 6 days.

Music Hall (H-E) (2,200; 45-80)—"Virginian" (Par) (2d wk). Sturdy $9,000 after great $15,000 initial week.

Orpheum (H-E) (2,600; 45-80)—"Saratoga Trunk" (WB) (3d wk). Great $14,000. Last week, immense $17,500.

Palomar (Sterling) (1,350; 45-80)—"Wife of Monte Cristo" (PRC) (2d wk). Fancy $5,000 in 4 days after wow $9,300 last week.

Paramount (H-E) (3,049; 45-80)—"Blue Dahlia" (Par) and "Hot Cargo" (Par). Big $17,000. Last week, "Tomorrow Is Forever" (RKO) (2d wk), good $7,000 in 6 days.

Roosevelt (Sterling) (800; 45-80)—"Laura" (20th) and "Wild Geese Calling" (20th) (reissues). Good $5,000. Last week, "Whistle Stop" (UA) (3d wk), $5,800.

Winter Garden (Sterling) (800; 25-50)—"Lost Weekend" (Par) and "Doll Face" (20th) (3d run). Trim $5,000. Last week, "Scarlet Street" (U) and "Yolanda and Thief" (M-G) (3d run), $4,300.

K. C. Perking as 'Outlaw' Hits Huge $20,000; 'Kitty' Smash 18½G, 'Corner' 11G

Kansas City, May 14.

Film row is blossoming with new bills in every house, and total will be considerably above that of recent weeks. "Outlaw" has the Midland galloping for one of the biggest weeks at house in months. "Kitty," at the Newman, also is smash, and probably will play an extended run.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Dark Corner" (20th). Only average $11,000. Last week, "Seventh Veil" (U), at $13,000, was over expectations.

Midland (Loew's) (3,500; 45-65)—"The Outlaw" (UA). Playing solo and soaring to great $20,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), nice $11,000.

Newman (Paramount) (1,900; 45-65)—"Kitty" (Par). Smash $18,500 or near. Holds. Last week, "Road to Utopia" (Par) (3d wk), fancy $10,500.

Orpheum (RKO) (1,900; 45-65)—"Devotion" (WB) and "Ding Dong Williams" (RKO). Very light $9,500. Last week, "Spiral Staircase" (RKO) and "Riverboat Rhythm" (RKO) (2d wk), solid $11,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Garden of Allah" (UA) and "Uncertain Feeling" (UA) (reissues) with stage show. Trade up a little to $10,500. Last week, "Blondie's Lucky Day" (Col) and "Smooth As Silk" (U) with vaude, $10,000.

'Territory' Torrid 18G, Buff.; 'Dragonwyck' 20G

Buffalo, May 14.

"Badman's Territory," on preem here this week, looks strong at the Century. "Dragonwyck" is sparkling at the Lakes. Remainder of town is mostly holdover.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Kitty" (Par) (2d wk). Strong $16,000 or over. Last week, sock $27,000.

Great Lakes (Shea) (3,000; 40-70)—"Dragonwyck" (20th). Sparkling $20,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), grand $13,000.

Hipp (Shea) (2,100; 40-70)—"Ziegfeld Follies" (M-G) (m.o.). Oke $8,500. Last week, "Bad Bascomb" (M-G) and "Johnny Comes Flying Home" (20th) (2d wk), staunch $9,500.

Teck (Shea) (1,400; 40-70)—"Rebecca" (UA) (reissue) and "Strange Mr. Gregory" (Mono). Fairish $7,000. Last week, "Whistle Stop" (UA) and "Strange Impersonation" (Rep) (2d wk), $6,500.

Lafayette (Basil) (3,300; 40-70)—"Gilda" (Col) (4th wk) and "Notorious Lone Wolf" (Col). Sturdy $11,000. Last week, with "Out of Depths" (Col), sharp $15,000.

20th Century (20th Cent) (3,000; 40-70)—"Badman's Teritory" (RKO) and "Game of Death" (RKO). Strong $18,000. Last week, "This Day Forward" (RKO) (2d wk) and "Ding Dong Williams" (RKO), stout $8,500.

Key City Grosses

Estimated Total Gross
This Week $3,233,300
(*Based on 22 cities, 190 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,728,400
(*Based on 24 cities, 186 theatres*)

'Gilda' Grips Pitt, Sockeroo $24,000

Pittsburgh, May 14.

Despite crix not caring for it, "Gilda" is the big noise at the Harris currently, and picture should get three weeks at least if present pace continues. It's house's top grosser since "Leave Her to Heaven." Penn's doing okay, too, with "Ziegfeld Follies." Among the h.o.'s, "Saratoga Trunk" is best at Warner and probably will hold another stanza.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Dragonwyck" (20th) (4th wk). Taking a sharp drop and holds only 4 days, with "Pinocchio" (RKO) coming in tomorrow (Wed.). Will get better than $4,000, not too bad. Last week, it was $9,000, for around $45,000 on 25-day run, plenty good.

Harris (Harris) (2,200; 40-70)—"Gilda" Col). Smasheroo $24,000, and house hopes to get at least three weeks out of it. Last week, "Getting Gertie's Garter" (UA), $10,000.

Penn (Loew's-UA) (3,300; 40-70)—"Ziegfeld Follies" (M-G). Fact that picture played one of its two roadshow test runs last summer at Nixon, when it wasn't too well received, may be cutting in somewhat. But strong $26,000 is likely, enough to hold. Last week, "Saratoga Trunk" (WB), (2d wk), big $23,000.

Ritz (WB) (800; 40-70)—"Virginian" (Par) (m.o.). Third week downtown, fairly good $3,500. Last week, "Breakfast in Hollywood" (UA) (m.o.), about same.

Senator (Harris) (1,750; 40-70)—"Black Market Babies" (Mono). Fine $4,700. Last week, "Snafu" (Col), $3,000.

Stanley (WB) (3,800; 40-70)—"Blue Dahlia" (Par) (2d wk). Dropping off to about average $12,500. Last week soared to big $26,500.

Warner (WB) (2,000; 40-70)—"Saratoga Trunk" (WB) (m.o.). Here after big fortnight at Penn, big $12,000. Last week, "Virginian" (Par) (m.o.), $9,500.

Frisco Slows Up Albeit 'Territory'-Stage Husky 36G, 'Dahlia' 22½G, 2d

San Francisco, May 14.

Seasonal slump is blamed for dip at most spots this week. "Badman's Territory" plus stage bill looks standout with strong session in prospect.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95)—"Badman's Territory" (RKO) plus vaude headed by Henry King orch and Larry Stevens. Husky $36,000. Last week, "Ding Dong Williams" (RKO) plus vaude headed by Buddy Rich orch, not too good $24,000.

Fox (FWC) (2,651; 55-85)—"Ziegfeld Follies" (M-G) (2d wk). Nice $20,500. Last week, oke $37,500.

Warfield (FWC) (2,656; 55-85)—"Suspense" (Mono). Mediocre $27,500. Last week, "Devotion" (WB) (3d wk), 5 days, fair $15,700.

Paramount (FWC) (2,646; 55-85)—"Blue Dahlia" (Par) (2d wk). Solid $22,500. Last week, nice $33,500.

St. Francis (FWC) (1,400; 55-85)—"Tales of Manhattan" (20th) (reissue). Sad $8,500. Last week, "Dragonwyck" (20th) (3d wk) (m.o.), fine $11,000.

State (FWC) (2,133; 55-85)—"Road to Utopia" (Par) (m.o.). Fifth week downtown. Okay $11,500. Last week, smart $14,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Gilda" (Col) (3d wk). Rousing $16,500. Last week, neat $18,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Breakfast in Hollywood" (2d wk). Dropped to $8,500. Last week, modest $11,500.

MPRF CHALKS UP RECORD

Hollywood, May 14.

Medical aid was extended to 488 persons by the Motion Picture Relief Fund last month, a new high.

Highest previous record for one month was 487.

Miller Band Ups 'Jones' Sock 45G, Det.; Sinatra-'Lucky' Tremendous $60,000

Detroit, May 14.

"Abilene Town," which is doing rousing biz at the Palms-State, looks standout of new pictures this week. But the real news is the battle between the Michigan and the Downtown. Former has the Glenn Miller band, with Tex Benecke and others on the stage with "Cinderella Jones." It is set for a strong session, and is giving the smaller Downtown with Frank Sinatra a hefty fight.

Frank Sinatra is the obvious lure at the Downtown, with "Blondie's Lucky Day" on the screen. With a higher top ($1.20) than the Michigan, Sinatra will do only slightly less than the band-film combo at the opposish house, but rated a bit disappointing.

Estimates for This Week

Michigan (United Detroit) (4,034; 65-95)—"Cinderella Jones" (WB) plus the Glenn Miller orch with Tex Benecke, others, on stage. Rousing $45,000. Last week, "Cornered" (RKO) and "George White Scandals" (RKO), stout $25,000.

Downtown (Balaban) (2,683; 65-$1.20)—"Blondie's Lucky Day" (Col), with Frank Sinatra, Skitch Henderson, others, on stage, tremendous $60,000. Last week, "Just Before Dawn" (Col), with Marquis Magic Show, Nelson Sisters, Borrah Minevitch Rascals, weak $14,000.

Fox (Fox-Michigan) (5,049; 60-85)—"Tangier" (U) and "The Man in Grey" (U). Strong $30,000. Last week, "Bandit of Sherwood Forest" (Col) (2d wk), great $28,000.

United Artists (United Detroit) (1,841; 60-85)—"Ziegfeld Follies" (M-G) and "Made Me a Killer" (Par). Grand $21,000 in second week after sock $27,000 last week.

Palms-State (United Detroit) (2,976; 60-85)—"Abilene Town" (UA) and "Ding Dong Williams" (RKO). Rousing $22,000. Last week, "Diary of Chambermaid" (UA) and "Dark Alibi" (Mono) (2d wk), oke $15,000.

Adams (Balaban) (2,863; 60-85)—"Bandit Sherwood Forest" (Col) (m.o.) and "Spider Woman Strikes Back" (U). Neat $12,000. Last week, "Sentimental Journey" (20th) and "Talk About Lady" (Col) (2d wk), fine $16,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Wife of Monte Cristo" (PRC) and "Danny Boy" (PRC). Stout $16,000. Last week, "No Time for Comedy" (WB) and "City for Conquest" (WB) (reissues), $14,000.

Madison (United Detroit) (1,858; 40-55)—"San Antonio" (WB) and "Swing Parade of 1946" (Mono). Good $4,000 in 3 days. Last week, "Corp. Hargrove" (M-G) and "Susie Slagle's" (Par), $5,000 in 5 days.

'Gilda'-Vaude $22,000, 'Kitty' 24G, Balto's Best

Baltimore, May 14.

The big news here is "Kitty," at Keith's, and "Gilda," tied to vaude at combo Hippodrome, both soaring to sock figures. Rest of town in fairish shape. Maryland, former two-a-day vaude and legit house, is now back to single features after try with duals.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Hoodlum Saint" (M-G). Modest at $13,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), fine $13,600.

Hippodrome (Rappaport) (2,240; 20-70)—"Gilda" (Col) plus vaude. New upped scale helping this combo to great $22,000. Last week, "Pinocchio" (RKO) (reissue) and vaude sparked by p.a. of Smiley Burnette, brisk $15,800.

Keith's (Schanberger) (2,460; 20-60)—"Kitty" (Par). Torrid $24,000, best at this spot in months. Last week, "So Goes My Love" (U) wound up good $16,800 in 10 days.

Maryland (Hicks) (1,500; 25-55)—"Ravished Earth" (Indie) (2d wk). Changed over to single features last week after try at duals. Might get $3,000 after a fairly promising getaway at $5,800.

Mayfair (Hicks) (980; 25-55)—"Wife Monte Cristo" (PRC) (3d wk). Still near house average of $4,000 after steady second round at $4,900.

New (Mechanic) (1,800; 20-60)—"Dark Corner" (20th). Nice $14,000. Last week, "Dragonwyck" (20th) (3d wk), fancy $9,200.

Stanley (WB) (3,280; 26-70)—"Saratoga Trunk" (WB) (4th wk). A real topper at $14,000 after steady third round total of $16,300.

Valencia (Loew's-UA) (1,860; 20-60)—"Ziegfeld Follies" (M-G) (m.o.). Forte $5,000 after two big weeks at Century. Last week, "Rebecca" (UA) (reissue), mild $3,600.

Sepia Prods.' Sked

Hollywood, May 14.

New all-Negro film company, Sepia Productions, was organized here with Eddie Green as president and Seymour Simons as business executive.

Idea is to produce a series of 12 musical shorts with Negro casts. Currently Green is working on the "Duffy's Tavern" air program.

Chi Gets Reprieve on Coal Blackout; 'My Love' Brisk 28G in 1st Full Wk., 'Susie'-Vaude Big 45G, 'Devotion' 26G

Chicago, May 14.

Caught in a coal wave with reprieve from further power curtailments for the next two weeks, Chi's Loop houses are currently enjoying a "return to normal." Starting Saturday (11), all theatres went back on a regular schedule. The preceding night (Fri.), theatres went on a 6 to 11 p.m. sked with Illinois Commerce Commission permit, and were to continue on a similar basis if the truce did not come through.

City's film-starved fans found ready outlet for saved-up dough and lined the streets for hours before the theatres opened. "Saratoga Trunk" roared back to opening week's $30,000 at the State-Lake, Chicago, with "Susie Slagle's" plus Sugar Chile Robinson and Arthur Blake on stage zoomed up to a big $45,000. "Follies" is still a draw with $27,000 at the United Artists for third week. Palace and Grand, RKO houses, pulled their second features temporarily, subbing with comedy shorts.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Dragonwyck" (20th) (4th wk). Superlative $25,000. Last week, $2,000 for two days.

Chicago (B&K) (3,900; 65-95)—"Susie Slagle's" (Par) with Sugar Chile Robinson and Arthur Blake heading stage bill. Hefty $45,000. Last week, "Blue Dahlia" (Par) with Peter Lind Hayes (3d wk), $7,000 in four days.

Garrick (B&K) (900; 65-95)—"Bandit Sherwood Forest" (Col) (4th wk). Slick $19,000. Last week, $3,000 for two days.

Grand (RKO) (1,150; 65-95)—"Wife Monte Cristo" (PRC) (4th wk). Neat $10,000. Last week, with "Murder My Business" (PRC), got $900 for Saturday only.

Oriental (Essaness) (3,240; 65-95)—"Danger Signal" (WB) with Louis Jordan orch, others, on stage. Good $35,000. Last week, "Outlaw" (UA) with Jane Russell, Allan Jones, Louis Jordan vaude (8th wk), $6,000 for four days.

Palace (RKO) (2,500; 65-95)—"Goes My Love" (U) (2d wk). Sterling $28,000. Last week, with "Strange Conquest" (U), $6,000 in four days.

Roosevelt (B&K) (1,500; 65-95)—"Devotion" (WB). Snappy $26,000. Last week, "Sentimental Journey" (20th) (2d wk), $5,000 in three days.

State-Lake (B&K) (2,700; 65-95)—"Saratoga Trunk" (WB) (5th wk). Muscular $30,000. Last week, $9,000 for four days.

United Artists (B&K) (1,700; 65-95)—"Ziegfeld Follies" (M-G) (3d wk). Keen $27,000. Last week, $9,000 in four days.

Woods (Essaness) (1,200; 65-95)—"Tomorrow Is Forever (RKO) (4th wk). Steady $20,000. Last week, $1,000 for Saturday only.

Philly Slips But 'Corner' Big 30G

Philadelphia, May 14.

Biz shows slight dip this week, mainly because of a plethora of holdovers at first-runners. Best of two newcomers is "Dark Corner," at the Fox, where rated big. Only other new film this week is "Her Kind of Man," at the Stanley.

Estimates for This Week

Aldine (WB) (1,300; 40-85)—"Tomorrow Is Forever" (RKO) (4th wk). Oke $13,500. Last week, nice $15,500.

Arcadia (Sablosky) (700; 40-85)—"Cornered" (RKO) (2d run). Fair $5,000. Last week, "Sailor Takes Wife" (M-G) (2d wk), neat $6,000, second run.

Boyd (WB) (2,350; 40-85)—"Devotion" (WB) (2d wk). Nice $22,000. Opener fine $27,000.

Earle (WB) (2,760; 40-85)—"Diary of Chambermaid" (UA) (2d wk). Fairish $16,000. Opener was good $26,000.

Fox (20th) (2,250; 40-85)—"Dark Corner" (20th). Big $30,000. Last week "Dragonwyck" (20th), stout $19,000 for third week.

Karlton (Goldman) (1,000; 40-85)—"Ziegfeld Follies" (M-G) (2d run) (2d wk). Trim $8,000. Last week, fancy $10,000.

Keith's (Goldman) (2,200; 40-85)—"Road to Utopia" (Par) (2d run) (2d wk). Sturdy $8,000. Last week, hefty $11,000.

Mastbaum (WB) (4,387; 40-85)—"Saratoga Trunk" (WB) (4th wk). Healthy $20,000. Last week, big $23,500.

Stanley (WB) (2,950; 40-85)—"Her Kind of Man" (WB). Modest $25,000. Last week, "Virginian" (Par) (2d wk), so-so $17,000.

Stanton (WB) (1,470; 40-85)—"Bad Bascomb" (M-G) (2d wk). Fine $11,500 after neat $15,000 opener.

Carle Ups 'Evie' to Wow 23G, Omaha; 'Giant' 10G

Omaha, May 14.

Frankie Carle's orchestra arrived hours late, landing here in a wind and rainstorm last Friday (10) to find an Orpheum theatre jammed. It's been going that way ever since. With "Letter for Evie" on the screen, a new record is possible. Other leaders are Paramount on second week of "Saratoga Trunk" and Omaha with "Little Giant."

Estimates for This Week

Orpheum (Tristates) (3,000; 22-80)—"Letter for Evie" (M-G) and Frankie Carle orch. Terrific $23,000 and may hit new record. Last week, "Tangier" (U) and "Smooth As Silk" (U), disappointing $9,200.

Omaha (Tristates) (2,000; 16-65)—"Little Giant" (U) and "Pillow of Death" (U). Good $10,000 or over. Last week, "Blue Dahlia" (Par) (2d wk) (m.o.) and "Girl of Limberlost" (Col) (1st run), fine $11,000.

Brandeis (RKO) (1,500; 16-65)—"This Day Forward" (RKO) and "Dick Tracy" (RKO) (2d wk). Solid $7,500 or near. First week was excellent $8,200.

Paramount (Tristates) (3,000; 16-65)—"Saratoga Trunk" (WB) (2d wk). Sturdy $9,500 after big $12,500 opening week.

State (Goldberg) (865; 15-50)—"Sentimental Journey" (20th) and "Doll Face" (20th) (3d run). Okay $3,500. Last week, "Road to Utopia" (Par) and "Funzapoppin'" (FC), smash $4,200 on two third-runs.

Prov. in Clover With 'Devotion,' Nice $15,000; 'Whistle' Same, 'Veil' 13G

Providence, May 14.

Despite so-so bills, few complaints are being heard, with most houses still packing them in. "Devotion" at Majestic is the town's leader, with Loew's State's "Whistle Stop" right on its heels with nearly the same coin at a bigger spot.

Estimates for This Week

Albee (RKO) (2,200; 45-65)—"Seventh Veil" (U) and "Tangier" (U). Brisk $13,000 or near. Last week, "This Day Forward" (RKO) and "Dick Tracy" (RKO) (2d wk), strong $12,500.

Carlton (Fay-Loew) (1,400; 44-65)—"Murder in Music Hall" (Rep) and "Calman of Paris" (Rep). Trim $6,000. Last week, "Sentimental Journey" (20th) and "Johnny Flying Home" (20th) (3d downtown wk), swell $4,500.

Fay's (Fay) (1,400; 44-65)—"Effingham's Raid" (20th) and vaude on stage. Fairish $6,000. Last week, "Rainbow Over Texas" (Rep) and Lee Trent heading stage show, nice $7,800.

Majestic (Fay) (2,200; 44-65)—"Devotion" (WB). Nice $15,000. Last week, "Because of Him" (U) and "Strange Conquest" (U), good $14,000.

Metropolitan (Snider) (3,100; 65-85)—"Undercover Woman" (Rep) and Eddie Bracken heading stage show with Tony Mandell orch. Three-day run did fair $6,000. Last week, "Affairs of Susan" (Par) and "Favorite Blonde" (Par), only $2,000, in three-day stand.

State (Loew) (3,200; 44-65)—"Whistle Stop" (UA) and "Portrait of Maria" (M-G). Surprisingly solid $15,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), wow $16,000.

Strand (Silverman) (2,200; 44-65)—"Blue Dahlia" (Par) and "Blondie's Lucky Day" (Col) (2d wk). Very strong $14,000 after knocking off $19,000 opening stanza.

'KITTY' DENVER ACE, 18G, 'DEVOTION' 23G

Denver, May 14.

"Kitty" is the big entry this week with smash session at the Denham. Picture had best opening day ever at this spot. "Devotion" will get top coin as result of playing day-date at three houses, but biz is rated just good.

Estimates for This Week

Aladdin (Fox) (1,200; 35-74)—"Gilda" (Col) and "Night Editor" (Col), after week at Denver, Esquire, Webber. Big $6,000. Last week, "Dragonwyck" (20th) and "Gay Blades" (Rep) (m.o.) big $5,000.

Denham (Cockrill) (1,750; 35-74)—"Kitty" (Par). Smash $18,000 or near, and holds. Last week, "Virginian" (Par) (3d wk), $12,500.

Denver (Fox) (2,525; 35-74)—"Devotion" (WB) and "Smooth As Silk" (U), day-date with Esquire, Webber. Good $17,000. Last week, "Gilda"

(Continued on page 22)

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Kitty' Wham 18G, Leader in Cincy

Cincinnati, May 14.

Socko returns on "Kitty," the topper of three new films, plus above-par strength of holdovers will sweeten downtown biz for a slight gain over last week. Of the other newcomers, "Devotion" has the Albee in stride, and "Her Kind of Man" is so-so for the Palace.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Devotion" (WB). All right $15,000. Last week, "So Goes My Love" (U), pleasing $13,000.

Capitol (RKO) (2,000; 44-70)—"Kitty" (Par). Socko $18,000. Holds. Last week, "Ziegfeld Follies" (M-G) five days of fourth week, lush $7,500.

Grand (RKO) (1,430; 44-70)—"Gilda" (Col) (m.o.) (2d wk). Great $10,000 after last week's great $12,000.

Keith's (RKO) (1,500; 44-70)—"Man in Grey" (U) (2d wk). Nifty $6,500 trailing big $9,500 teeoff.

Lyric (RKO) (1,400; 44-70)—"Ziegfeld Follies" (M-G) (m.o.) fifth downtown stanza, swell $6,500. Ditto last week for "Spider Woman Strikes Back" (U) and "House of Horrors" (U).

Palace (RKO) (2,600; 44-70)—"Her Kind of Man" (WB). So-so $10,000. Last week, "Abilene Town" (UA), okay $12,000.

Shubert (RKO) (2,100; 44-70)—"Meet Me St. Louis" (M-G) (reissue). No complaint at $4,000. Last week, "Dragonwyck" (20th), third week on main line, $5,500.

'My Rep' $13,000, Mont'l

Montreal, May 14.

"Bells" is still going strong in third week at Loew's with "My Reputation" looking best newcomer

Estimates for This Week

Palace (CT) (2,700; 35-62)—"My Reputation" (WB). Nice $13,000. Last week, "Scarlet Street" (U) (2d wk), nice $9,000.

Capitol (CT) (2,700; 35-52)—"Because of Him" (U). Just $10,000. Last week, "Wouldn't Say Yes" (Col), about same.

Loew's (CT) (2,800; 35-67)—"Bells of St. Mary's" (RKO) (3d wk). Socko $17,000 after whammo $21,000 second.

Princess (CT) (2,300; 35-53)—"Shock" (20th) and "Effingham's Raid" (20th). Okay $7,500. Last week, "Breakfast in Hollywood" (UA) and "Night Editor" (Col), $7,500.

Imperial (CT) (1,850; 25-45)—"Johnny Frenchman" (Mono) and "Song of Mexico" (Rep). Big $6,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $5,700.

Murder Pays Off on B'way; 'Dahlia,' 112G, 'Corner'-Jessel 90G, 'Man' 50G And 'Postman' 95G (H.O.s), All Sock

It's murder on Broadway this week and for the boxoffices of four stageshow houses playing pictures that feature killings, indications are that film crime actually pays. Business on the whole is generally strong though some houses are not so fast on the pace. Though not compulsory downtown houses are continuing the brownout and plan continuing to do so until Mayor O'Dwyer says it isn't necessary. Threat of a nationwide railway strike Saturday (18) may further complicate the situation.

The four theatres at which murder is paying off are the Paramount, Roxy, Capitol and Strand. First two are current with new shows, while the Cap and Strand are on second weeks with their bills.

Paramount is getting the most trade with "Blue Dahlia," the Duke Ellington orch and Mills Bros., take on the first week ended last night (Tues.) having gone to a terrific $112,000. At the Roxy initial seven days of "Dark Corner" with George Jessel, Merry Macs and team of Rosario and Antonio on stage ended last night (Tues.) at a robust $90,000. Cap's murder item "Postman Always Rings Twice," with Guy Lombardo band, continues to pull heavily, current (2d) round looking a resounding $95,000. "Her Kind of Man," on holdover at the Strand with the Carmen Cavallaro orch on stage, is off somewhat from opening pace but still stout at near to $50,000.

On first weeks are "Heartbeat" at the Palace and "Well Groomed Bride" at the little Victoria. Former looks to get a strong $38,000, while "Bride" is on the disappointing side at only about $21,000 though okay. "Little Giant" ended its first week at Criterion last night (Tues.) at suitable $28,000.

Holdovers include "Stolen Life" at the Hollywood which ended its second week last night (Tues.) potently at $40,000 though considerably behind opening frame's record-breaking score of $56,000. At the Music Hall, "Green Years" will get a sock $110,000 this week, its sixth and goes one more with "To Each His Own" opening May 23.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$1.40)—"Kid From Brooklyn" (RKO) (4th wk). Holding up strongly, this week being on way to $53,000, while third was $57,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Postman Always Rings Twice" (M-G) and Guy Lombardo orch (2d wk). Remains mighty at indicated $95,000. Initial seven days ended at a sensational $108,900. Run indeterminate.

Criterion (Loew's) (1,700; 60-$1.25)—"Little Giant" (U) (2d wk). Finished first week last night (Tues.) at suitable $28,000. Concluding five days on seventh week with "Bandit of Sherwood Forest" (Col) was good $16,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (4th wk). Continues steady at probable $27,000 this week, while third ended at excellent $35,000.

Gotham (Brandt) (900; 60-$1.20)—"In Old Sacramento" (Rep) (3d wk). Looks a nice $9,500 currently, while last week (2d) was $11,500. Goes one more frame.

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) (3d wk). Slowed somewhat on second stanza which ended last night (Tues.) at $40,000 but still very good. Teeoff seven days registered $56,000, new alltime high for house.

Palace (RKO) (1,700; 60-$1.20)—"Heartbeat" (RKO). New Ginger Rogers starrer heading for strong $38,000, and holds. Last week, "This Day Forward" (RKO) (3d wk), good enough $22,000.

Paramount (Par) (3,664; 70-$1.20)—"Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. (2d wk). Turnstiles whirling merrily here, initial week through last night (Tues.) having counted up to super-duper $112,000. Concluding (3d) week for "Virginian" (Par), Eddie Bracken, Johnny Long orch and Bob Eberly was sturdy $60,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"Green Years" (M-G) and stageshow (6th wk). Not much letup at terrific $110,000 and goes one more week. Fifth mounted to $125,000.

Rialto (Mayer) (594; 35-85)—"Bedlam" (RKO) (4th-final wk). Goes out at fair $6,000, while last week was okay $7,500.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Kitty" (Par) (7th wk). Slowing down a little but still good at indicated $30,000 this week. Sixth was $34,000. No departure date as yet.

Roxy (20th) (5,886; 90-$1.20)—"Dark Corner" (20th), with George Jessel, Merry Macs, Rosario and Antonio, in person (2d wk). Ground out robust $90,000 on first round concluded last night (Tues.). Fourth week for "Dragonwyck" (20th), with Jackie Miles and Connee Boswell on stage, was $67,000.

State (Loew's) (3,450; 43-$1.10)—"Spellbound" (UA) (2d run), with Buck and Bubbles, other acts, on stage. Pace suggests okay $25,000. Last week, second for "Gilda" (Col), with Johnnie "Scat" Davis orch, Vic Perry and Diamond Bros. went to a particularly strong $36,500.

Strand (WB) (2,756; 75-$1.20)—"Her Kind of Man" (WB) and Carmen Cavallaro orch (2d wk). Tiring a little on current lap but still very good at near to $50,000. First week soared to excellent $63,000.

Victoria (Maurer) (720; 70-$1.20)—"Well Groomed Bride" (Par). On disappointing side at only about $21,000 but satisfactory. Last week, "Yank in London" (20th) (3d wk), light $9,500.

Winter Garden (UA) (1,312; 60-$1.50)—"So Goes My Love" (U) (3d wk). Ended second semester last night (Tues.) at $18,000, o.k., but big drop from initial seven days' strong $32,000.

'Gilda' Enlivens Hub, Colossal 52G; 'Kitty' Big 33G, Prima Ups 'Swing,' 40G

Boston, May 14.

"Kitty" looks to set the pace here this week, going at a great rate at the vast Metropolitan. "Saratoga Trunk" has moved to the Paramount and Fenway and continues its big draw. Very hot, too, is "Gilda" day-date State and Orpheum. Louis Prima band is boosting "Swing Parade '46" to big total at the RKO-Boston.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Swing Parade '46" (Mono) plus Louis Prima orch, others, on stage. Moving up to smash $40,000. Last week, "Game of Death" (RKO) plus Benny Goodman orch, great $38,000.

Esquire (M-P) (1,200; $1.80-$2.40)—"Henry V" (UA). Sixth week sagging but nonetheless impressive with 11 weekly shows at $10,000. Last week, big $12,000.

Fenway (M-P) (1,373; 40-80)—"Saratoga Trunk" (WB). Moveover from two weeks at Met and very big for here at $11,000. Last week, "Virginian" (Par) and "Partners in Time" (RKO) (3d wk), $5,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Diary of Chambermaid" (UA) and "Song Old Wyoming" (PRC) (4th wk). Fancy $12,000; third week was $13,500.

Memorial (RKO) (2,900; 40-80)—"Dragonwyck" (20th) and "Ding Dong Williams" (RKO) (2d wk). Nice $28,000 after sock $32,000, first.

Metropolitan (M-P) (4,367; 40-80)—"Kitty" (Par) and "Dark Alibi" (Mono). Powerful draw at big $33,000. Holdover in view. Last week, "Saratoga Trunk" (WB) (2d wk), strong $26,000.

Orpheum (Loew) (2,900; 35-80)—"Gilda" (Col). Close to capacity at great $32,000. Last week, "Ziegfeld Follies" (M-G), $25,000 on second week.

Paramount (M-P) (1,700; 40-80)—"Saratoga Trunk" (WB). Here from two frames at Met, hot $19,000. Last week, "Virginian" (Par) and "Partners in Time" (RKO) (3d wk), $14,000.

State (Loew) (3,200; 40-80)—"Gilda" (Col). Very big $20,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), $10,000.

Translux (Translux) (900; 40-74)—"Wife of Monte Cristo" (PRC) and "Shadow Returns" (Mono) (2d wk). Good $5,000 after big $6,800, first.

Tremont (Brand-Mage) (1,500; 40-80)—"Diary Chambermaid" (UA) and "Song Old Wyoming" (PRC) (4th wk). Big $11,000 after $12,000, third.

'Trunk' Standout In Mpls. at 23G

Minneapolis, May 14.

"Saratoga Trunk" dominates the field currently. Other situations are only fair to good, springtime draw away from theatres being felt. Cold spell which chased people off golf courses and out of yards for a few days helped.

Estimates for This Week

Aster (Par) (900; 25-35)—"House of Horrors" (U) and "Talk About a Lady" (Col). Good $2,500 in 5 days. Last week, "Made Me a Killer" (Par) and "Danny Boy" (PRC), $2,200 in 5 days.

Century (Par) (1,600; 44-60)—"Blithe Spirit" (UA). Shapes for fairish $6,000. Last week, "Ziegfeld Follies" (M-G) (2d wk) (m.o.), $5,000.

Gopher (Par) (1,000; 44)—"Behind Green Lights" (20th). In 6 days looks fair $2,800. Last week, "Letter From Evie" (M-G), $2,500, in 6 days.

Lyric (Par) (1,100; 44-60)—"The Virginian" (Par) (4th wk). Holding up well at solid $5,000 after $6,000 last stanza.

Radio City (Par) (4,000; 44-60)—"Saratoga Trunk" (WB). Huge $23,000. Last week, "Hoodlum Saint" (M-G), Frankie Carle orch, very big $33,200.

RKO-Orpheum (RKO) (2,800; 44-60)—"Night in Paradise" (U). Trim $7,500 or over. Last week, "So Goes My Love" (U), $7,000.

RKO-Pan (RKO) (1,600; 44-60)—"Gilda" (Col) (4th wk). Fine $6,500 after strong $7,500 previous week.

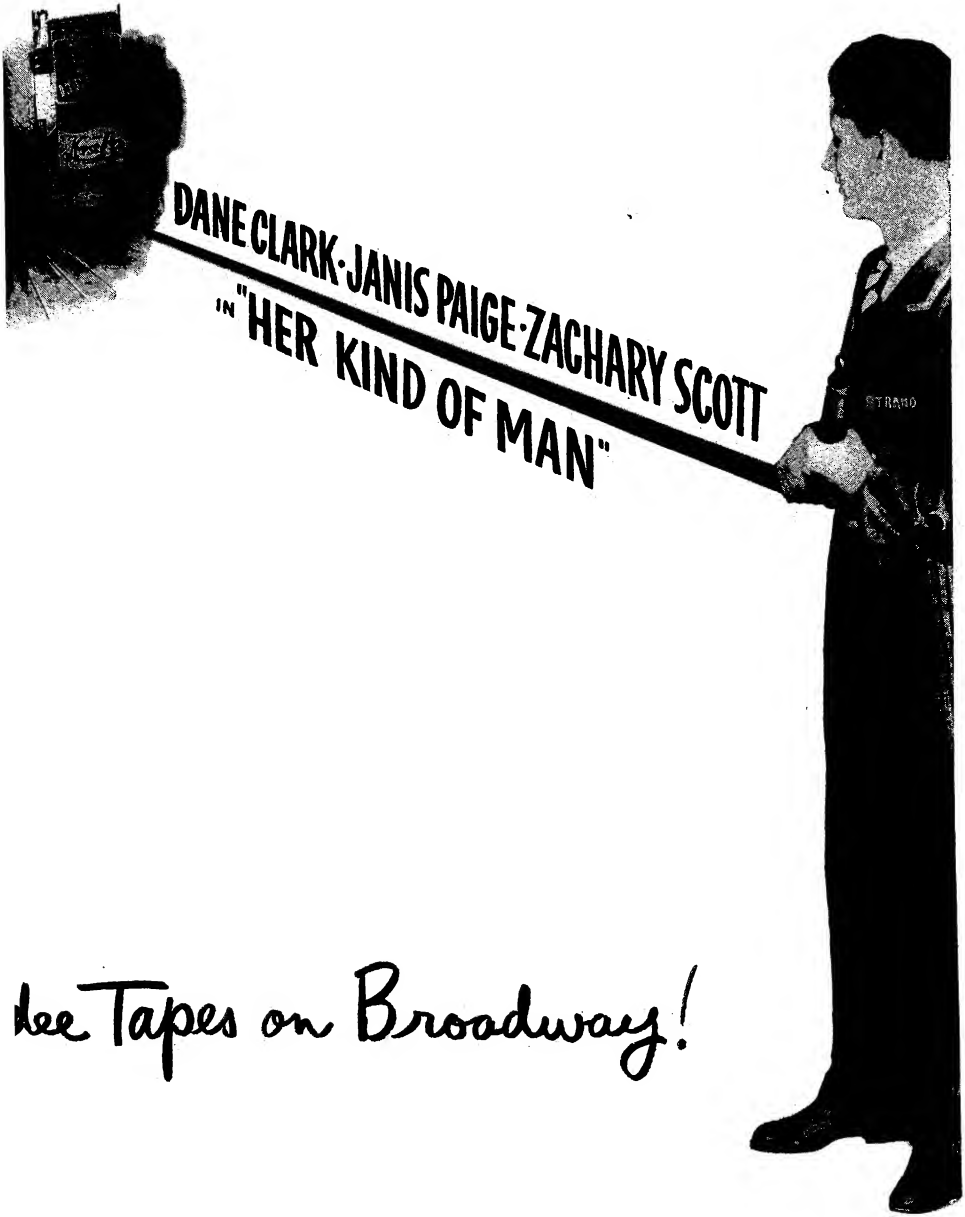
State (Par) (2,300; 44-60)—"Kitty" (Par) (2nd wk). Good word-of-mouth helping to $10,000. Last week, very big $16,000.

Uptown (Par) (1,100; 44-60)—"Sailor Takes a Wife" (M-G). First nabe showing, mild $3,000. Last week, "Utopia" (Par), $3,500.

World (Par-Steffes) (350; 44-80)—"Vacation From Marriage" (M-G). Solid $3,000. Last week "This Day Forward" (RKO) (2d wk), $2,200.

BETTE DAVIS IN "A STOLEN LIFE"
GLENN FORD·DANE CLARK
HOLLYWOOD
Warners have two new Sta

BETTE DAVIS in "A STOLEN LIFE"
with GLENN FORD • DANE CLARK
WALTER BRENNAN • CHARLIE RUGGLES
Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder • From a Novel by Karel J. Benes • Music by Max Steiner
Directed by
CURTIS BERNHARDT


DANE CLARK · JANIS PAIGE · ZACHARY SCOTT
IN "HER KIND OF MAN"
STRAND
ee Tapes on Broadway!

Dane **CLARK** • Janis **PAIGE** • Zachary **SCOTT**
in **"HER KIND OF MAN"**
with Faye Emerson • George Tobias • Howard Smith • Harry Lewis
Produced by ALEX GOTTLIEB • Directed by FREDERICK DE CORDOVA
Screen Play by Gordon Kahn and Leopold Atlas • Original Story by Charles Hoffman and James V. Kern • Music by Franz Waxman

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

Cost No Object, Loew's Rolling On 16m Setup Abroad; RKO Stymied

With Loew's International already rolling on its foreign 16m distribution program, RKO's similar operation is currently bogged down by an acute shortage of projector equipment and shipping space. It's unlikely that any relief will be forthcoming for the next few months, according to R. C. Maroney, chief of the RKO 16m program.

RKO, it's believed, is endeavoring to run its 16m operation on a strictly business basis and is therefore shopping around to get a good buy on projectors. Metro, on the other hand, has already indicated that it doesn't expect to make too much money on the operation for some time and it's likely that it is willing to pay more for projectors, instead of trying to get a good buy on a mass purchase basis.

Delay in getting equipment is making potential 16m exhibs in foreign countries wary of signing contracts, fearful that once they get started, they might not be able to get uninterrupted service, Maroney said. RKO recently lined up 25 exhibs in the Philippines to handle the narrow-gauge product but cannot get the program rolling in the islands until the situation eases up.

Recent labor strikes are just beginning to hit projector manufacturers, Maroney said. He declared that all companies realized they cannot overlook the foreign market which, with the major distribs planning overseas operations, might become one of the best fields. Despite that, however, many of the manufacturers have prior commitments to furnish equipment to schools and other organizations in the U. S. and are therefore reluctant to make any commitments for the foreign market as a whole. One company has promised to allocate 10 projectors a month to the foreign field, indicating the problems confronting the majors.

RKO is also confronted with the problem of obtaining negatives for its 16m product. Company didn't plan on 16m operations and, consequently, there's usually only one negative available in 35m size for reduction to 16m stock. RKO's 16m department has just instructed its print department to make 16m prints of 40 different films, however, so that the company will be ready to begin operations as soon as possible. About 75% of the films earmarked for early 16m distribution will be two to three years old.

Own 16m Circuit

In spite of the delays, RKO is priming its narrow-gauge operation for an early kickoff. Ramon Yeaza, company's Latin American rep, flew to Colombia April 27 to arrange for the installation of 16m equipment and E. Toledano is scheduled to leave for Europe within the next month to handle operations there. A. C. Bothnerby has already gone to China to interest exhibs in that country in 16m operations. RKO plans eventually to have one man in each of the world's major areas. Sales will be handled by the regular RKO foreign sales staff and the 16m rep will spend as much time in each country as the local salesmanager deems necessary.

Possibility exists that RKO might start its own 16m circuit abroad, if the plan proves commercially sound. It's also possible that the company might go into partnership with foreign circuits for 16m exhibition. RKO execs have decided that for the time beings it's unfeasible to make plans for setting up a string of prefabricated theatres, since the Civilian Production Administration has restricted the export of any building materials. With labor as cheap as it is in most foreign countries, Maroney pointed out, it would be just as inexpensive to build new theatres.

Kennebeck to India for UA

Frank V. Kennebeck has been named by United Artists to succeed J. J. Lawlor as general manager in India. Lawlor has resigned after many years service with the company.

Kennebeck comes to UA from Paramount, with which he has been associated since 1928. He was the company's manager in India for 6½ years, and also represented it in Australasia, the Caribbean and in various domestic posts.

Ex-GI's in Leads Of 1st U.S.-Italo Feature

Rome, May 1.

After a long stretch of bad weather, Foreign Films, Inc., is nearing completion on its first film in Italy. Picture, titled "Paisa," deals with relations of American soldiers with the Italian people during its advance up the peninsula.

Cast includes several American actors, brought from the U. S. Among them are Gar Moore, Anthony LaPenna, and Dale Edmonds. Italian stars Aldo Fabrizi and Maria Michi also have prominent roles. Director is Roberto Rossellini, who did "Open City." Rod Geiger, the company's prexy, was the enterprising GI who took a print of "Open City" to the U. S. in his barracks bag.

"Paisa" likely will be ready for distribution this summer.

Zanuck's Victory

Continued from page 3

struggle leaves the company still with a limited amount of B product for distribution under continuing contracts with Sol Wurtzel and Eddie Alperson. They are both working as independents, however, providing their own studio space, financing, etc. The Zanuck imprimateur, of course, will not be seen on their product, although it will naturally carry the 20th-Fox distribution label. That the pacts will be renewed appears questionable.

Alperson's deal with 20th, as a matter of fact, is more or less a fluke. He owned the rights to Somerset Maugham's "Razor's Edge," which Zanuck was very anxious to have. Negotiations were almost concluded for 20th's acquisition of the property when Alperson threw in the demand that a provision of the sale be distribution by Fox of six of his own pix, to be made under an indie status. Zanuck was so set on having the Maugham book that he agreed.

Wurtzel was brought in when the pressure from the east was still great to get B product. Idea was to try making it off the 20th lot, as it couldn't feasibly be produced in the studio, inasmuch as there was a 40% overhead charge, plus about a 10% producer's fee, immediately tacked on. Result was that too little got on the screen for the coin invested. That's what happened with the Aubrey Schenck productions on the lot. The outside production plan was then proposed for trial. Company is said to be well satisfied with Wurtzel's initial pair of films, but nevertheless the determination of Zanuck to disassociate the company from any B product may prevail when Wutzel's pact is up.

Bryan Foy, who had been producing low-budgeters on the lot for 20th, was the most recent departure. He resigned a few weeks ago to become production chief for Pathe-Eagle-Lion.

Circus Lake

Continued from page 1

were revised, because the rail lines to Boston, first stand out, are electrified part of the way, oil-burning Diesel locomotives hauling trains thereafter. After Boston the RBB outfit goes to Phila., which trip can be made without using coal-burning locomotives, and it is hoped the strike will have been settled by that time. Tents and outdoor equipment are due by steam train from Sarasota for the Philly date.

Change of Mgt.

Just after the RBB show opened there was a change in control, James W. Haley being named president in place of Robert Ringling, and John Ringling North becoming first vice pres. Ringling charged that the stock was improperly voted and threatened court proceedings but no such action is known to have been started.

After the last performance there was difficulty in getting the gorilla Gargantua's cage up the ramp from the basement, even with elephants pushing the heavy air-conditioned steel and glass cage. When the cage slipped a bit, a workman's shoulder was fractured.

Whitmore to Atom Tests

Will Whitmore, exec of the Western Electric Co. homeoffice, has sailed from San Francisco en route to Pearl Harbor and Bikini Island to take part in the electronic engineering activities tied in with the atom bomb tests this summer. Whitmore is on the electronics staff of Capt. Christian L. Engleman, Joint Army-Navy Task Force One, which is responsible for all electronic activities tied in with atomic bomb tests.

Whitmore likely will not be back at his desk as ad chief until next September.

Refugees Dominate Two London Yiddish Legits; One Plans Expansion

London, May 3.

The East Side here boasts two Yiddish theatres, the Grand Palais (London Yiddish Folk theatre), and the New Yiddish theatre. Both are close to each other. The most important is the New Yiddish. Although not under the Arts Council of Great Britain, it is relieved of tax liabilities, as operated on nonprofit basis, any profit going to improve the theatre. Most of the company is composed of refugees from Germany, Poland, Austria and Czechoslovakia during the Nazi regime.

Present company is headed by A. Tzelniker, M. Tzelniker, P. Silberberg, M. Baum, C. Meisels, augmented by several locals such as J. Sherman, M. Axelrad, M. Guldstein. Company, which is operated on co-operative basis, has quite a surplus. Planned to use this coin to rebuild theatre and boost capacity from 300 to 750.

It's further planned to institute something never attempted before here, formation of a school of dramatic art, giving local talent a chance. Lazar Kahn, refugee and former editor of prominent Jewish newspaper in Berlin, will be in charge.

Company is looking forward to two cast additions, Leon Blumenson and Miriam Karalova (Mrs. Blumenson). Organization boasts of fact that it produced Abraham Goldfaden's "The Witch" before Maurice Schwartz did in New York.

Dramatist A. Meisels, refugee from Vienna, is responsible for most of company's adaptation. He is now working on a translation of Shakespeare's "Merchant of Venice," from German into Yiddish.

Strike Bopped Mexico's Production for March

Mexico City, May 10.

Mexican pictures released during the first four months this year totaled 27, only three being finished in March, when a film labor conflict halted work in the studios for 10 days.

Despite a big production pickup in April, only three are doing well at the boxoffice.

Vienna's Carl Theatre, Hit By War, to Come Down

Vienna, May 1.

The housing committee of Vienna has decided that the building Pralerstrasse 31 must be torn down. Pralerstrasse 31 was known to theatrical people as the Carl theatre. The building had suffered heavily from bombing raids. When the Russians occupied Vienna, there was heavy fighting in the second district, Carl theatre being destroyed by fire.

It was in 1781 that Karl von Marinelli asked permission to build a theatre on the site. After his death manager Karl von Bernbrunn bought it, naming the house the "Royal Carl Theatre." That the Viennese classical operetta became world famous stems from the excellent performances given there.

Peter Lorre was on the last program starting his career here.

Argent. Okays 'Cornered'

Montevideo, May 1.

Green light has been given to RKO's "Cornered" by the Argentine censors. Because the picture's locale is Buenos Aires with a hunt for a Nazi and French collaborationists as the plot for it, there was some doubt as to what the official attitude would be.

The picture packs a not-so-hidden punch for the regime in Argentina, and its approval without any cuts has everyone guessing. Crix were invited to a preview of the picture recently.

Rank-Greater Union Setting Deals In Aussie for More Nabe Outlets

Sydney, May 3.

Big campaign to induce independent circuits and individual exhibs to join the ranks of J. Arthur Rank-Greater Union Theatres combo is in full stride. Latest step likely will be the deal Norman Rydge, Greater Union chief, has been considering with Frank O'Collins for neighborhood expansion. O'Collins heads the company leasing King's, Melbourne, freehold of which was bought last week by Rydge. This trend is logical since G.U.T. has a crying need for additional neighborhood theatres.

King's in Melbourne is sublet to Warners just now, being that company's ace show-window there. Two more Melbourne cinemas now are being sought by Rank-G.U.T., with overtures to Maurice Sloman, formerly Victorian manager for Hoyts, who runs a small chain. Also overtures have been made Chas. Munro, former Hoyts circuit managing director, who operates a big chain in Queensland.

Also a bid has been made to induce Snider-Dean to quit the indie field and play ball with Rank-G.U.T. Sam Snider operates a chain with Douglas Watt since the bowout of former partner Dean several years ago.

There's a feeling here that Paramount may link with the Fullers on circuit operation. It's reported that approaches were made in this direction recently. Paramount, it's believed, would welcome loop operation in order to secure an added outlet for product. Fullers may be able to withstand opposition pressure on this setup.

When Rank-G.U.T. bought the King's, Sydney nabe circuit, a few weeks ago, the film scene certainly changed. Circuit operated on product mainly from Metro and Paramount. It was really formed when Par and Metro films were shut out by major loops during a film war. The Rank-G.U.T. buy gives this circuit the nabe outlet needed. It also means that Universal, hooked with Rank-G.U.T., likely will swing away from nabe release via Hoyts and go into the nabe spots of Rank-G.U.T. This means U will take the place of Paramount product on the King's chain, with the possibility that Par may seek a nabe outlet via Hoyts. Metro, it's understood, signed a three-year pact with Rank-G.U.T. for dates on King's circuit.

Presumption is that Warner Bros. will not sit idly by and watch the parade pass. WB owns a choice site here, and if permission is granted, may erect a show-window, and also go out after other spots.

There's no question but that Ernest Turnbull, Hoyts' chief, will take action to protect that circuit. Turnbull has expansion ideas, too. Hoyts chain has some 180 cinemas Down Under. Rank-Rydge will have plenty of playing time available on the G.U.T. circuit for U. S. product, especially companies like Universal and Columbia, which helped fill the G.U.T. product larder when it was low during the battle with Hoyts.

Hylton Expects to Have 4 Shows in London Soon

London, May 14.

Jack Hylton has set a big lineup for the immediate future. Contrary to reports, "Can-Can," the musical adaptation from Offenbach, opened at the Adelphi last week. Show, which stars Clifford Mollison and Pat Taylor, has been touring for several weeks.

"No Room at the Inn," which Hylton bought after its tryout at Swiss Cottage, looks set for a run at the Winter Garden. It did well in the provinces.

Max Miller has been booked to headline his next vaudeville program at Victoria Palace for four weeks. Policy of twice daily will be changed to twice nightly, with no matinees. Contrary to reports, Hylton denies that "Follow the Girls" is quitting His Majesty's theatre. Show is doing $16,000 per week, which gives him a good profit.

Bible Society

Continued from page 1

taining material which could be labelled as unfit for children will be omitted. The first three stories on the production agenda will be devoted to The Nativity, the Woman of Samaria, and the Parable of the Sower.

With 5,000 churches already equipped for 16m screenings and 75,000 others having 16m projectors on order, the filmed Bible stories will reach an audience through this medium almost as wide as for commercial pictures. Churches of all denominations have expressed their willingness to exhibit the series which will be made available at about $10 per feature. The Protestant Film Commission in Hollywood has also given the project its approval.

Anson Bond, recently with the Army's motion-picture division, will produce the series with H. H. Ragatz supervising in behalf of the Bible Society. The series is being underwritten for the Bible Society by the Charles Anson Bond Memorial Trust Fund.

Due to the fact that the Society's charter prohibits giving any interpretation to the Bible, the production is being faced with the unique problem of giving the text a literal translation into the visual medium. No spoken continuity will be used other than the exact text of the King James Version which will be used as the background narration for the dramatized stories.

GIs Overseas

Continued from page 1

and a great opportunity for young actresses with real talent and some professional experience."

Last year there were 85 CATs sent to the American zone in the European theatre of occupation but it appears that a majority failed to live up to expectations. Pointed out that the type of actresses desired "must be emotionally stable and able to retain their perspective under all conditions." Need for more CATs is due to fact that some of those engaged returned home for one reason or another. Others had contracts expire in face of an expanding soldier show schedule.

Pointed out, however, that many hardships are to be faced and those considering going overseas should be aware of conditions in Germany. Believed that the salary paid is comparable to double the amount in the U. S. Only expenses in CATs are $180 per year for billets; 75 cents per day for food, plus cost of uniforms which approximates $100. Soldier units are made up in three workshops in as many areas and tour the same circuits as USO-Camp Shows. CAT candidates are auditioned by the Army's Special Service division in New York.

USO is currently touring 35 shows over here, 25 of them playing Army hospitals, and 10 others touring the Victory Circuit of forts and camps. Cost of transporting most of the units is taken care of by the Army.

British Equity Reports Sharp Rise in War Years

London, May 6.

British Equity Actors' Trade Union saw a rise in membership from 714 in 1940 to 5,395 in 1945, according to report by the English actors' union just released. During the war, Equity, affiliated to Trade Union Congress, set up security machinery for regulating conditions in theatres in the provinces as well as in London. It arranged for managers to deposit with Council monies guaranteeing wage payments on shows.

Discussions are now taking place on proposals for a standard contract for minimum salaries and payment for rehearsals. A subcommittee is discussing standard contracts for film studios, while agreements to cover opera and ballet companies are also being negotiated.

Brit. Pix Aussie Upbeat

Sydney, May 3.

British pictures are smashing box-office records in Aussie presently, topping the U. S. fare sometime where in opposition.

Toppers are "Henry V" (GBD), "This Happy Breed" (GBD), and "Madonna of Seven Moons" (GBD).

Belgians' Pix Theatre Biz 20-25% Over Pre-War; U. S. Films Top Field

First hand account of terrific show business activity now in Belgium, and how American screen fare is the great favorite with Belgian audiences, was brought to N. Y. last week by Joe van Cottom, secretary general of the Professional Assn. of Belgian Film Press. He is in N. Y. at request of the Belgian government to survey film conditions and learn what makes the American screen vehicle so much better than any other in the world.

Van Cottom left for the Coast over the weekend to check on production methods, and talk to stars, producers and directors. While in Hollywood he will award "Oscars" to Clark Gable and Greer Garson, voted most popular among readers of Cine-Revue, of which he is editor. He will also give "Oscars" to Veronica Lake and Thomas Mitchell, who were rated top actors by Belgian film critics.

Belgium film theatre revenue is running 20-25% higher than it was before the war, he said. There are about 250 features imported into Belgium annually at pressent, with 60-70% of them American-made. Van Cottom stated that Belgium prefers the open market, and is less harsh, than France and Holland towards imports because not having much native production. He explained that Belgian screen production was just getting started.

There are no restrictions on taking coin out of Belgium, he said, and that the number of imports depended largely on what the theatres could handle. Only difficulty, and a minor one, just now is that there is a big backlog of American screen fare that piled up during the war, and some of the lesser quality films may find it difficult to obtain bookings.

Belgian audiences prefer original American-mades with titles in French or Flemish. Bulk of them has French titles. Very few of them have dubbed in dialogue. In the Flemish section of Belgium, eight out of 10 features are American-made films.

Van Cottom explained that during the war, a Nazi company, called Continental Films, made some French productions using talent from France.

SPAIN'S DUTIES ON PIX MAY BE EASED

Drive of American distributors to get rid of the heavy duties and import license-buying plan in Spain currently shows some hope of reaching a successful conclusion. There was intimation this week that the Spanish govt. would make another counter proposal.

Campaign of U. S. distribs seeks the stoppage of the old permit system primarily, and reduction of duties as merely a secondary aim. Under this arrangement, a producer in Spain gets a certain number of licenses to show pictures. These then are sold to foreign companies, mainly U. S. distributors.

This adds to the expense of distributing in Spain, and helps the native producers to partly finance the cost of each new production.

New Printemps, Fresnay Play Looks Paris Hit

Paris, May 14.

Marcel Achard's five-act play, "De Ma Blonde," opened big at Michodiere theatre last week. Produced by Yvonne Printemps and starring her and Pierre Fresnay, it looms as likely screen material.

Play is the saga of a Parisian family, with two lovers spotlighted. It's told in reverse cavalcade style, opening in 1939 with the golden wedding and followed by sequences in 1920, 1918, 1900, winding up with a scene back in 1889 with the marriage. Show contrasts the love according to different eras. It's well produced and nicely acted.

Clip Mex. Bull Fights

Mexico City, May 6.

Two per week is the maximum for bull fights here set by a presidential decree. Government found that too many blood and sand shows harmed general biz and drove too many citizens to the pawn broker.

City's original bull ring has been closed, leaving the big, new City of Sports, the lone arena.

Sullivan's Argentine Post

William W. Sullivan was appointed managing director for 20th-Fox in Argentina by Murray Silverstone, 20th-International prexy, last week. Sullivan had been manager in Mexico, and succeeds Sidney Horen, resigned.

Appointment was made on the recommendation of Edward D. Cohen, company's supervisor for South America.

Sees Upbeat For Egyptian Films

Washington, May 14.

The Egyptian film industry is set for a terrific postwar expansion and for a drive to grab the boxoffice lead in the entire Arabic-speaking world, Department of Commerce warns. Survey of the situation just released discloses that Egyptian-made pictures run well ahead of Hollywood's product in the theatres and that production is hampered only by shortage of raw stock and lack of studio space.

"More than 40 companies," says the Commerce report, "are planning to produce Arabic pictures in Egypt. Other companies have films which have not been exhibited because the local cinemas have no free booking time. Although some of these companies have ample finances, they do not have trained personnel nor are they well managed.

"The admission prices on first and subsequent runs at theatres showing Arabic films are double and triple that charged for American films. In addition, the copies of prints exported bring fantastic prices, one film recently being sold at a price which excelled the total annual earnings of one American distributor operating the Middle East.

"All but seven theatres in Egypt are exhibiting Arabic films almost exclusively. The Egyptian industry has the tacit backing of the League of Arab States, one of which has recently shown a tendency to support the industry by requiring all theatres to exhibit Arabic films at least one month each year."

DAVIS AND SOMLO ON TWO CITIES BOARD

London, May 14.

John Davis and Josef Somlo have been named to the board of directors of Two Cities Films, Ltd., (Rank). Somlo, a British producer, will also fill the post of assistant managing director of Two Cities and will work with Filippo del Giudice, managing director on production plans.

Davis holds top executive spot in Rank's theatre organization. Rumors persist, meanwhile, that del Giudice might exit the Rank fold because of continued arguments with his chief about production policy. Del Giudice wants to continue turning out cultural pix, such as "Henry V," while Rank, with his eyes on the American market, is in favor of ditching such product for films with a more universal appeal.

Plane Treks Loom As Aussie Legit Help

Sydney, May 3.

Cyril Richard and Madge Elliott reached here in three days from London via the air route. The two are here for a short season for Williamson-Tait in three Noel Coward "Tonight at 8:30" sketches. They return to London for the new autumn season.

Richard said that the air route from London to Australia would definitely boost the legit stage here because artists were keen to make the trip. He said that Laurence Olivier and Vivien Leigh were thinking seriously of flying to Aussie for a season.

Local-born actor was playing with John Gielgud in "Importance of Being Earnest" in London only a week ago.

Williamson-Tait, Tivoli loop, and Sir Ben Fuller are keen to have British and U. S. talent come here via plane to help the legit upbeat.

Current London Shows

London, May 14.

"Arsenic & Old Lace," Strand.
"Better Late," Garrick.
Ballet Elysees, Adelphia.
"Can Can," Adelphi.
"Duet for Two," Lyric.
"Arsenic, Old Lace," Cambridge.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Embassy.
"Gang Show," Stoll.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Man About House," Piccadilly.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room At Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run"—"Sacred Flame," Comedy.
"Shop Sly Corner," St. Martins.
"Sleeping Beauty," Covent.
"Song of Norway," Palace.
"Sweetest and Lowest," Ambass.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Wind Is Ninety," Apollo.
"Windermere's Fan," Haymarket.
"Worm's View," Whitehall.
"Years Between," Wyndhams.

Aussie Studio Buy-in By Rank-Rydge Unit Seen As Upbeat in Pix Prod.

Sydney, May 14.

Reported here that Arthur J. Rank, in association with his Aussie co-partner Norman B. Rydge, presently completing a plan for major upbeat of production here. It was no secret here that Rydge was going to huddle with Rank in London about boosting Aussie film production. But at one time the Greater Union topper was not so keen about breaking into the production field via his company's subsidiary, Cinesound Studios, until high grade equipment and financial aid from the Aussie government were made available.

Purchase of Pagewood studio by Rank-Rydge just outside of Sydney this week means that a revival of production on a big scale may get under way next year. It went for about $60,000 but the studios will take some time for re-equipment.

Pagewood has not been a success as a film studio. Owned by the Denison newspaper group, manufacturers here financed the film "Flying Doctor" starring former U.S. star Charles Farrell. Picture never made any money. Columbia then had a shot with "Rangle River," bringing out Victor Jory. This one was so-so. In recent years, the studio has been occupied by the Australian Army entertainment unit.

Cinesound, under the management of Ken G. Hall, and the only studio here to make much of film production, will go over to the Pagewood setup, including film processing laboratory and the weekly newsreel.

Aussie government likely will assist Rank-Rydge on production upbeat down here. Agreement, due for signature in London, will probably mean the exit of any plan the Government had for establishing a film industry in Canberra, seat of the federal government.

Now reported that Prime Minister Chifley and Foreign Minister Dr. Evatt will aid production upbeat since it means an assured outlet for labor. Understood also that special tax concessions will be made to expedite swift return to production.

Algrant, Attas Off To Italy, Egypt for M-G

Leon Algrant sailed for Italy last week to take over as comptroller of the newly-formed Metro company in that country. He went on the Vulcania. Algrant will work with Armando Massimelli, company's territorial manager for Italy. Algrant moves out of the homeoffice, where he prepared superimposed title versions of company product.

Maccabi Attas, company's 16m representative, went on the same boat. He is going back to Cairo to start the Metro 16m program rolling in Egypt and the Middle East. He had been in N. Y. studying all phases of 16m operations for the last three months.

Russ Shadow, Crises, Monopoly Darken European Film Outlook

Nathan D. Golden, chief of the Department of Commerce's film division, declares that American picture producers are going to have extremely tough sailing in trying to crack the European market. Golden, recently returned from a survey of the German scene, said three factors were militating against the restoration of Europe as a profitable outlet for Hollywood: the deepgoing and continent-wide social crisis, the tendency towards state monopolization, and Russia's exclusive influence over the eastern European area.

In commenting upon the projected loans to France and England, Golden denied that the Government was using the negotiations as a club with which to force countries to open their doors to American films or other products. However, he declared, the Dept. of Commerce and the State Dept. recognize the impact of films in disseminating American culture and political policies, and both agencies are doing everything to protect film distributors in their efforts to penetrate Europe.

Congress, too, is beginning to show awareness of the significance of film exports in America's role as a world power. Despite initial hostility displayed towards appropriations for the State Dept.'s overseas information service, Golden declared that the Congressional mood was now veering in the other direction. But even the sum to be appropriated for this purpose, he said, is dwarfed by what is needed and by what either Russia or England are spending on self-advertisement.

European Situation

In a roundup description of the situation in the various countries, Golden said that in Germany, film distribution is taking place only in the American zone. In Italy, fearing a market glut, U. S. film producers were limiting themselves to distribution of no more than 18 films annually apiece. In the Netherlands, the immediate problem is to come to a satisfactory deal with the officially sponsored exhibitors organization, the Bioscop Bond, on easing up of rental terms.

In speaking before the 59th semi-annual conference of the Society of Motion Picture Engineers last week, Golden said that Hollywood may expect serious competition from Russia in the film markets of Europe, Asia, and perhaps in South America. Top picture technicians in Germany are receiving fancy offers from the Soviets to use their skills in Moscow, and Golden adds, "many of them will go willingly or unwillingly."

A substantial amount of technical equipment has also been obtained by the Russians from those areas of Europe under Soviet control. At UFA's Tempelhof studios and their new Babelsberg Studios, both in Berlin, and at the Rosenhugel and Sievering studios of the Wein Film Co., in Vienna, Golden said "the Russians left nothing but the knobs on the door."

Cohen on Coast

Wolfe Cohen, Warner International veepee, arrived on the Coast over the weekend from a three-month survey of the Far East. Cohen wanted to check the entire setup so that full-scale operations could be resumed early.

Cohen huddles with Jack L. Warner at the studio before coming back to his N. Y. office.

Mono Execs Like European Setup

Expressing an optimism over foreign distribution possibilities that runs counter to opinions held by most of the film industry, Steve Broidy, president of Monogram, and Norton V. Ritchey, president of Monogram International, said in an interview Monday (13) upon their return from Europe that they were looking forward to a 100% increase during the coming year in their overseas business. "Picture business in Europe is terrific," Broidy said, "with everything being screened except American films." While overseas, the Monogram executives negotiated distribution deals in eight European countries, including Czechoslovakia, Italy, Portugal, Belgium, Holland, Sweden, Norway and Denmark.

On the question of joining up with the Motion Picture Export Assn., Broidy stated that Monogram knew what it could do by itself, and would like to investigate further the advantages of the MPEA. Monogram, however, both executives declared, will cooperate in the global survey of industry conditions to be undertaken soon by the Motion Picture Assn.

In a move to strengthen their position in England, Broidy and Ritchey extended their deal with Pathe, Ltd., due to expire in 1948, until 1954. Pathe, Ltd., a Rank competitor, is owned by the Associated British Pictures Corp., which operates a circuit of 500 theatres in England and owns several studios. In 1947, Broidy said, contingent upon studio space to be provided by Pathe, the King Bros. will produce a film in England starring Belita. Declaring that a "give-and-take" spirit was necessary, Broidy said that Pathe films suitable for America would be distributed through Mono facilities here.

Nippon's Film and Radio Prod. Detailed to D.C.

Washington, May 14.

Two new film companies began production in Japan during March, latest report of General Douglas MacArthur discloses.

"Newsreel coverage improved and two documentary shorts were released dealing with topics of the day," report continues. "American feature pictures were being shown in 13 cities. Of 50 theatre scripts and synopses submitted during the month, not one was of the old Kabuki type and all dealt with problems of current Japan, reflecting the general effort to turn away from the past and face the realities of the present and future."

Report adds that a union of motion picture industry workers was organized in March on a nationwide basis. The radio workers union, another recent development, is already publishing its own trade paper.

Comedie Francaise Ups Wages to Halt 'Walkout'

Paris, May 2.

Attempting to prevent the many resignations announced by Comedie Francaise players, a new scale of payment has been made offical by decree. The Societaires, the full-fledged members of the company, are to receive 300,000 francs yearly ($2,500) plus a bonus from 600 to 1,000 francs for each performance.

Order was made when several players began to consider forming an opposition company which would have hurt the offical spot.

'Sweetest & Lowest' Looks London Legit's Hottest

London, May 14.

"Sweetest and Lowest," which opened May 9 at the Ambassadors, is the best in this series of musical shows. It was acclaimed by all critics and appears assured of a long run.

"Can Can," which came into the Adelphi May 8, received mixed reaction. However, this costly operatta with Offenbach music should enjoy a nice run. Reputed to be the costliest production ever staged by Jack Hylton, show is said to have cost $85,000.

"Gang Show," which started May 10 at the Stoll, is below West End standard and unlikely to remain long. This is Ralph Reader's RAF show which toured for 12 weeks to capacity biz.

Seek New Aussie Ballad

Sydney, May 3.

Ealing Studios is looking for an Aussie composer to write a song for "Overlanders," major opus directed here last year by Harry Watt, due for release this summer over the Greater Union circuit. Ealing is offering prize of $200 for the best musical number turned in by locals.

Song has to be in keeping with film's outdoor theme.

114 LEADING NEWSPAPER COMIC SEC

EPIC SAGA OF A LAND BEYOND THE LAW..'BADMAN'S TER

BACK in the closing decades of the Nineteenth Century there flourished an "island of lawlessness" deep in the heart of the Indian Country! Unparalleled in history, this haven for the nation's most notorious desperadoes — whose capital was Quinto—lay untouched by any law and even the army of the United States did not trespass its forbidden borders! In the amazing screen saga of the rise and fall of this Badman's Territory you will find your film thrill of the year!
BADMAN'S TERRITORY
KANSAS 1861
INDIAN TERRITORY 1834
TEXAS 1845
IN ATTEMPTING TO CAPTURE THE JAMES BROTHERS, SHERIFF MARK ROWLEY (RANDOLPH SCOTT) TRAILS THE GANG TO BADMAN'S TERRITORY!
QUINTO ~ RENT-DAY CELEBRATION
MARK DOUBLE-CROSSES THE OUTLAWS AND LOSES A HORSE RACE TO THE BANDIT-QUEEN OF BADMAN'S TERRITORY, MAN-KILLER, BELLE STARR!
SAM BASS, ANOTHER MEMBER OF THE JAMES GANG, IS FIST-WHIPPED BY MARK FOR TRYING TO STEAL THE INDIANS' RACE WINNINGS!
MARK, FALSELY ARRESTED BY CROOKED LAW OFFICER, BILL HAMPTON, SHOOTS IT OUT IN A SUPER-CLIMAX TO THE TREMENDOUS THRILLS OF BADMAN'S TERRITORY!
WANTED JESSE JAMES
WANTED FRANK JAMES
WANTED BOB DALTON
WANTED HANK McGEE
WANTED SAM BASS
WANTED BILL DALTON

* *full page in tabloid-size papers . . . ADDITIONALLY, full-page display ads will run in 59 MAGAZINES, including Life, Look, Liberty, True, Pic . . Inside Detective, Front Page Detective . . . 14 movie fan magazines . . . 37 Popular Publications — western, mystery, romance, sports, railroad and*

IONS WILL RUN THIS HALF-PAGE AD.*

RITORY'.....VIOLENCE-FILLED HEART OF THE OLD WEST!

MARK ARRIVES IN QUINTO AND SAVES LOVELY HENRYETTA ALCOTT (**ANN RICHARDS**) FROM BANDIT VIOLENCE! HE FALLS FOR HER, BUT HARD!

WITH THE AID OF THE COYOTE KID ("**GABBY" HAYES**) MARK KILLS DESPERADO HANK McGEE IN A NERVE-RASPING GUN DUEL!

MEANWHILE, THE NOTORIOUS DALTON BROTHERS ROAR OUT OF THEIR HIDING PLACE IN QUINTO AND ARE WIPED OUT IN THE BLOODY COFFEYVILLE BANK ROBBERY!

Watch for the screen's mightiest saga of Frontier Outlaws... soon at your favorite theatre!

BADMAN'S TERRITORY

starring

RANDOLPH SCOTT · ANN RICHARDS · GEO. 'GABBY' HAYES

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE

RKO RADIO PICTURES

The man with the gun and the girl with the pen, who brought law and order to America's infamous 'island of lawlessness!'

adventure magazines. The most extensive coverage ever massed in selected media to pre-sell a great special attraction—

A GRAND TOTAL NATIONAL CIRCULATION OF 56,924,305

Schine Proposes Realignment In N. Y., Ohio and Md.-Ky.-Del. Corps.

Buffalo, May 14.

Outline of a plan of "re-alignment" of its theatre chain by the organization of three separate corporations which has been submitted by Schine Theatres, Inc., to Federal Judge John Knight was revealed at a brief hearing in the judge's chambers. Complete details of the plan were not divulged but Schine lawyers indicated that the general idea of the plan was to form three separate corporations with Schine retaining stock interest in each but with control of each unit resting in trustees under voting trust agreements. Schine counsel stated that the complete printed plan handed to Judge Knight the day before, for study in advance, would "accomplish all that the court desires," although emphasis was placed on the fact that Schine is not waiving any rights to appeal to the U. S. Supreme Court from the court's order directing reorganization of the chain.

Under the "realignment," one corporation would control all Schine theatres in New York state; all Schine Ohio theatres would be operated by another corporation; and a third corporation would operate all Schine theatres in Maryland, Kentucky and Delaware.

Family Control

Judge Knight pointed out that the retention of family control remained a fundamental question under the proposed plan and that, while there appeared to be a separation of ownership into the three units in a definite and perhaps a practical way, there might still remain the objection or at least the question as to whether the groups were controlled at the head by stock ownership.

Schine counsel replied that there would be separate control of each corporation by the trustees of each unit and that the only right retained by the beneficial owners (Schine) would be the right to profits. They stated that they recognized the court's objection to common control, and that the setting up of separate trustees of each unit under a voting trust would accomplish the purpose sought by the court and leave the beneficial owners nothing except the right to dividends. Schine representatives also protested that Schine wished to "conduct his business on the same standards as others, if a standard is set," that the Schine theatres had signed and had operated under the NRA Code, and that it seemed unfair now that they should be compelled to operate under conditions which do not apply to any of the other thousands of theatres in the United States. They argued further that if the Schine plan were put into effect each corporation would control a unit which would be comparatively small in numbers; that there would be "separate, independent booking"; and that, in fact, "many other individual units are larger than any one of the three proposed by the plan."

Attorney Robert L. Wright of the U. S. Attorney-General's Washington staff was not present, but it was stated by a representative of the Buffalo U. S. Attorney's office that Wright had advised him by phone of the essential features of the Schine proposal and had stated that "as far as he (Wright) can see, the plan does not materially alter the present situation."

Proceedings were postponed until May 28 with the understanding that in the meantime the Department of Justice will study the plan and inform Schine by May 20 whether it has any further objections thereto.

Red Cross' Idea

Opposition to one-a-year theatre collections has been voiced by the American Red Cross. Word to that effect was sent by Basil O'Connor, Red Cross head, to St. Louis during the American Theatres Assn. sessions early in April.

Depending on theatre hat-passing for approximately 50% of its annual take, the RC views the ATA restriction as a potential blow to its fund-raising chances.

FORD RAFFLE A RIOT AT BECK'S CHI NABE

Chicago, May 14.

Longshot chance of getting a new car brought more payees to Howard Beck's northside Tiffin recently than Sinatra in person could have pulled, according to Beck.

Eight hours before the raffle of the 1946 Ford a mob estimated between 7,000 and 10,000 by division fire marshal John Redmond overflowed the nabe theatre and adjacent streets. To forestall a riot, the marshal ordered the theatre closed, once it was packed, until the drawing was completed, with extra police squads brought out to keep order.

Winner was 20-year-old Florence Otto, and with the car, which was furnished by a merchants' association, came 100 gallons of gas—cuffo—from a neighboring fill-up station.

RKO Sets 16m To Oust Jackrabbits

RKO is currently laying plans to set up 16m exchanges in all key cities. According to persistent but unconfirmed rumors, the company hopes to sell its regular product on narrow-gauge stock to its 35m accounts, as a step towards erasing unfair competition from the so-called 16m jackrabbit exhibs.

Company execs reportedly believe that there is a fertile market, still largely unexploited, for 16m entertainment pix in this country, and instead of having this business go to the fly-by-night exhibs, will try to convince their regular accounts to take over. RKO's line of reasoning, it's believed, runs this way:

An exhib operating a theatre in a small town usually draws about 10% of the population from the surrounding small communities once or twice a week. If that exhib, however, were to take a 16m mobile unit into those surrounding communities, he could draw from 80-100% of the population. With new product available to him, the exhib could quickly force out of the running any jackrabbit, who heretofore has been forced to rely on only the old reissues, or independently-produced 16m pix.

While RKO execs have not denied the reports of the new venture, it's also considered significant that the company failed to renegotiate its contract with International Theatrical & Television, which had handled domestic distribution of RKO's 16m product in the past.

Chi's Oriental Theatre And Building Involved In Shareholders Suit

Chicago, May 14.

Order restraining everyone connected with the 32 West Randolph Corp. and Oriental Entertainment Corp., as Essaness circuit subsidiary, from transferring any assets of the Loop building corporation, or disposing of any assets "outside of the usual course of business," and subject to accounting by Federal Court, was entered here last week.

Order, entered by Federal Judge William J. Campbell, followed a motion by lawyers for bondholders in the building housing the Oriental theatre, which was recently leased to Essaness, to appoint a temporary trustee to take possession of the property.

For the term of the temporary restraining order, Judge Campbell referred the case, through which shareholders are trying to set aside the recent purchase of the "32 Corp." and subsequent lease of the Oriental to Essaness, to a master-in-chancery, who will be assigned this week, on question of which court actually has jurisdiction over the case.

Bondholders have filed suit in Federal Court and stockholders in Circuit Court. Judge Campbell, however, restrained prosecution in the latter court, ruling it can't appoint a receiver nor sell the assets till question of jurisdiction is set.

GRAYSON-MARTIN PAIRED

Hollywood, May 14.

Kathryn Grayson and Tony Martin will co-star in "The Kissing Bandit" at Metro. Joe Pasternak will produce in Techincolor.

Metro assigned Jimmy Durante and Kathryn Grayson to its forthcoming comedy, "It Happened in Brooklyn."

Wm. Goldman Says He'll Sue Anew on Erlanger

Philadelphia, May 14.

William Goldman will file a new damage suit against Warners and the major distribs in behalf of the Erlanger as soon as the current litigation is settled, it was learned this week.

Damages asked by Goldman in the suit now being wound up in Federal Court only cover the period September, 1941, the date he leased the house, to December, 1942, date the $1,350,000 suit was filed. Additional damages from December, 1942 to the present will be asked by Goldman in the new suit.

Testimony to determine actual damages sustained by Goldman by alleged "freezeout" by the majors of first run for the Erlanger finished on Friday (10). Judge William H. Kirkpatrick ordered both sides to submit briefs and then indicated that he would render a decision before July 1.

Judge Kirkpatrick facetiously remarked that he knew that whatever amount he set as damages would be applied by either side and pointed out that the Circuit Court of Appeals would hardly be able to take up the case before the fall.

Managers Guild Plans Organizing Theatres In N.Y. and Nationally

Citing that the membership of the Motion Picture Theatre Operating Managers & Assistant Managers Guild regarded its victory over the RKO circuit in the New York area as a highly important one, George Dunn, chairman, declares the guild will now proceed to organize other theatre chains throughout the country. Guild has received inquiries in this connection, including circuits in the N. Y. territory.

Guild contract with RKO, covering managerial help in 41 N. Y. and Westchester county theatres, the first of its kind negotiated, was signed at the RKO homeoffice Monday (13).

Agreement which runs for two years includes strong protection against discrimination of any kind, with specific agreement on the part of the company giving protection to all members of the guild in exercising membership or carrying on guild activities. It also calls for grievance machinery to handle disputes between guildites and management.

Retroactive pay to Dec. 8, 1944 totals $155,000, a gross amount of approximately $2,050 to each manager and $1,125 to each assistant. Rate ranges of $85 to $140 for managers and $40 to $75 for assistants are provided for, plus establishment of a 50-hour work week, with a time-and-a-half for overtime, various wage increases, vacations with pay, sick leave and severance pay up to equivalent of 12 weeks.

In officially announcing signing of the contract, Malcolm Kingsberg, president of RKO Theatres, stated that he looked upon the managers as an integral part of the management of the company and expressed the hope that the contract would result in a closer relationship between all factors in the management of RKO theatres to the end that the position and responsibilities of the manager be enhanced and made more important.

L.A. TO N.Y. LENSERS' DEAL STILL UNSETTLED

A deal yet to be worked out with 10 of the Hollywood studios concerns International Photographers of New York, local 644 of the International Alliance of Theatrical Stage Employees, to cover cameramen when shipped east on production work.

Local 644 has a five-year blanket contract with the Coast studios which is reopenable every Jan. 1 on wage scale alone. Awaiting negotiation is the third year of this contract dating back to last Jan. 1.

W. A. Lang, business manager of International Photographers, states that negotiations have been unduly delayed due to inability of Pat Casey, producer labor contact, to come east to huddle on a deal.

1,000-Seater In Ft. Worth

Fort Worth.

Construction has started here on a new nabe 1,000-seater being built here by Tri-States Theatres Circuit. It will be known as the New Poly.

Once-a-Year Theatre Plate-Passing Keys New Charity-Drive Headaches

Knotty question of charity collections which the St. Louis meet of the American Theatres Assn. supposedly settled continues to hex theatremen with a growing movement on foot to drop all plate-passing in the coming year. The anti-collections onslaught has gained impetus within ATA's precincts from the apparently insoluble problems of administration which the charities committee has faced in wresting with a blueprint of allocations. One faction, now on the increase, is maintaining that the one-a-year drive, a St. Louis compromise, is unworkable and that the only answer is a nix on all collections.

Already beset by a flock of applications by charity organizations which did not heretofore slice the theatre melon, the committee has the headache of weeding out a goodly number of these. Complicating factor is that many organizations which did not share in national drives came in for a cut on local collections. These groups are pressing for an allotment which will be within the range of their previous take.

Added cause for bromide is the necessity of going into a multitude of local situations in which the peculiarities of each situation requires special treatment. Local charities in many places took a substantial part of community chest drive funds while actively supporting campaigns in their towns. Exhib committee members point out that a nationally directed campaign would require an army of clerks and administrators to fix and handle apportionment of funds and that when the dust settled the probabilities are that no one would be satisfied.

Tendency has therefore become more pronounced for exhibs mulling the question to throw up their hands in bewilderment and then press the argument that local theatres should handle their campaigns on a voluntary basis without national support. At the St. Louis conclave, it is noted, there already was a solid minority that actively opposed all plate-passing in theatres with the contention that the practice was driving patrons from the theatres.

Meanwhile ATA moved ahead with the formulation of publicity plans which calls for the creation of a new clearing house for the exchange of exploitation ideas among localities. Idea is to have the organization circularize with exhibs any promotional stunts aimed at bettering public relations which were worked successfully in a locality. Data would be collated at the national h.q. and exhibs would be advised as to the results of a local stunt. ATA publicity reps, operating on a regional voluntary basis, would pitch in with expert advice to aid the grass roots publicity.

'Must Pass the Hat'

Omaha, May 14.

You've gotta stick a tincup under their noses here. Cancer results in the theatres of the district were terrible when sparked only by trailers, lobby signs and stories. Picked up when chairman Bill Miskell of Tristates ordered collections.

Plans Anew For N.Y. Variety Club

With the Variety Clubs' 10th annual convention slated to tee off today (Wednesday) at the Hotel Astor, N.Y., possibility exists that a New York tent may emerge from the meet. Several attempts have been made in the past to establish a N.Y. chapter, but all fell through.

If the tent is established this year, Variety hopes to absorb the Motion Picture Associates, another showmen's charity org in N.Y. Execs of the latter, however, are reported averse to such a move. Despite this, several members of the Associates will attend the Variety convention to get background for a possible merger.

General business sessions start tomorrow (Thursday) morning and continue through Friday afternoon. New officers and canvasmen, to be elected at the close of Friday's session, will meet Saturday morning to lay plans for the forthcoming year.

Meet will be climaxed Saturday night with the Humanitarian Award dinner, at which Gen. Evangeline Booth, retired international commander of the Salvation Army, will be awarded a citation as the individual who has "contributed most to the cause of humanity." Citation is accompanied by a $1,000 honorarium. Gen. Booth was selected this year by a committee of more than 50 newspaper editors and radio commentators, all non-members of the Variety Clubs.

Ringside tables at most of the city's niteries have been reserved for the Variety members by Chick Lewis, exec convention chairman. Lewis has also obtained tickets for several legit shows, which will be distributed on a first-come, first-served basis.

Pitt Resumes Banquets

Pittsburgh, May 14.

Variety Club's annual banquet, biggest show biz event of the year here, which was dropped as a wartime measure in 1942, will be resumed. Affair will be held some weekend in November. Date, to be announced later, will coincide with biggest home football game on Pitt's schedule.

John H. Harris has been named chairman of the committee on arrangements.

Indpls.' Variety Contingent

Indianapolis, May 14.

A party of eight barkers will leave Indianapolis Tent No. 10 Tuesday (14) to attend the national convention of the Variety Clubs of America in New York, May 15-18. Group will include Sam Switow of Louisville, chief barker; Lawrence J. McGinley, Marc Wolf, Manny Marcus, Oscar Kurschner, Fred Sorrells, Sam Wineberg and Carl Niesse.

The local tent was closed Saturday (11) for renovation and redecoration.

Gridders for Variety Charity

Atlanta, May 14.

First professional pigskin fracas to hit Atlanta will be staged Sept. 28 between the Miami Seahawks and the Brooklyn Dodgers at Grant Stadium with the Variety Club of Atlanta backing the show. Net proceeds will go to the Variety Club Charity Fund which supports both the Dr. Felton Williams Summer Camp for girls and the Bankhead Highway Playgrounds.

Teams will plane here. The Miami club includes the familiar-to-the-south faces of Johnny Bosh of Georgia Tech; Lamar Davis of Georgia; Jimmy Nelson, Auburn; and Mitchell Olinsky, Alabama. The Brooklyn roster includes Glenn Dobbs of Tulsa; Billy Dailey, of Minnesota and Wisconsin; and Martin Ruby, Texas A. & M.

Film Labor Racketeer Johnny Rosselli's N.O. Appeal Before Court

New Orleans, May 14.

District court Monday (13) took under advisement the case in which John Rosselli of Los Angeles, seeks release from the Atlanta penitentiary, where he is serving a 10-year term for part in a conspiracy involving attempted extortion of "upwards million dollars" from four major film studios. Rosselli is appealing the ruling of Judge E. Marvin Underwood of Georgia, who, on Nov. 27, 1945, denied the petition of habeas corpus.

In his petition, Roselli claimed that the N. Y. federal court which sentenced him in Dec. 31, 1943 to 10 years and a $10,000 fine was without jurisdiction. Rosselli paid the fine and began serving sentence March 8.

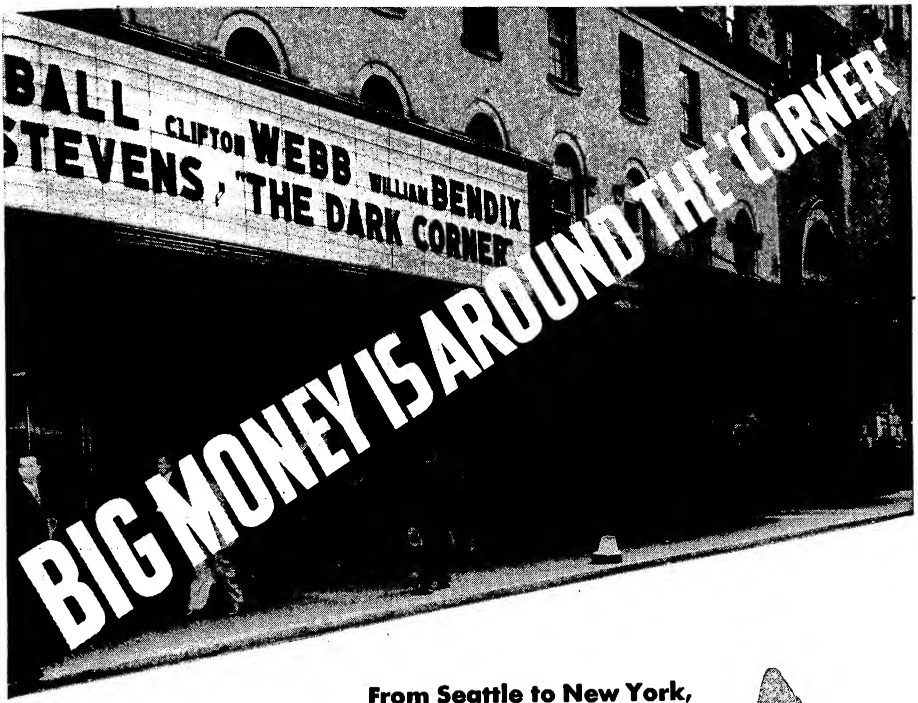
Rosselli is one of the Browne-Bioff labor racketeers.

6 Teen-Age Youths Admit Looting Philly Cinemas

Philadelphia, May 14.

Police yesterday announced they had nabbed a gang of six youths who had confessed to breaking into six filmers in this area in recent weeks.

Robberies admitted to by the teenagers included: April 20, $153, from the Eureka; April 27, $600, from the Grant; April 27, $250, from the Mayfair; undetermined amounts from the New Penn, the Capitol, and $1,232 from the Studio.


BALL CLIFTON WEBB WILLIAM BENDIX
STEVENS, "THE DARK CORNER"
BIG MONEY IS AROUND THE 'CORNER'

From Seattle to New York, great business launches a great 20th Century-Fox picture! And a great picture launches a great new star... Mark Stevens!

The trade critics say:

"20th Century-Fox has a winner!" —*Boxoffice*

"Will cash in!" —*Motion Picture Daily*

"Stevens clicks!" —*The Exhibitor*

"Tense and absorbing!" —*Motion Picture Herald*

"Will thrill any type of audience!"—*Showmen's Trade Review*

"So pulsating it belongs among the rare attractions of its type!" —*Film Daily*

20th CENTURY-FOX

LUCILLE BALL • CLIFTON WEBB • WILLIAM BENDIX • MARK STEVENS in "THE DARK CORNER" with Kurt Kreuger • Cathy Downs • Reed Hadley • Constance Collier • Eddie Heywood and His Orchestra • Directed by HENRY HATHAWAY
Produced by FRED KOHLMAR • Screen Play by Jay Dratler and Bernard Schoenfeld • Based on a Story by Leo Rosten

N. Y.'s Voluntary Brownout But RR Strike New Worry; Chi's $2,000,000 Loss

Despite coal truce which has given virtual reprieve to show biz, New York is voluntarily continuing observance of the brownout until Mayor O'Dwyer gives the final "go" sign for full power consumption by all business. Meanwhile, threat of railway strike Saturday (18) has everyone jittery since no trains means no coal.

In other parts of the country the picture is still unpleasant, with the feeling prevalent that the two-week period will not be sufficient to improve things much. Only areas where there's been no worry are those with electricity supplied by water power, chief among them Southern California. Unique status of Minneapolis, where theatres and other places of amusement have gone along with brownout orders in spite of power abundance, has had show people there mystified. Northern States Power Co., which supplies the city, said that there was no cause for worry for at least three months, since water power could supply requirements.

Chi Biz to Normal

Chicago, May 14.

After 10 days of confusion and an estimated $2,000,000 boxoffice loss, Chi show business was back to normal Saturday (11) after word of the coal truce prompted the Illinois Commerce Commission to lift all but a few restrictions imposed May 2 as dwindling coal stocks necessitated a power curtailment.

Film theatres, hardest hit of all, resumed fulltime operation and reported heavy b.o. as entertainment-hungry Chicagoans flocked to see "movies at any time." After being closed for five days last week, theatres were authorized by the ICC to operate on a 24-hour weekend basis instead of the original 2-6 p.m. daily schedule which had proven unsatisfactory due to poor boxoffice take.

A few small enighborhood houses installed generators and operated throughout the dimout, but all loop houses remained shut with the exception of Balaban & Katz's Apollo, which ran Thursday (9) and Friday (10) with generator power.

Legits, which played to good houses during the dimout, operating on makeshift power, reverted to city juice. Civic Opera house, where Metopera concluded a week's run Saturday (11), sent the chartered boat "Mainsheet Eye" on its way after it furnished power to the stage for Saturday evening's performance.

Polio Epidemic Closes San Antonio's Theatres

San Antonio, May 14.

Immediate closing of all public, private and Sunday schools north of Commerce street for two weeks and other drastic steps on theatres, dancehalls and other places of amusement were ordered here Saturday (11) by the Health Dept. as the city countered a serious polio epidemic. There have been 13 cases reported this year. In the last five days there has been one case reported each day. Curb also hits local Army camps as many of the camps are full of new recruits in the 18-19 year bracket.

Most all of the local first-run theatres are on the north side of Commerce street. Coming as it did Saturday afternoon (11), the announcement curbed biz at all local houses over the weekend.

Detroit Exchanges Settle With Backroom Employees

Detroit, May 14.

A 15% increase, retroactive to Dec. 1, 1945, was granted in a new contract signed with the Detroit Local B-25 of the IATSE by the local film exchanges.

The 15% increase will be added to scales now ranging from $25 to $48 a week for the 140 film handlers and shipping and poster department employees in the nine exchanges here.

The new contract, exchange officials said, is substantially the same as those in effect in other cities. The lowest paid employee will receive a minimum of $360 in retroactive pay.

New $50,000 Canadian House

Regina, Sask.

C. V. Marshall, manager of Empress theatre, North Battleford, Sask., starts work soon on new $5,000 house which will seat 1,000. Empress continues in operation.

Railway Express' OK On Shipping of Films Helped During Crisis

A real crisis for exhibitors and distributors throughout the country was averted last week through willingness of the Railway Express Agency to include film among a small number of items that it would handle during the coal strike. Express company, however, refused to accept accessories or any other materials of a film nature. This preceded 12-day truce in coal strike effective Monday (13).

Meantime, the threat of a railroad strike Saturday (18) has developed. If it eventuates distributors will face a real problem in the servicing of theatres. Emergency measures would probably include chartering of trucks, use of private cars, airfreight and some parcel post.

At the New York headquarters of the Railway Express Agency it was declared last week all film would be accepted for shipment since it was considered of public importance along with newspapers and magazines, also okay during the coal strike crisis.

Limitations on commodities that could be handled were exceptionally severe. In addition to film and papers, Railway Express effective midnight Thursday (9) gave the green light to only the following items:

All food for human consumption, livestock, printing paper including newsprint, printing inks, medicines and drugs, surgical instruments and supplies, hospital and sickroom supplies, caskets and funeral supplies, flowers and articles that fall into a money classification such as bonds, etc. In connection with the livestock item, explained that this includes race horses.

Breen to Eng.

Continued from page 5

"I hope that Breen will take the opportunity to visit the continent and talk to the French." Asked about his own plans to go abroad, the MPAA chief said he had to "get organized here" before going.

Foreign 'Toughest'

Other announcements at the session:

Johnston said the foreign situation was probably the toughest facing the industry. He added that the Motion Picture Export Association is trying to find a way to get blocked funds out of Germany and various other foreign countries but has not yet found any solution.

Johnston said MPAA would plug hard for free competitive enterprise in the foreign market but that Export Assn. will be kept in business to deal with monopoly situations in other countries. He reminded that 35% of the industry's revenue comes from overseas business and that this slice of revenue must be maintained by hook or crook. Just about every country in Europe presents a difficult situation, he continued.

Asked whether he was "optimistic" about the French situation, Johnston hedged, "I am not pessimistic."

Regarding the current backlog of films which have been running into censorship troubles in various parts of the country, Johnston pointed out that most of the pix were approved by MPAA before he took over.

"I expect to enforce the motion picture code rigidly," he said. "I think the motion picture code is strong enough and does not need amendment, if properly enforced." He refused to comment on the "Outlaw" suit.

Session was held in the New MPAA headquarters building here into which Johnston is just moving, and included a tour of inspection of the premises. At present there is a staff of 18 in the building, including the force of the local MPAA office under Jack Bryson.

Johnston plans to bring down additional personnel from the New York office, including the small research unit. New York office is badly squeezed for room, particularly since the Export Assn. needs space for expansion.

Picture Grosses

Continued from page 13

DENVER

(Col) and "Night Editor" (Col), also Esquire, Webber; big $21,000.

Esquire (Fox) (742; 35-74)—"Devotion" (WB) and "Smooth As Silk" (U), also Denver, Webber. Nice $3,000. Last week, "Gilda" (Col) and "Night Editor" (Col), also Denver, Webber, stout $4,000.

Orpheum (RKO) (2,600; 35-74)—"Tarzan Leopard Woman" (RKO) and "Deadline at Dawn" (RKO). Sturdy $14,000. Last week, "Sailor Takes a Wife" (M-G) and "Pillow of Death" (U), fine $16,000.

Paramount (Fox) (2,200; 35-74)—"Murder in Music Hall" (Rep) and "Catman of Paris" (Rep). Fine $10,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $11,000.

Rialto (Fox) (878; 35-74)—"Dragonwyck" (20th) and "Gay Blades" (Rep), after week at Denver, Esquire, Webber, Aladdin. Good $4,000. Last week, "Seventh Veil" (U) and "God's Country" (FC) (m.o.) good $3,500.

Webber (Fox) (750; 35-74)—"Devotion" (WB) and "Smooth As Silk" (U), also Denver, Esquire. Around $3,000. Last week, "Gilda" (Col) and "Night Editor" (Col), also Denver, Esquire, good $3,500.

Indpls. Ups Prices But 'Outlaw' Terrif $20,000 At Old Scale; 'Day' 11G

Indianapolis, May 14.

Film biz is up again here this week, aided by capacity take on "The Outlaw," playing solo in its first stanza at Loew's. Figures also are boosted slightly by price hike put into effect this week at Indiana and Circle. Lyric follows suit next week. Loew's remains at old scale. "Tomorrow Is Forever" is above average at Indiana, and "From This Day Forward" looks strong at the Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60)—"This Day Forward" (RKO) and "Riverboat Rhythm" (RKO). Oke $11,000. Last week, "Her Kind of Man" (WB) and "Smooth As Silk" (U). Neat $10,000 at 35-55c scale.

Indiana (Katz-Dolle) (3,300; 40-60)—"Tomorrow Is Forever" (RKO). Extra good $14,000. Last week, "Virginian" (Par) and "Strange Impersonation" (Rep). Sock $17,500 at 35-55c scale.

Keith's (Indie) (1,200; 35-65)—"Crime of Century" (Rep) plus vaude. Sturdy $5,000 in weekend run. Last week, "Girls of Big House" (Rep) and vaude, oke $4,500, same time.

Loew's (Loew's) (2,450; 35-55)—"The Outlaw" (UA). Terrific $20,000, near capacity at this scale here. Last week, "Ziegfeld Follies" (M-G) (2d wk), nice $10,000.

Lyric (Katz-Dolle) (1,600; 35-55)—"Virginian" (Par) and "Strange Impersonation" (Rep). Dandy $6,500 on moveover. Last week, "Sentimental Journey" (20th), nifty $6,000, also moveover.

'DRAGONWYCK'-VAUDE SOCKO 30G IN D. C.

Washington, May 14.

Biz is definitely off this week despite ideal weather and shutdown of theatres in nearby Virginia. Newspaper confusion about whether the coal strike was ended or not probably contributed to the slump. "Dragonwyck" at the Capitol is the really bright spot currently, and holds.

Estimates for This Week

Earle (WB) (2,154; 44-85)—"Road to Utopia" (Par) (2d wk). Mildish $18,000 on 10 days. Last week, solid $25,500.

Keith's (RKO) (1,838; 44-80)—"Spiral Staircase" (RKO) (3d wk). Strong $14,500 after last week's big $19,000.

Metropolitan (WB) (1,503; 44-70)—"Bandit Sherwood Forest" (Col) (m.o.). Moderate $7,500. Last week, "Wife of Monte Cristo" (PRC), fine $12,000.

Capitol (Loew) (3,434; 44-80)—"Dragonwyck" (20th) with vaude. Socko $30,000, and holds. Last week, "Walk in Sun" (20th) plus vaude, fine $26,000.

Palace (Loew) (2,370; 44-70)—"Kitty" (Par). Sturdy $27,000 but below hopes. Last week, "Ziegfeld Follies" (M-G) (2d wk), $17,500.

Columbia (Loew) (1,263; 44-70)—"Whistle Stop" (UA) (m.o.). Moderate $7,000 or better. Last week, "Bad Bascomb" (M-G) (m.o.), about same.

'Valley' Co-Stars Named

Hollywood, May 14.

Warners assigned Dane Clark and Ida Lupino as co-stars in "Deep Valley," based on a novel by Dan Totheroh.

Henry Blanke will produce, from a screenplay by Salka Viertel.

Dimout's Effect on Chi Indicates Showmen Need Unity All Over U. S.

History Repeats

There's nothing new in the theatre curtailment last week because of dwindling fuel supplies. A glance at the Dec. 12, 1919, issue of VARIETY tells of a then current strike which resulted in a clampdown of theatres, with Chicago and New York, as now, particularly hit. Chi vaude and legit houses were limited by the regional coal committee to six performances weekly.

Broadway suffered through the brownout with all theatre signs doused.

Chicago, May 14.

Urgent need for a combined council of all branches of show business in Chicago, as well as in other cites, is seen as result of what happened here during the first few days of the dimout.

Striking suddenly, the Illinois Commerce Commission's order to shut off the lights found film and legit houses, niteries, ballrooms, etc., totally unprepared to meet the emergency. Other industries, banded together as they are in trade associations — such as the State Street Council, representing Loop department stores, etc.—merely sent their officers and attorneys to ICC confabs on securing relief from the order.

Show biz officials, however, from the large circuits to smaller operators, were floundering around trying to get together on just what they wanted. All had different aims: some wanted late evening hours, others wanted afternoon hours, others wanted them bunched together. And some didn't know what they wanted.

There was also confusion as to what branches of show biz should be represented at the confabs—that is, whether film execs, nitery and ballroom ops, etc., should meet with the board separately or together.

As a result, meetings on relief for show biz were shoved off till the last minute, while other businessmen, with a knowledge of how to go about it because of their organization through the years on similar matters of urgency, got in ahead.

Eventually, of course, the showmen got some relief from the order, but if they'd gotten together sooner the consensus is the relief would have come sooner.

Loew's Won't Be Caught With Power Plants Down

Loew's circuit isn't going to be caught with its power plants down again. During the coal strike last week, when private and municipal companies were rationing theatres in some cases to 24 hours of power a week, Loew's was buying all the Diesel engines it could lay its hands on at the War Assets Administration.

Wherever used, the crude-oil operated Diesels paid for themselves after one days's operation by enabling houses to remain open despite the coal famine. Loew's is returning to its normal electric power suppliers but is keeping the Diesels in reserve.

UA's Sears and Gould Back

Gradwell Sears, United Artists' distribution chief, returned to his desk Monday (13), and Walter Gould, foreign manager, returned yesterday (Tuesday), following eight weeks' visit abroad. Sears came in by ship from Sweden and Gould by plane from Paris.

They had surveyed film conditions in England, Sweden, Switzerland, Italy and France, following negotiations with the J. Arthur Rank interests, which originally took them abroad.

RKO's 10th Golf Tourney

RKO's 10th annual invitation golf tourney will be held tomorrow (Thursday) at the Westchester Country Club. Ned E. Depinet is honorary chairman of the event.

Details of the tournament are in the hands of John Farmer and Dick Gavin.

Europe Travel

Continued from page 2

said Abravanel have made a big difference in helping advance taste for good music in Australia. They've rid Aussies of the feeling that concert-going was sissified. If GIs could go, Aussies decided maybe it wasn't "soft" to attend.

Abravanel, who has directed opera and symphony in Europe, conducted at Metropolitan Opera in 1937 before swinging over to Broadway for "Lady in the Dark," "One Touch of Venus," "Seven Lively Arts," "Firebrand of Florence" and "Day Before Spring." He's still mixing in both media, being set for Carnegie "Pop" Concerts May 29.

A&S Lyons agency is working on a film deal for him, Louis B. Mayer having made Abravanel a proposition based on watching him work with "Spring." Kurt Weill wants him for fall production of the musical "Street Scene," set to the Elmer Rice prizewinner, and Alan Lerner and Fred Loewe have asked him to conduct their new musical, 'Brigadoon," also slated for fall.

Abravanel finds conducting a Broadway musical, night after night, not the easy chore it seems to be but a very tough job. The problem, after a few weeks, he says, is to keep the show precise and alive. A conscientious conductor has his job cut out; if he's routine, the show goes stale; if he's erratic, the show falls apart.

What Abravanel likes best about a Broadway show is the time one takes to prepare one. Planning, tryouts, ensemble work of production staff; nothing is slipshod, hasty. You come to Broadway with a finished product. That's more than you can say for a lot of operatic or concert presentations.

UA Owners

Continued from page 3

the newcomer knows anything about the film business. Raftery would be close at hand to direct negotiations with banks and with producers, and to advise on other problems.

High respect in which he is held in banking circles has been one of Raftery's major assets to UA. Through his connections he has been able readily to obtain bank funds for UA producers. If a big name outside the business is not lined up as his successor, it appears likely that another prexy close to the banking situation may be named.

Among the other factors in choice of a prez by owners Mary Pickford, Charles Chaplin and David O. Selznick is a man who is a highly able administrator. As they see it, he should be of a temperament to keep close watch on the overall affairs and eventually to institute economics to put the domestic operation on a more profitable basis. In that way, distribution chief Grad Sears would be left entirely to handle sales policy without having to worry too much about operational detail.

Sears, incidentally, returned to New York, Monday (13), from a two-month trip abroad.

Schnoz's Party

Continued from page 1

Slipper, for that night only, will assume the name of the "Jimmy Durante Club," reviving the color of the Volsteadian era.

The Schnoz will team up at the party with his old partners, dancer Lou Clayton, now his manager, and singer Eddie Jackson. His stooge, Mlle. Fifi, will also appear, and the guests will hear, for free, all the old Durante favorites, including "Wood," "Fugitive from Esquire," "Inka Dinka Doo," "Umbriago," etc. In addition, Durante will do a piano accompaniment for Lauritz Melchior.

Party is slated to begin at 11 p.m. The Schnoz will arrive from the Coast on June 4, along with several film stars who are coming in for the affair. Joe Pasternak, Metro producer who originated the party idea, will also be on hand.

Climaxing the celebration, Durante's latest Metro picture, "Two Sisters From Boston," will have its Broadway preem a day later at Loew's Capitol.

Wha[illegible] ...ic and liv[illegible] been [illegible]iting for . . .

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Adelman Takes Back Texas Spots In Interstate Deal; Other Briefs

Houston.

I. B. Adelman has resumed control of the Delman theatre which he originally built here and has been operated on a 10-year lease by Interstate Theatres. Ellis Ford stays as manager. Tivoli in Fort Worth also has reverted to Adelman in the same deal from Interstate. Adelman, in association with Harry Sach, of Dallas, is organizing a new Texas circuit.

Palace, which served as a legit house here, a picture theatre and lately played Spanish language films, closed and will be replaced by an office building.

Interstate Theatres changed the Ritz theatre here into a Spanish language house.

Reported in Ft. Worth that W. V. Adwell and A. J. Wylie have leased their new TCU theatre, to Clifford Porter. House, located near Texas Christian U campus, is under construction.

George Watson named city manager in San Antonio for Interstate Theatres replacing Albert H. Reynolds, who joins the Underwood & Ezell Circuit, in Dallas. Watson is only recently out of the Army.

H. A. Daniels, head of Seguin Theatres, Inc., opened Palace Airdrome at Seguin, replacing the recently destroyed Palace theatre.

FC's 'Encore' Package

In a unique scheme for merchandising "reissues of reissues." Film Classics is planning to offer theatres an "Encore Week" package this summer. It consists of seven top Goldwyn and Selznick pictures, one to be shown by the house each day of the week. Special ads, trailers and a line of accessories to sell the series to potential wicket-spinners are being made up.

Pictures include "Nothing Sacred" (Lombard), "Dead End" (Bogart), "Arrowsmith" (Colman), "Star Is Born" (March), "Cowboy and the Lady" (Cooper), "Wuthering Heights" (Olivier - Oberon) and "Hurricane" (Lamour-Hall).

FC is also plugging one-hour package shows of short subjects, made up largely from the 350 Hal Roach comedies it controls.

Denver's 'Renegade' Preem

Denver.

Denver gets its first world premiere since the war—Columbia's "Renegades"—simultaneously at the Denver, Esquire and Webber, all Fox first runs, on May 21. Leo Pillot, of the N. Y. home office special events staff, is here for the extensive ad and publicity campaign planned, along with Sammy Siegel, western district exploiteer. Mike Newman, supervisor of exploitation for the western district, will arrive Sunday with a contingent of stars from the Columbia studio in Hollywood.

Burnett to D. C.

Martin Burnett, city manager of Loew's St. Louis theatres, has been named assistant eastern division manager for the company by Joseph R. Vogel, Loew's veepee in charge of theatre operations. Burnett will headquarter in Washington, to assist Carter Barron, division manager.

Orville Crouch, just returned from the armed forces, will succeed Burnett in the St. Louis post.

Seymour Borde's RKO Berth

Robert Mochrie, RKO v.p. in charge of domestic distribution, appointed Seymour Borde sales manager in Chicago. Borde was made Des Moines branch manager in June, 1945 and now receives this further promotion to the branch where he formerly operated as salesman. Maxwell M. Rosenblatt, former salesman in the RKO Omaha exchange becomes manager there.

Dinty Moore Sells

Pittsburgh.

F. D. (Dinty) Moore, manager of WB exchange, sold his Strand, Orbisonia, Pa., to Alpine circuit.

Byron J. Keyhan, Col's new Main Line salesman, succeeds the late Danny Davis. Keyhan went into the Navy as an ensign and came out a lieutenant-commander, wearing a Purple Heart, Presidential Citation, Navy Reserve Cross and campaign bars for three theatres.

Henry Miller, whose father died soon after returning from the ETO, resumed as manager of Beachview theatre, Harris circuit.

Bob Petrie returned to his old post with National Screen after three years in Navy.

Joe Beile, ex-GI back from overseas a few months ago, has resumed with the Harris circuit as manager of the Liberty.

Paul Mulheirn, recently out of Navy, named manager for Blatt Brothers circuit in Youngsville, replacing Margaret Brazee, resigned.

Frank Lewis, former manager of Penn in Wesleyville, named manager of Blatt Brothers' Grand, Port Allegany, succeeding Mrs. Ruth Leary.

M. A. Rosenberg, former local and national Allied president, turned the operation of his Parkway and Colony here over to his son, Ben N. (Bud) Rosenberg, recently returned from the Army.

Protest Dallas Re-Zoning

Dallas.

A vigorous fight by Preston Hollow residents against a proposed shopping village at Northwest Highway and Hillcrest was in the making here. A hearing before the City Plan Commission on changing the zoning of the area from dwelling to apartment and retail use was postponed for two weeks at request of a delegation from the residential group. More than 20 persons appeared at the hearing and asked for the delay. They claimed not enough time was given them, to prepare their case against the proposal.

Applications for the zoning change were requested by Dr. Reuben Jackson, W. G. Underwood, C. C. Ezell, Eph Charninsky, Interstate Theatres Circuit, Ballard Burgher and Frank McNeny.

Proposals of the group include replacement of the present drive-in theatre operated by Underwood & Ezell by an indoor theatre as well as construction of apartments and a shopping center.

Freed's Drive-In O.O.

San Francisco.

Matt Freed, district manager of Robert L. Lippert theatres, planning a flying trip over the country to pick up management details on Drive-In theatres for his circuit, which has five in operation and one in construction. Latter is a 900-car capacity lot to be unveiled June 6. Lippert circuit is skedding more of this type theatre in other suitable locations.

Freed's air junket will take him through New York, Miami, Jacksonville, New Orleans, Dallas, and Fort Worth.

Inglewood House Sold

Los Angeles.

Charles Benedetto sold the Seville, 766-seater in Inglewood, to Hugh P. Cipriani. New owner will operate the house, temporarily at least, under its old policy.

Fant Back to S. C. Theatre

Raleigh, N. C.

Harris T. Fant, of Anderson, S. C., former Army captain, made manager of Alamance theatre at Burlington to replace Mrs. Gladys Crowell, who has been transferred there.

Iowa House to Sandler

Des Moines.

Nathan Sandler has obtained a long-term lease on the Co-ed theatre at Fairfield, Iowa, and is remodeling the house to give an 800-seat capacity. He also operates the Rex to the booking department.

Lynchburg Par Switch

Lynchburg, Va.

With liquidation of Lynchburg Theatre Corp., formed in 1929 as a holding concern for Paramount enterprises here, transfer of the Paramount theatre property has been deeded from that concern to Dominion Theatres, Inc., for $260,000.

First new film house here in 16 years being planned by J. Frank Falls, of Craver-Falls Theatres, who has bought site for a 1,000-seater on Main street half a block from his Academy and across the street from town's deluxer Paramount, owned by Dominion Theatres.

Dick Morros-Rod Geiger Plan Production in Rome

Richard Morros, son of Boris Morros, independent producer, plans filming in Italy in association with Rod Geiger, who was in the documentary field prior to joining the Army and, while in service in Italy, had a hand in the making of "The Open City," released in this country by Mayer-Burstyn.

Leaving for the Coast today (Wed.), Morros stated in advance of departure that he and Geiger had formed World Enterprise and hoped to start their first picture in Rome some time in July. Morros spent two weeks in Rome last month surveying the production situation.

He states that he hopes to get negative cost of pictures out of Italy.

Initial picture, dealing with postwar GIs still in Italy, will be 80% in English and 20% in Italian, with majority of the cast to be taken to Rome from this country.

Mitchell Exits Acad

Hollywood, May 14.

Gordon Mitchell has resigned as manager of the Research Council for Academy of Motion Picture Arts & Sciences after holding the post for past 12 years.

Mitchell, who spent 3½ years in service as a major in Army Signal Corps, will vacation before announcing new affiliation.

Greenthal's UWP V.P. Cues Brit. Star Buildup

Appointment of Monroe W. Greenthal, United World advertising and publicity director, as a company veepee underlines avowed intention of UWP to go in heavily for exploitation of British stars. Spot of veepee for flack chief is deemed necessary since UWP will spend freely to familiarize the American public with British names in J. Arthur Rank produced pix. Greenthal will work along with Jock Lawrence, Rank's American rep in the projected campaign.

Matty Fox, UWP prexy who announced the Greenthal appointment, returned to New York last week from Hollywood, after conferences with William Goetz and Leo Spitz. Greenthal is expected in the east this week after further huddles.

'Leasing' Rights

Continued from page 3

expected. Studios naturally want to get rights for as long a time as possible and an author, by virtue of having a property that is very much in demand, will be in a position to keep the period to a minimum. On the other hand, with a minor original or a relatively unimportant radio script, the writer will be forced to grant screen privileges for a lengthy period.

7-Year Average?

It is the League's ultimate aim, however, to eliminate this individual bargaining on the time period and establish a set term, probably seven years. Some properties have already been acquired by Hollywood under the lease system, such as "Life With Father" and Edna Ferber's "Saratoga Trunk." Warner Bros. got the latter for seven years and recently paid the author an additional sum to extend the rights for two years. If a studio does not renew when such a contract has expired, the writer, of course, has the privilege of reselling to another company.

Original proposal for a ban on outright sales of stories came from the SWG and won the support of the Authors' League April 26, when the governing joint body passed a resolution following the reading of a report by George S. Kaufman. Latter is chairman of a subcommittee named to investigate the matter by Richard Rodgers, prez of the Dramatists' Guild. Kaufman's report came after huddles with William Pomerance, exec secretary of the SWG.

Radio Writers' Guild has already okayed the leasing proposal, so the Dramatists and the Authors are the only two groups yet to give it the nod. There is no doubt it will win their approval, Miss Sillcox pointing out that films are the only important users of literary material that gain permanent control over it.

Dramatists Still Out

DG hasn't had much time yet to work on the proposal, since it has been engaged in drawing up a new agreement with the League of New York Theatres. It also has a serious problem to be overcome in that the legit producer automatically owns 40% of the rights to a stage play sold for films. One of the questions to be solved is what will happen when the screen rights come up for renewal by the studio, perhaps seven or 14 years hence.

Authors' Guild is slated to meet June 5 to discuss the idea. Each organization, Miss Sillcox declared, will have to work out its own means—as dictated by its particular problems—of implementing the leasing plan.

Emmet Lavery, SWG prez, in advocating the new scheme, explained that it parallels already-existing laws of France and other countries and would provide for a standard contract leasing to the studios only the right to produce a story for the screen one time, during a given period, with all further rights of remake or other adaptation remaining the property of the author.

"Not only would the economic condition of the writers be thus made more secure," Lavery said, "but the real creators would in this manner eventually gain more responsibility for the level of films produced and a sharp improvement in our movie fare can be seen as a result."

Lavery also pointed out that adoption of the proposal would bind not only professional screen writers, but also all others who sell material to the studios and would "take the writers out of the position of having to compete with the mammoth studios which now become 'authors' of all material they acquire."

Film Reviews

Continued from page 8

Renegades

and Francis Edwards Faragoh, differ from usual western formula by having heroine renounce the upright hero in favor of romance with one of the heavies. In the end, she's back with the hero but it takes continual dodging of the law and the birth of a baby to prove to her that excitement isn't always a good substitute for true, though prosaic, love.

Evelyn Keyes lends plenty of looks to her role as the girl who decides romance with Willard Parker, western medico, isn't as attractive as an outlaw existence with Larry Parks. Latter is a son of a notorious outlaw family who makes an attempt to go straight before succumbing to the thrills of life outside the law. Edgar Buchanan, the psalm-spouting pater of the bad boys, Jim Bannon and Forrest Tucker, the other two brothers, and sundry other members of the cast also do their share in keeping the excitement going.

Music score by Paul Sawtell is used to emphasize chases and clashes between the good and bad elements. Outdoor and interior settings show up well under the color treatment.

Brog.

The Pale Horseman

Two-reel documentary written and produced by Irving Jacoby; edited by Peter Elgar; music, Henry Brant; narration, Arnold Moss. Screened in N. Y., May 10, '46. Running time, **19 MINS.**

This film rates the widest possible distribution for performing a vital public service. It packs into its two reels the full horror and meaning of World War II with its aftermath of famine and disease. The film is an open plea for well-fed America to share its bread with the starving world and the message is delivered in a way that tears at the heart.

Deadly matter-of-fact, without phony sensationalism, the camera picks its way through the vast garbage heap of Europe and Asia throwing up faces of hunger-twisted kids and of their agonized parents helpless before the chaos. It's a tragic document, movingly told, of a world in flight across a road stretching from China to France. The camera record could tell the story by itself with its unfailing eye for the relevant detail and its sense of the fitting mood. But the narration here adds to the film's impact by its quiet, and slightly bitter tone.

A small part of the film is devoted to the efforts of UNRRA and the allied armies to deal with the situation abroad. The film, however, doesn't pretend to give the answers; it does enough by posing the problem.

The OWI-produced film was screened at a special meeting of the Independent Citizens Committee of Arts, Sciences and Professions at which ex-Gov. Herbert H. Lehman spoke on the problem of giving wide publicity to the needs of European relief. The documentary, which is available in 16m and 35m, is being distributed nationally by Brandon Films to private and community organizations. Commercial distribution is being negotiated with indie exhibitor groups.

Quiet Week-End
(BRITISH-MADE)

London, May 1.

Patho Pictures release of Associated British Picture. Features Derek Farr, Frank Cellier, Marjorie Fielding, Barbara White. Directed by Harold French. Screenplay by Victor Skutezky, Stephen Black, T. J. Morrison, Warwick Ward from play by Esther McCracken. Camera, Eric Cross. At Palace theatre. Running time, **90 MINS.**

Denys Royd	Derek Farr
Adrian Barrasford	Frank Cellier
Mildred Royd	Marjorie Fielding
Arthur Royd	George Thorpe
Miranda Bute	Barbara White
Rowena Hyde	Helen Shingler
Sam Pecker	Edward Rigby
Mary Jarrow	Josephine Wilson
Marcia Brent	Gwen Whitby
Jim Brent	Ballard Berkeley
Ella Spender	Judith Furse
Sally Spender	Pat Field
Police Sergeant	George Merritt
Bella	Helen Burls
Vicar	Christopher Steele

Effective underplaying paired with a witty script make this a triumph of high comedy in the best English tradition. Perfect performances by a brilliant cast are coupled with direction as expert as any to come out of a British film studio lately. "Quiet Week-End" is what the doctor ordered for those who prefer Sheridan to Nick Carter. This looks big enough even to do biz in U. S. neighborhood theatres.

This successor to "Quiet Wedding" duplicated that smash hit in its record-breaking stage run, and will unquestionably equal the fabulous grosses of the earlier Esther McCracken opus. It is no detraction from the very clever acting to say top honors go to Harold French for his directorial skill which frequently hints a touch of near-genius. It is no wonder that Hollywood is angling for him.

Of the five featured players the one most likely to interest American talent scouts is Barbara White, whose portrayal of a young, hero-worshipping subdeb gives promise of future stardom. Up against the flawless performance of Derek Farr this new youngster holds her own in scenes in which a less gifted femme would be edged off the screen. She looks like a find.

Production could not be bettered. The week-end cottage with its antique plumbing and "mind your head" signs stuck beside low doorways is a miracle of illusion. Exteriors, too, are unusually lovely, the scripters having managed to take the camera far afield with a fine disregard for the limitations of the stage play.

Primarily a feast of fun for sophisticates, this one ought to be strong at the American boxoffice.

Talb.

Larceny In Her Heart

PRC release of Sigmund Neufeld production. Stars Hugh Beaumont, Cheryl Walker; features Ralph Dunn, Paul Bryar, Charles Wilson, Douglas Fowley. Directed by Sam Newfield. Screenplay, Raymond L. Schrock; original, Brett Halliday; camera, Jack Greenhalgh; editor, Holbrook N. Todd. Tradeshown N. Y., May 13, '46. Running time, **68 MINS.**

Michael Shayne	Hugh Beaumont
Phyllis	Cheryl Walker
Sgt. Rafferty	Ralph Dunn
Tim Rourke	Paul Bryar
Chief Gentry	Charles Wilson
Doc Patterson	Douglas Fowley
Burton Stallings	Gordon Richards
Arch Dubler	Charles Quigley
Lucille	Julia McMillan
Helen Stallings	Marie Harmon
Whit Marlow	Lee Bennett
Dr. Porter	Henry Hall
Joe Morell	Milton Kibbee

Second in PRC's series of Michael Shayne stories with Hugh Beaumont playing the private dick. "Larceny in Her Heart" is run-of-the-mine fare for the whodunit addicts. Although breezily paced in running gag fashion, the story holds neither tension nor surprise, and the ending falls completely flat in trying to clear up the devious route by which the sleuth solves the murder. Biggest mystery of the film is the relation between story and title.

Yarn is a confused tangle concerning a corpse which turns up several times on Shayne's front porch. In an effort to shake off the police while investigating the case, Shayne meanders into some absurd situations; including a dipso institution. But while he follows his infallible intuition, everybody else is left completely in the dark during and after the picture.

Beaumont displays a winning personality in the detective's role and given a better script is capable of more creditable work. Cheryl Walker makes an attractive foil while Paul Bryar delivers some laughable comedy as Shayne's pal. Rest of the cast play their stock parts adequately.

Indie Circuits

Continued from page 5

that, if possible, there'd be a long-distance initial date downtown, which would be followed, with seven or 14 days clearance, by the circuit of indies. They'd play day-and-date.

Naturally, in most cases there wouldn't be sufficient number of midtown theatres available to give lengthy playing time to every picture. In that circumstance, it is proposed that the circuit might get some pictures for citywide first-run and perhaps hold them for longer than the usual engagements.

Non-theatre-owning distribs maintain that this is entirely feasible from the standpoint of film rentals. They claim they can get as their share of the take under such a setup more than they could by playing a short midtown run and then getting rushed through the circuits.

That Circuit Jamup

What appeals to the distrib or producer, too, is the fact that he doesn't have a long wait to get on the circuit. For instance, Goldwyn's "Wonder Man," which finished its first run in Detroit in October, isn't starting its subsequent engagements until June of this year—almost eight months. Producer is plenty sore, of course, since he considers the effect of his ad and exploitation campaign entirely dissipated and fears the public will practically think the picture a reissue.

One aspect of the indie circuit idea, thus would be an easing of the jamup of product because of long first-runs, since there'd be additional avenues to start films along the exhibition path. This jam is a top industry problem currently and is expected by many observers to get worse rather than better.

Exhibs who tossed their houses into the day-and-date joint booking arrangement would profit, too, it is figured, since they'd be getting higher admissions and earlier runs. Deals would have to be set up, of course, to make it advantageous—rather than disadvantageous, as happens in some cases now—to them to hold over a pic as long as possible.

ARAB FASCIST PROPAGANDA EXPOSED

BY THE NON-SECTARIAN

ANTI-NAZI LEAGUE

TO CHAMPION HUMAN RIGHTS, Inc.

ARAB CLIQUE BACKED BUND

The pre-war ARAB NATIONAL LEAGUE was an "American" organization which operated closely with Fritz Kuhn's German-American Bund, and its activities were regularly reported in the *Deutscher Wekruf und Beobachter*, the Nazi newspaper sealed up by the F.B.I. after Pearl Harbor.

Today, another New York corporation. the ostensibly "cultural" INSTITUTE FOR ARAB-AMERICAN AFFAIRS, INC., carries on as the most powerful "unofficial" propaganda arm of the ARAB OFFICE located at Washington. The Anti-Nazi League has photostatic copies of the Charters of the old Bund-associated ARAB NATIONAL LEAGUE, and of the new INSTITUTE FOR ARAB-AMERICAN AFFAIRS. INC., showing identical passages in the two Charters, and demonstrating that many of the same key figures were active in both organizations. Editor-in-Chief for the INSTITUTE is H. I. KATIBAH, an original founder and officer of the older body. the pro-Nazi ARAB NATIONAL LEAGUE. On May 2 and May 5. 1946. KATIBAH signed full-page propaganda advertisements appearing in many prominent newspapers under the sponsorship of the "LEAGUE FOR PEACE WITH JUSTICE IN PALESTINE." Katibah's late associate, F. I. Shatara, President of the Arab National League. addressed the German-American Bund and many other pro-Nazi groups. including the one headed by Kurt Mertig, Queens County, N. Y., agitator. who is now in jail for his rabble-rousing anti-Semitic activities.

The issue of Palestine is a world political problem with which the Anti-Nazi League is not directly concerned. But we are deeply concerned when Anti-Semitism is used as a weapon for dividing the American people by spreading race and religious hatreds and bigotry. When such propaganda is disseminated through agencies which have been again and again exposed by us as set up with Nazi funds, and which are being continued today by hatemongers like Kurt Mertig. the danger is a concern of all good Americans. When these agitators. aided and abetted by the Arabian governments. operate here *in our own country*, by way of organized groups also used by seditious agitators *still under Federal indictment*. it is very much the concern of all law-abiding people.

We did *not* stop being anti-Nazi the minute we heard Hitler was dead! We believe as **PRESIDENT TRUMAN** has said—

"We have just come through a decade in which the forces of evil in various parts of the world have been lined up in a bitter fight to banish from the face of the earth both of these ideas—Religion and Democracy."

Hitler's propaganda of hatred —setting group against group in America on racial and religious grounds—is still on the march, with the aid of foreign money.

HE BACKED HITLER

Amin-el-Husseini—ex-Mufti of Jerusalem. arch war-criminal, Hitler's Moslem Quisling, head of the Arab Axis Legions. responsible with his German masters for the massacre of six millions of Europe's Jews, and a speaker on Goebbels' axis radio beamed to U. S. soldiers of Arab descent. whom he urged to desert the American flag—is the evil power behind a worldwide anti-Semitic propaganda campaign. All through the war this Fascist leader, who is absentee chairman of the present Arab Higher Committee of Palestine. worked with Adolf Hitler to destroy Allied influence in the Middle East.

The ARAB LEAGUE. at Cairo. representing the 7 Governments of the so-called Arab countries. has asked for the restoration of the Mufti. Anwar Nashashibi (some of whose correspondence appears below) is one of the highest spokesmen for the ARAB OFFICE in Washington, which is an officially accredited propaganda agency for the ARAB LEAGUE.

"DEMOCRACY IS JEWOCRACY"

Here is a revealing exchange of letters:

From H. L. Smith. well-known "Nationalist" propagandist, 4239 *Osage Ave., Philadelphia, Pa., March 22, 1946. Addressed to THE ARAB OFFICE, Wardman Park Hotel. Washington, D. C.* "Democracy is nothing but Jewocracy and it is about time that the American public got wise to this fact and got over being a lot of suckers for both Bloody Joe and Churchill . . . Do you think that in about two weeks you could have someone to speak in Philadelphia. to a small group of about 35 to 40 people. all of whom are very well informed on present-day conditions in the world?" (Signed) H. L. Smith.

March 25, 1946. *To H. L. Smith from Anwar Nashashibi of the ARAB OFFICE.* "My friend. Mr. Khairy, of this office, has forwarded to me your letter of March 22nd . . . I am ready to do so and will be obliged if you would kindly send me the necessary details about how to reach your group . . . Enclosed you will find a short biographical note on me. Yours very sincerely." (Signed) Anwar Nashashibi.

March 28, 1946. *on the stationery of the ARAB OFFICE, Nashashibi to Smith.* "It will give me very great pleasure to come and address the Current Events group on April 12th . . . I have read the enclosures in your letter with very great interest . . ." (Signed) Anwar Nashashibi.

After inquiries had unavoidably given Smith and Nashashibi grounds to believe that this meeting might be attended by observers, the speech was postponed for urgent "diplomatic" reasons.

HOW ARAB AGENTS ARE WOOING SUBVERSIVES HERE

Here are some facts about H. L. Smith and the "Current Events Club." mentioned in the above letters:

This "Current Events Club" is nothing more-or-less than a camouflage for the notorious NATIONAL BLUE STAR MOTHERS of Pennsylvania, and NASHASHIBI KNEW OF THEIR RELATIONSHIP WHEN HE SIGNED THIS LETTER. H. L. Smith is a financial backer of the discredited ex-Silver Shirter. GERALD L. K. SMITH. fuehrer of the self-styled "America First Party," who was sentenced to jail in Chicago last month on contempt charges growing out of a riotous meeting at which a group of rabble-rousers tried to herd patriotic American veterans behind a totalitarian banner. In his correspondence with Nashashibi. H. L. Smith slurringly refers to the Jewish people as "Kikes."

Other Pan-Arab agencies are carrying on similar propaganda. well-financed and intensively pursued. throughout the whole Western Hemisphere—in the United States, in Canada, and all over Latin-America.

The Anti-Nazi League charges, on the basis of a vast accumulation of evidence covering incidents in all parts of the country, that high Arab officials have joined forces with the most subversive elements in the promotion of anti-Semitic, anti-democratic and other inflammatory un-American propaganda. in flagrant violation of the law, for the purpose of expanding a Nazi-like power in a far-distant part of the world. meanwhile further aggravating the already tortured lot of the surviving victims of Hitler's concentration camps.

We have made these charges public. in detailed letters to the President and to the Attorney General, asking for an official investigation.

NON-SECTARIAN ANTI-NAZI LEAGUE

to Champion Human Rights, Inc. Founded in 1933

HERMAN HOFFMAN,
Chairman, Board of Directors

JAMES H. SHELDON,
Administrative Chairman

WE GIVE THE PEOPLE THE FACTS—GIVE US YOUR SUPPORT BY FILLING OUT THIS COUPON ☛

Non-Sectarian Anti-Nazi League
165 West 46th Street
New York 19. New York

Enclosed is my financial contribution.

Name ....

Street ....

City........................... State...........

Scholastic
ROTO

Reaches more high school youth than any other teen-age publication*

*A fact recognized with advertising by Coca-Cola, General Electric, Wheaties, General Motors, Ansco, Westinghouse and many others.

PIX BIZ, TOO? WHY NOT?

Scholastic
ROTO

A tabloid size rotogravure supplement to high school newspapers from coast to coast—published monthly October thru May—more than a million circulation.

400 N. MICHIGAN AVE.
CHICAGO 11, ILL.

PACIFIC COAST:
NED BRYDONE-JACK

Inside Stuff—Pictures

Jake Wilk, Warners' eastern studio representative in charge of story material and talent, got himself a nice anonymous plug in a recent issue of "As Wall Street Sees It," N. Y. publication designed especially for stockbrokers and their clients.

Pointing out that WB's recent 2-for-1 stock split now makes the old stock offer a yield of almost 5.9%, the journal declared that Warners is "especially fortunate" in that it has an unreleased inventory of 21 features, all of which cost less than current high production costs, and has "probably the biggest and best story library in the industry." Points out that all stories were acquired at much lower costs than authors now are willing to sell. "Wall Street" underlines its opinion that WB is underpriced on the basis of its financial position, earnings and dividends.

That plan of Armando, Mexican artist and New York advertising art director, for producing bilingual films in Mexico, would include Mrs. N. Peter Rathvon, wife of the RKO prexy, only in an unofficial and advisory capacity. Mrs. Rathvon has made a number of trips to Mexico and is familiar with native culture there. However, if she accepts Armando's invitation, she will have no financial interest in the films, nor will RKO, it was announced last week.

By coincidence three Paramount stars will play against themselves in other pictures from this studio on Broadway, first-runs. Ray Milland is already against himself in two pictures, "Kitty" at the Rivoli and "Well Groomed Bride," which opened at the Victoria Friday (10). "To Each His Own," which Par sold to the Music Hall has Olivia de Havilland, who also is in "Bride," while Alan Ladd, current in "Blue Dahlia" at the Par, will be competing with himself in "O. S. S.," starting next week at the Gotham.

Production of "Forever Amber" may be resumed sooner than expected with the possibility of Gene Tierney or Linda Darnell in the top role. Late report from the Westwood lot is that filming will get under way in July, with Darryl F. Zanuck as supervisor and William Perlberg handling the actual producer chores. Denied pic would be scrapped because of current censorship wave.

Understood the Viscount Lascelles, member of the British royal family, is breaking out as a screen writer. Report is that the nephew of King George VI has hired a Los Angeles attorney to submit his yarn to the film studios. One studio is reported to have offered $85,000 for the story.

Top film femme on a major lot is causing no end of annoyance to the studio by refusing to pose for portraits unless a certain still photog does the shooting. Photog has left the lot and is now working for another studio which the old studio hates.

Copy of VARIETY, dated 1921, draws a featured role in the Betty Hutton starrer, "Perils of Pauline," at Paramount. Paper is used in a sequence in which Pearl White consults VARIETY for show business news during her stay in Paris.

Bill to outlaw daylight saving time everywhere in the U. S. has been introduced in the House by Rep. Dudley G. Roe (D., Md.). Measure is not expected to get anywhere.

Big Names for Vets' Rally at Garden, N. Y.

Emergency rally to be run tomorrow (16) at Madison Square Garden, under sponsorship of the Veterans' Council of the Independent Citizens' Committee of the Arts, Sciences & Professions, will feature a Jerome Chodorov-Walter Bernstein dramatic sketch titled "Voice of the Vets." Cast of the drama which swings at double-talking diplomats will be headed by Frank Sinatra, Howard Da Silva, Susan Reed, Olivia De Havilland, Gene Kelly and the Golden Gate Quartet.

Program will also include talks by Sen. Claude Pepper, Ralph Ingersoll, Franklin D. Roosevelt, Jr. and Marion Hargrove. Meet will publicize vets' demands for extension of OPA, support of the United Nations and Big Three unity.

Hit the Buzzer, Hoppy!

Hollywood, May 14.

Now you know when William Boyd is starting out to gallop "The Devil's Playground," the first of his new series of "Hopalong Cassidy." It starts May 16 up on the Lone Pine location, regardless of rattlesnakes.

Last film troupe up in that neighborhood was chased out by rattlers which were climing out of hibernation without benefit of press agantry.

STREAMLINED LENSING?

Hollywood, May 14.

Hunt Stromberg's "Dishonored Lady" will use the first postwar camera delivered in Hollywood since V-J Day.

Apparatus, ordered in 1944, a B & C Mitchell, arrived at General Service Studios a few weeks ago.

Wall St.'s Music

Continued from page 1

week, and they are being kept so secret top employees in the firms involved know nothing. All that can be gotten from some men is a facetious "there's seven wise men in Gotham" with a lot of bucks to spend.

There's no question among topmost music men that certain major catalogs can be purchased for the right price. They also feel that if the figures mentioned in the reports batting about are correct there'll be a couple of deals in the near future.

FBI's Meller

Continued from page 3

the preceding week. Since FI has exclusive 16m distribution rights for the films of that company, Haight figured immediately that the print in question must have been sold illegally and took his findings to the FBI.

Government men got on the case at once and accepted Haight's offer to use FI men. FI, with a sales organization that blankets the country, was considered the best check on any illegal sales. FBI furnished several FI salesmen with marked money and the latter immediately went "underground," to act as front men to rent prints from the culprits both in New York and Philadelphia, centres of the ring.

After working on the case until last month, the FBI figured it had enough evidence for the crackdown. An FI man was sent out to buy one of the prints and the Government men followed, to catch the culprits in action. Sale went through as scheduled, the FI man signalled to the FBI agents who closed in and caught the black-marketeers with the marked money in their pockets. Only prints rented or bought by the FI men throughout the proceedings were those that had never been released for 16m distribution by the majors.

Isolated cases of illegal sales are still being reported and the FBI is continuing its work on the case, Haight said. Only last week, he disclosed, a mountain resort in Pennsylvania, again solicited for business, reported that it had run a narrow-gauge print of a majors' picture last week, when the only legal 16m print of the picture in the east was running in Massachusetts.

To preclude the possibility of any more prints turning up in the black market, Haight said, the majors have now ruled that all 16m films going to the Armed Forces overseas must be returned to them for destruction. Heretofore, an affidavit of destruction signed by a commanding officer was the sole requirement. Number of prints that found their way back to this country and into the black market, Haight said, was evidence that, even though the officer might have signed the affidavit in good faith, the GIs were still selling the prints off the back of trucks.

Radio's Losses

Continued from page 1

run. Dinah Shore, already cancelled by General Foods, another of the big advertisers in radio, is being offered to other possible clients. Indications are that all three of these shows will be back on the air—but the tab will be picked up by people who haven't spent much money on the air hitherto.

One network exec declared he was entirely unworried by the situation. "There may be some temporary loss in billings," he said, "but the money will come back. We have eight outfits with big hunks of money waiting for one 9:30 p.m. slot on our schedule, and their money is as good as the stuff we got from the old bankrollers."

The division of big accounts between the two leading agencies in radio billing—Young & Rubicam and J. Walter Thompson—is said to have hit Y&R more than it has JWT, for the simple reason that the former has more accounts whose products involve food and fats.

Cancellations and shakeups are reported to have already resulted in loss of a score of jobs at the Y&R agency.

One of the hopeful signs in the radio picture in the last week has been the fact that Kate Smith, while sponsored by General Foods, has had her evening show contract renewed by GF. That was taken by some as indication that, though GF is expected to be affected heavily in its radio spending soon, the firm is not dropping property rights in stars that had been built over a period of years.

Burns & Allen are going off for the summer at end of May, being replaced on June 6 with a musical summer show featuring Meredith Willson. When B&A come back in the fall, it was reported, they may go to a bankroller new to radio, or they may be taken over by Fitch to replace the Cass Daley show, which would further strengthen NBC's Sunday night comedy parlay.

Doug, Jr.'s Own Indie

Hollywood, May 14.

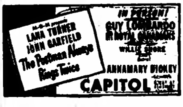
Douglas Fairbanks, Jr., currently star in "Sinbad the Sailor" at RKO, is organizing his own production company with a program of three pictures annually.

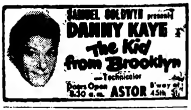
Clarence Erickson, business manager for Douglas Fairbanks, Sr., is emerging from retirement to function in the same capacity for Junior, who will produce, direct and star.

New York Theatres

Dane CLARK - Janis PAIGE
Zachary SCOTT
In Warner Bros. Hit
"HER KIND OF MAN"
In Person
CARMEN CAVALLARO
AND HIS ORCHESTRA
Plus LENNY KENT
BEN ROCHELLE and JANE BEEBE
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD ● Dane CLARK
Walter BRENNAN ● Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street





Lucille BALL Clifton WEBB William BENDIX Mark STEVENS
'The Dark Corner'
A 20th Century-Fox Picture
PLUS ON STAGE—GEORGE JESSEL
MERRY MACS Extra! ROSARIO & ANTONIO
ROXY 7th Ave. & 50th St.

Paramount presents
PAULETTE GODDARD ● RAY MILLAND
in
"KITTY"
A MITCHELL LEISEN Production
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

RADIO CITY
MUSIC HALL
"THE GREEN YEARS"
Spectacular Stage Productions

"FUN, FANTASY, BEAUTY!"—Daily News
WALT DISNEY'S
COMEDY MUSICAL FEATURE
make mine music!
in TECHNICOLOR
GLOBE
RKO Release

RKO PALACE B'WAY & 47th St
GINGER ROGERS
"HEARTBEAT"
with
Jean Pierre Aumont Adolphe Menjou
Released by RKO RADIO Pictures

LOEW'S STATE
ON SCREEN
Thurs., May 16
"THE LOST WEEKEND"
With
Ray MILLAND
Jane WYMAN
IN PERSON
Harry SAVOY
Ciro RIMAC
And
Alvira CAMARGO

BETTY GRABLE'S 'RING'

Hollywood, May 14.

Betty Grable's next starrer at 20th-Fox will be "No Wedding Ring," to be produced by Gene Markey from his own story.

Picture will be Markey's first production since his return from Navy service.

AFFILIATES' FREE RIDE IRKS

A WASTED OPPORTUNITY

Compromise is a necessary component of progress. In no field, does anyone work alone. Whenever two persons or groups work together to achieve a result, differences of opinion will inevitably ensue. To adhere rigidly to an opinion does not lead to a solution or to growth, and without a basis of accord all progress is halted. These supposedly oft-proven facts, the abc's of harmony, don't seem to enter into the broadcasters' lexicon, however. The attitude he assumes—first, against being taught anything; and second, resentment against anyone not directly in broadcasting having anything to contribute that could be of any possible value to him—these, to a large degree, are responsible for the sense of futility that characterized this year's session of the Ohio State Institute for Education by Radio.

The Columbus panels offered a stimulating and provocative list of subjects, yet little satisfaction was afforded an earnest and interested segment primarily concerned with elevating the educational aspects of radio. To the educator-in-radio it was obvious that he was being given the brush—even though with kid gloves. By once more having theory poohpoohed when it tried to bid against working experience, a stalemate was affected. No attempt was made for an honest endeavor to accept the theory of statistics and classroom, or with an open mind to accept the workable contribution and go on from there.. The same diehards that scorn the FCC also resented the "intrusion" of the educator element.

It all boils down to the basic difference between a communications medium and a business venture. Broadcasters and network officials knows it's a business, and a mighty profitable one, which they operate very efficiently. On this premise they resent anyone coming in to advise them, or the fact that anyone can so presume in view of their own financial success. Neither harmony nor progress can result from this know-all attitude. Yet the need to answer many questions and thrash out many problems must have been evident to many, as proven by the record Columbus turnout this year.

Among the many newcomers who attended the first postwar discussions, there are bound to be those who will assume it was a cut-and-dried affair of benefit to no one. They aren't likely to try it again.

ABC Isn't Kidding About Its New Bldg. Plans; $8,000,000 Project Seen

The ABC network, still housed in the same building with the parent NBC net, and literally beholden to the latter for everything from studios and office to mikes and mixing panels, is at last ready to strike out on its own.

Plans for the ABC move to its own quarters are actually being blueprinted at the present moment. It's all in the hush-hush stage. There is excellent reason for the secrecy, since the network cannot talk openly about its moving plans until its public stock issue is okayed by both the Securities Exchange Commission and the FCC.

Board Chairman Ed Noble's announcement of the forthcoming public sale of network stock two weeks ago, said nothing about the exact sum to be raised thus or about the specific purposes for which the new money will be used.

But it was indicated last week that, when the stock issue is okayed by the proper federal agencies — and there is little reason to expect a nixing—the new building plans will be made public.

Architects and draftsmen are at work on the plans for the ABC's new studios to house both radio and television. There is still said to be disagreement among net execs about the exact location. Some would like a site as close as possible to Radio City. Others feel that ABC's complete divorcement from its old parent "Red" network of NBC would be more complete if the move was to a location farther away. Some think that the television studios should be located on New York's West Side, in a cheaper-rent area, while others are for lumping radio and video into the same location.

Regardless of the incompleteness of the plans, the plans are being drawn for the interior at least. In this instance, the interior is being blueprinted before the exterior of the building—which depends chiefly on location—has been definitely decided upon.

As for total expenditures for the new quarters, that's again something that won't be discussed until the stock flotation plans are official. But mention has been made of the possibility that the network may spend about $8,000,000 for a new location.

That Man Again

Latest in the Bing Crosby sweepstakes:

Reynolds Pen is angling for him and the deal reportedly involves Crosby inheriting a large chunk of the company stock. Still in the talking stage.

Expense Accounts To Romance the Groaner Cues Agency Groaning

Chicago, May 14.

Upwards of $250,000 has been spent so far in "romancing Crosby," according to a conservative estimate made by one agency here.

Groaner checked off the Kraft Music Hall Thursday (9), but the bait was out long before that, of course, midwest execs of one agency alone having to date turned in expense accounts totalling $35,000 for the sole purpose of tracking Der Bingle from coast to coast during the past few months in an endeavor to snag him for a slot next season.

On that basis, a quarter-of-a-million outlay so far is considered ultra-conservative, inasmuch as at least a dozen sponsors are after him, and if they each have spent $35,000 on liquor bills, hotel suites and entertainment as well as trying every which way to reach Crosby through his brothers, etc., it's closer to $450,000.

Another Coast exec, to cue the heavy spending on the "Get Crosby!" crusade, advised his office staff here last week that he spent $10,000 in just three weeks of trailing Crosby around N. Y. on his trip east last winter.

General Mills Stands Pat

First cheerful bit of news to hit the networks in some time is General Mills' decision to continue sponsorship of the two daytime CBS strips, "Light of the World" and "Valiant Lady."

Sponsor came through with word this week to reinstate the shows without a lapse. A couple of weeks back it had served tentative notice of cancelling out because of the wheat situation.

LOCAL SPOTS STEAL SHOW

By GEORGE ROSEN

Some of the important bankrollers who for years have been sugaring the networks' billings are squawking out loud these days over what they term the "station break evil." Specifically, their beefs have to do with the "runaway" practice of the affiliate stations in wrapping up a local spot commercial within the allotted station break time between network shows.

Some of the top coast-to-coast programming bankrollers are now saying they don't like it. They claim it lessens the impact of their own commercial plug. They're protesting that frequently they're wrapped up in such a way that, to all intents, Fleigelmeyer's Department Store, paying a few dollars for a 30-second plug, is getting a free ride on the tail end of the national sponsor's heavy coin outlay for a half-hour of network programming. To the local listener, they say, Fleigelmeyer is getting in the last word.

A number of the affiliated station managers recognize the evil that exists. But to them it's a necessary evil, and one which must continue unless something can be done to make it worth their while to drop the practice of selling station break time.

It Counts Up

For a number of the local station operators, the sale of such time represents anywhere from 25% to 30% of their total income. That's big money when spread over a year. But they can't afford to drop the practice on the basis of the amount of coin that accrues to them for carrying the network show. If, some say, the networks can work out a readjustment of the program rate, they might be willing to erase Fleigelmeyer's Department Store from the cream "between-shows" time.

Some of the affiliate station managers agree that the ideal solution would be to sell the 30-second break to the same national sponsor who just signed off with his network show—as was done, for instance, with Textron, which dealt directly with the individual affiliate stations in connection with its recent Helen Hayes CBS dramatic series.

Meanwhile, the squawking bankrollers are of the opinion that the "high-wide-and-handsome" station-break spot announcement technique just doesn't make sense so far as they're concerned. They feel that, in terms of dollar-for-dollar value received, they could probably do a lot better through the printed media, "where nobody else is getting a free ride on our money."

GF'S 'ALDRICH' NOW A TWO-AGENCY BABY

An unusual switch has been made in the agency handling "Aldrich Family" for General Foods, the show going out of the hands of Young & Rubicam into Foote-Cone & Belding as far as billing is concerned, but with Y&R continuing to produce it.

Reason is that, with fats and grains being short, General Foods, bankroller of the stanza, wants to switch the plug from Grape Nuts to salt. Salt account is handled by FC&B.

Sponsor, however, wants the production setup to continue. The bankroller, therefore, insisted on the unusual deal of one agency placing the business while the other produces the show. The two agencies will split the account's commission.

ABC Wants Fulton Lewis For 7 p.m. Co-op Spot

ABC is reportedly making overtures to Fulton Lewis, Jr., with an attractive co-op coin deal to move over from Mutual.

Lewis is also heard co-op in the 7 p.m. Mutual slot and ABC would like to spot him in the same time period.

C.A.B.'s Interim Rating Setup If—But Question Is Who Will Ante That 60G?

Last Friday's (10) free-for-all membership meeting of the Cooperative Analysis of Broadcasting resolved itself into an agreement to provide an interim rating service until Nov. 1, while a tri-partite industry committee comes up with a plan to set up standards. But there's a joker to the resolution that was passed which, it's seen, paves the way for a quiet and much more imminent killing of CAB's whole rating operation.

It all depends on whether $60,000 can be raised in order to finance the interim service, and that means increased dues for the agency-advertiser members (only Mutual among the four networks has stayed in, and the webs were the main financial support of CAB). In the event the coin isn't forthcoming, the CAB board has the right to suspend the rating service "and take whatever steps they deem necessary."

There appears to be some doubt as to whether the ANA-Four A's contingent will hold still for the $60,000 contrib, despite the announcement that the balloting to date on the CAB special committee report showed 68 voting for continuance and expansion of the service, as opposed to 22 favoring discontinuance. It's reported some of the larger agencies favor bowing out now and letting the C. E. Hooper outfit carry on for them.

Resolution says the interim period is to "enable a task force to be appointed by the NAB, Four A's and ANA to outline the steps, determine the costs and specify the type of organization necessary to attain the objectives set forth in the CAB special committee report."

Number of those approached to serve on the "task force" have reportedly ducked it.

Meanwhile activity has heightened on both the Hooper and A. C. Nielsen fronts. Hooper announcing a subscriber meeting for tomorrow (Thurs.) at the Hotel Biltmore in N. Y. to inaugurate a plan for producing nationally "projectable" ratings on network programs and Nielsen blanketing the industry with expensive 36-page booklets pointing out how its service not only meets CAB specifications for the "ideal rating service," but in many ways surpasses them.

Pabst's Ripley

Here's one for the books.

Pabst, which sponsors the Danny Kaye Friday night show on CBS, is relinquishing the half-hour in order to permit the network to carry a public-service feature. Sponsor is helping foot the bill Friday (17) for the 30 minutes, paying off Kaye and the rest of the cast.

Herbert Hoover goes into the spot to report on the Emergency Famine Relief Committee's progress. That's the outfit that put the kibosh on beer production.

Was WCAU Sold To Stern or Philly Record to Levys?

The Philadelphia Record—WCAU deal announced a week ago, whereby the Philly newspaper owned by J. David Stern takes over the CBS outlet in that city, is looked on in trade circles as a case of "the dog wagging the tail."

No secret is made of the interpretation that, under a financial setup that alters appearances, WCAU has in fact taken over the Stern newspapers—instead of the other way around.

Sale of WCAU to the Record involved $6,000,000, the price and the sale itself, of course, still subject to FCC okay. The price includes $3,500,000 worth of real estate and securities owned by WCAU, so that the radio transmitter, good-will and license are apparently valued at $2,500,000.

Catch is, however, that Dr. Leon Levy and his brother Isaac, among the principal owners of WCAU, go on the board of the Record. Thus, while ownership is ostensibly transferred to a newspaper corporation, the Levys are still very much in the picture. Nothing was said about the

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'Sanctum' Dropped As Appetite Killer, Lipton Switches to 'Vox Pop'

"Inner Sanctum," CBS Tuesday night mystery with a consistent Hooperating of about 13, is going off the air June 25 for Lipton Tea. Young & Rubicam, agency on the account, will replace it at the end of August with the old "Vox Pop" show which was last on the air for Emerson Drug. Y&R has bought "Vox Pop" from Parks Johnson, owner and originator of the package.

Reason for the switch of shows, it was said, is that Lipton firm has found "Sanctum," despite its hefty rating, does not sell either tea or soup, products plugged. Whodunit format is not conducive to the appetite, one exec declared. Non-food bankrollers, however, are understood to be interested in the "Sanctum" package, which is producer by Hi Brown.

Johnson and Warren Hull will be on "Vox Pop" when it returns. Show has been on the air a total of 14 years since Johnson first brought it to radio as one of first quiz stanzas

Templeton Into Bergen Spot

Alec Templeton replaces Edgar Bergen when the latter starts on his summer hiatus, the blind pianist taking over June 2.

Templeton show will be of a variety format, with Ben Ludlow as choral director and arranger. Latter arranged the music for the legit hit "Call Me Mister." Vocal group of nine will be supplemented with guest vocalists, and Templeton will emcee the show.

GF in No. 1 Spot On Exodus Parade

The General Foods cancellation dirge has gotten another reprise. That probably puts GF in the No. 1 spot on the Exit Parade. Latest half-hour show to be scrapped in the wake of the food production snafu is the "Thin Man" Sunday night show on CBS. GF drops the show permanently on June 16, giving up the segment as well. Moving into the opposite-Benny slot will be the Gene Autry Wrigley-sponsored show, currently heard Sunday afternoons.

Previously General Foods had dropped the Dinah Shore show and the "Hop Harrigan" ABC program.

Kenny Baker for Arquette On P&G's 'Glamor Manor'

Hollywood, May 14.

Kenny Baker replaces Cliff Arquette as headliner of the "Glamor Manor" show. Inking took place yesterday for comedy and musical chores on five times per week show. Procter and Gamble is sponsor of the airer which is on ABC.

Eddie Dunn has the top summer spot when Arquette leaves June 28 and show originates in east. Origination will resume in Hollywood in the autumn when Baker takes over.

Benton Pushes Last-Ditch Fight To Save DX Operation From Fadeout

The new advisory committee on shortwave operations appointed last week by Asst. Secretary of State William Benton is a last-ditch maneuver to keep the Government's DX operation from Congressional foreclosure.

A former committee upon whom Benton depended to help impress Congress folded up under him, with its three members going pell-mell in three different directions. The old committee was composed of Dean Carl W. Ackerman, of Columbia University's School of Journalism; Ralph McGill, of the Atlanta Constitution; and Wilbur Forrest, of the Herald Tribune. By the time the three got through batting the DX plans about among them, Ackerman was lined up against Benton's plan; McGill was for Benton; and Forrest took a middle-of-the-road position that helped neither side.

Now Benton, faced with a slash of his budget to $10,000,000—and he feels he needs a minmum of $19,000,000 to keep going—has formed a new committee. Some people saw the formation of the new group as one of those "locking the barn door after the horse had been stolen" moves. They also criticized Benton's public relations approach by announcing formation of a committee but refusing to issue any statement beyond broad generalities couched in traditional diplomatic but meaningless phrases.

Two hep consultants are aiding the committee. They are Philip Cohen, program director of the old OWI's "invasion station," ABSIE; and Victor Hunt, of the State Dept.'s Office of International Information and Cultural Relations.

On the committee are: Mark Ethridge, past prexy of NAB and publisher of the Lousiville Courier-Journal; Don Fransisco, J. Walter Thompson vice-prexy; Gardner Cowles, Jr., head of the Cowles radio interests and publishers of the Des Moines Register and Tribune; Roy E. Larsen, president of Time, Inc.; Prof. Harold Lasswell, director of War Communications Research for the Library of Congress, and a Yale law professor; Sterling Fisher, director of NBC's University of the Air; Rev. Robert I. Gannon, president of Fordham University, and Edward R. Murrow, CBS vice-prexy.

Benton, fighting hard to have the Senate restore some of the funds slashed from his budget by the House, so that he can continue the broadcast, declared:

"Short wave broadcasting is one of the principal methods by which a full and fair picture of America can be projected to the people of other lands.

"It is estimated that there are now more than 20,000,000 radio sets outside the United States capable of receiving short wave. The number is bound to multiply. In many areas there is no other means of getting information directly from the United States."

Perk Up Plugs, Trammell Sez

Niles Trammell, NBC prexy, yesterday (Tuesday) advised radio advertisers to get hep to themselves and "reconvert" their commercial plugs so that listeners will not feel like dialing out the shows carrying the radio ads.

Some of the plugs, said Trammell, "fit into the show the way a riveting machine would fit into a symphony orchestra."

"If advertisers and agencies," he said, "will put as much brains and imagination and creative ability into the commercial as they put into the show itself, the audience will enjoy listening to one as much as to the other."

Trammell made these remarks in an address before the Proprietary Assn. of America, held at the Biltmore hotel, N.Y. Many of the members of the association are big radio spenders.

The NBC prexy took the opportunity to defend the daytime serial from the adverse criticism of "intellectuals" who, he said, don't listen to such shows anyway. He also made an oblique attack against the FCC Book criticism of radio.

Anson's L.A. Trek Solves Chi Employment Problem

Chicago, May 14.

Move to KFWB, Los Angeles, of Bill Anson, Chi platter jock, has brought a big hypo to employment situation here. Gradually exiting from local commitments, Anson has been busy on his closing shows introducing the five men replacing him on the various strips.

Joe Wilson has already moved into the Commonwealth Edison sponsored "Telequizzicals" on WBKB, television, and will begin working as soon as the coal emergency ends power shortage. On Mutual outlet WGN, Paul Barnes has taken over the "Hirsch Telephone Quiz" and Harold Isbell will do "Words and Rhythm," under Chi Tribune sponsorship.

Cook County Distributors, auto firm, has replaced Anson on its across-the-board shot over indie WIND with Bob Elson, local sportscaster and emcee of the "20th Century Limited" show. With six 15-minute strips, and a half hour on Sunday, Elson will have a talent tie-in with Essaness' Oriental theatre for guest stars. Final Anson disker was taken by Eddie Hubbard on the same station, who also has the Chesterfield "ABC Club" and "Nonsense Cupboard," a morning wake-up show.

58 Test Shows Set By Press Wireless

A total of 58 test shows will be run by Press Wireless, Inc., in its try-out of the new point-to-point shortwave broadcasts to local stations in the U. S. A., beginning next Sunday (19). The tests, for a 10-day period, were authorized by the FCC after local stations over the country supported PW's application for DX-ing of programs as a means to overcome high-toll telephone wire costs.

Some of the broadcasts, according to John D. Whitmore, former Mutual and defunct Associated Broadcasting System exec, now with PW, will be beamed directly from the UN Security Council meeting in New York. Others will be arranged specifically for local receiving stations around the country, featuring news, religious programming, educational stanzas, and music.

Each show will be of 15-minute duration, including five minutes of music and 10 minutes of spoken material. Twelve of the shows will be relayed over PW's Coast transmitter, the rest will be beamed only from New York.

The entire series will be beamed point-to-point to 20 specific areas in the U. S. A., but all are for the industry only and are not to be rebroadcast, the FCC ruled.

Chi-N. Y. Switches, Kastor in Middle

Chicago, May 14.

End of a long route is cued by recent move by Sock Hettler from Kastor agency here to sales staff of WOR-Mutual, New York, replacing Bob White, latter switched from Mutual's N. Y. outlet to WGN, here, as net salesman. Agency has been involved in a series of changes, largest of which was move of Ed Ayleshire from Kastor to Geyer, Cornell, & Newell in California.

Ayleshire, who headed up radio for Kastor, was replaced by Ben Green, former producer-director for ABC's Chi offices. Recent climax to executive movements was entrance of Marvin Harms, ex-partner in the Hill-Blackett agency, into the Kastor organization on a participation basis. Harms will head operations from Chi.

Cleveland—Bob Neal has been named WGAR sportscaster and will handle the 14 Cleveland Browns' games for which the station has an exclusive contract during the next grid year. Neal came out of the Army in March of last year following a plane crackup.

Seller of Ideas!

FRED MUELLER

KLZ Commercial Manager

One reason why more advertisers, local and national, buy more time on KLZ than on any other Denver station is that KLZ sells IDEAS which make its time profitable.

KLZ, DENVER

Mugg Hangs One, Cleve. Stations Talk Nice Game

Cleveland May 14.

A heated verbal battle can be started along Euclid avenue at the mere mention of radio's not broadcasting the Cleveland ball games for shut-ins hospital victims etc.

Bearing the unjust brunt of the battle are Cleveland's four radio stations. And at the moment the ball club appears in the lily-white role.

Keeper alive of the battle is Press radio editor Stan Anderson who has needled the stations into making their position clear. So far the stations have struck but mild love taps not wishing to create illwill. But the picture threatens to become a major crisis.

To date WJW through station manager Ed Paolen has unleashed the first blast stating "Two years ago we offered the ball club $27,500 for rights to play-by-play broadcasts. However Mr. Bradley (club president) attempted to dictate the choice of the sportscaster for these broadcasts a choice which has been and always will remain a prerogative of the station."

WGAR has offered to carry the games. After clearing financial obligations the club, despite changing starting hours etc., insisted on a station guarantee to carry 100 games. The best WGAR could do was 75, about half the schedule, after eliminating night games and double headers because of previous commitments.

WHK, in which the ball club is known to have financial interests through interlocking directorates, finds itself tied down with network commitments and time headaches.

WTAM, which first carried the ball call broadcasts, found its contract canceled for WCLE, located with WHK in the Terminal Tower and which boosted the Higbee Co., and adjunct to the ball club director's properties.

WCLE was given a three-year and then five-year contract, ending its broadcasts only when it was forced to separate from WHK because of FCC rulings.

For the moment, the ball club is not commenting as Bradley is out of town.

The suspicion also rests on Bradley's refusal to broadcast games since it will keep fans away from the scene and at home listening to their radios. This contention despite the fact that all other major league games are broadcast. This was one of the reasons given to WTAM in cancelling that station's contract, saying its 50,000 watts carried games into Dayton, Columbus, Toledo and cut attendance in those cities.

Meanwhile, baseball fans are writing acid letters to Anderson, wondering what's wrong with the local situation that prevents broadcasting of games.

AUSTRIA'S INFO PROGRAM

Vienna, May 14.

Capt. Geoffrey Child, British radio officer in Vienna, is returning to London to take over the British program, "England Calling Austria."

This broadcast is an information service giving Austrian listeners a better picture of English customs.

NAB Board Tightens Program Group, Sets Plans for Chicago Convention

Washington, May 14.

NAB directors wound up a four-day meeting here last Thursday (9) by being received at the White House and getting assurance from President Truman that he supported complete freedom of the air.

During the reception NAB prexy Justin Miller referred to a published letter of last summer in which the President wrote that "Radio . . . must be maintained as free as the press. Mr. Truman declared that he reemphasized his belief that there must be complete freedom of radio.

During the session, the NAB board lined up solidly behind Justin Miller in his fight against the FCC Blue Book. Board also promised to supply three to five engineers to aid FCC prepare engineering coverage maps in connection with the clear channel hearings.

Groundwork was laid for the next annual convention to be held in Chicago in October. Network program heads were named as the committee to plan the program and entertainment for the convention banquet. The board voted to bar from registration at the convention those who are eligible for NAB membership but who have not joined up.

Board also accepted a scheme to consolidate several standing committees dealing with programming. The present Program Directors Committee will become the Program Executive Committee, and will absorb the functions of the Agricultural Directors Committee, Radio News Committee, Music-Use Committee, and Standards of Practice Committee. The Research and Office Forms and Practices Committees will be consolidated. NAB will push through establishment of a fully staffed Program Department.

Next meeting of the board has been set for Estes Park, Colo., Aug. 7-9.

Political Parties Now Cold to Radio Planning

Washington, May 14.

With the Democratic and Republican National Committees figuring on very little nationwide broadcasting in the coming Congressional elections, neither is doing very much at present about replacing radio experts. Most of the political broadcasting time purchased this fall will be local, and on a statewide basis where there are Senate seats at stake.

The Democrats report they have a man in mind who may be called in to expert for the National Committee only during the course of the campaign. They dropped their radio man after the Presidential election of 1944, and have never replaced him. They feel there is no need for a fulltime radio man at campaign headquarters.

The Republican National Committee had John McCormick on a fulltime basis, but he resigned some weeks back to return to NBC in Chicago. He may be replaced by another fulltime man, but the GOP appears in no hurry to fill the vacancy.

B'casters Wary Of Listening Polls?

Washington, May 14.

The average broadcaster may make haste more slowly from now on in forking over thousands of dollars for just any kind of radio listening survey, as result of testimony of a half-dozen Government and industry expert polltakers at FCC clear channel hearings here this month.

Several days testimony was spent in tilting among the surveyors on just what constitutes a good or bad listening study, with holes punctured along the way in both the Government and industry efforts to gauge the likes and dislikes of John Q. Public.

Indicative of average broadcaster's new-born skepticism of the listening poll was testimony of Dr. Leon Levy, prexy of WCAU, Philly, at hearing here last Thursday (9). "The more surveys I see," Levy said, "the less faith I have in any of them." This even goes for the Reuben Donnelley surveys which gave WCAU No. 1 listeners' preference in the Philly area.

Similar sentiment was expressed earlier by James Shouse, Radio Director of WLW, Cincinnati. Shouse told the FCC that although his station had paid out almost $300,000 since 1939 to three separate audience research outfits, WLW was now backstopping their findings with a new-type Peoples Advisory Counsel which checked reactions of selected group of 2,500 families in the WLW listening area.

Full-Hour Mystery Set As 'Guild' Replacement

First full-hour mystery show in history of radio has been set by BBD&O as replacement for Theatre Guild's airshow, to start June 9 on ABC in the 10-11 p.m. spot. Shows will be adaptations from w.k. mystery novels, of type of Eric Ambler's "Background to Danger," which is already set.

Scripting will be done by freelancers, with Bob Cenedella as script editor, with Charles Newton chairman of the story committee. Agency is still working on show title. It's booking Hollywood names already, although show will emanate from N. Y. Musical director also still to be set.

Another V.P. in Act

Hollywood, May 14.

Highlights from career of Lewis Allen Weiss, veepee and gen mgr. of Don Lee network and vice-chairman of board of directors of Mutual, are being written into film script of a new Jerry Brandt indie pic production, "Magic in the Air."

Pic, due before cameras soon, tells story of radio from crystal set to tele.

'Operation Famine' Set For 120-Hour Program Continuity on WNEW

WNEW, N. Y., indie, inaugurates a far-reaching public service step Monday (20) when it tees off on a five-day, 24-hour daily program devoted exclusively to the food-saving program of N. Y.'s Emergency Famine Committee.

All the station's shows, spot announcements and commercial programs from Monday through Friday will be rewritten and reshuffled to make a pitch to N. Y. listeners to save food. Station has arranged a tie-in with the Auxiliary Women's Volunteer Service, whereby AWVS cars will cruise through the city day and night to pick up any food or money pledged to the famine program via phone calls to the station. Cars will concentrate each day in a different borough of the city.

Plans, drawn up by station manager Bernice Judis, will be known as "Operation Famine" or "H-Day minus 5." Program has the complete endorsement of Newbold Morris, chairman of the N. Y. famine committee. Plan will be blueprinted and distributed, possibly by the FCC, to other stations throughout the country for possible duplication in other areas.

WNEW worked out a similar venture during the recent cancer collection drive. In that instance, however, the station devoted only one full day to cancer shows, instead of the five days slated for the famine programs.

WCAU's 100 Plugs a Day

Philadelphia, May 14.

WCAU yesterday (Mon) announced that for the next three weeks every station break—about 100 per day—would be devoted to plugging the food campaign to aid the starving overseas.

Each break would be followed by the plug: "Help the Starving—Buy a Food Coupon."

Food coupons referred to is plan devised by Philly Famine Committee by which persons pay 15 cents each for coupons at stores, banks, etc. These coupons are turned in for cans of food and sent in bulk to overseas points.

Knoxville.—Les Sand, former pro baseball and basketball player, has taken over an emcee job at WNOX, for "Club 99," an afternoon program of music and chatter.

'CLEAR' RESHUFFLE A CERTAINTY

Labor Station Fires 'Pro-Russian,' Chi Listeners Rally to His Support

Chicago, May 14.

Unusual situation has developed here between Erie Clothing Co., sponsors, and WCFL, outlet, for news commentator Dr. Gerhard Schacher. Station, owned by Chicago Federation of Labor, has cancelled out Schacher's time, saying, in effect, that the newscaster is too sympathetic with the Russians.

Whole thing started in late 1945, when the station slapped a disclaimer on Schacher, a move against which many listeners took the trouble to complain. Agency people at Gourfain-Cobb made up a presentation to show station execs that a news analysis in these times must necessarily present much material on the Russian situation. Reply was noncommittal. Schacher, who spent seven years as League of Nations correspondent for the London Chronicle, had been very optimistic during the war about Russia's winning, even when the Nazi army was knocking at Moscow's gates.

When it became apparent that WCFL would not carry the commentator any more, sponsor wrote in a short announcement, saying that he would be heard over another outlet in the near future. Outlet execs refused to allow the announcement to go over the air. Since then, the agency has mailed out 1,000 cards stating the situation to people who were on the mailing list as requesting some of the scripts which were offered free from time to time. From that mailing, there has been more than 90% response already, all protesting strongly against Schacher's removal from the air. Response has been unusual in view of fact that it is a local program.

Agency execs are currently preparing a presentation of the case to be laid before the FCC, saying that WCFL has been too high-handed in this case, in refusing to serve the public good of the community. Program originally aired from WIND for five years, before moving to WCFL, where it has been since 1944. Starting last week, Schacher did his broadcasts from WJJD, operating under a 52-week contract.

RDG Locals Unite On Contract Talks

Unification of the three Radio Directors Guild locals in the three big production centers—N. Y., Chi and Hollywood—will be a fact that will face the Four-A's when the directors start pushing ahead for contract negotiations with the ad agencies.

That was a certainty this week, following election of new officers by the N. Y. chapter of the Guild, only group thus far affiliated with the AFL.

Ed Byron, chosen new prexy of the N. Y. unit, appointed Jerry Devine as chairman of the new committee to negotiate the Four-A's contract. At the same time, Paul Franklin, head of the Hollywood chapter, and Bob Shayon of N. Y. were selected as a committee to go to Washington this Friday (17) to confer with William Green, AFL head, about an international charter for the over-all union. A Chi rep is expected to join the confab in Washington.

In the elections held by the N. Y. chapter Monday night (13), the single slate of officers went through without a hitch. Other officers in addition to Byron are: George Zachary, veepee; Ted Croday, secretary; and Frank Papp, treasurer.

Only election contest was for three seats on the Guild council. These places were won by Earle McGill, Lester Vail and Carl Eastman.

Stanton Vice Street

Hollywood, May 14.

Bob Stanton has been tabbed to replace David Street as featured vocalist on Jack Haley's Sealtest program, moving in with July 4 broadcast over NBC.

Street will leave after three years for sponsor.

Ma—mmy!

Cincinnati, May 14.

There's nothing in the AFRA code that says an announcer or emcee must go into a blackface routine to satisfy a client. And that's why Stepan Skin Cleanser is looking for a new "test market."

Outfit approached WSAI execs with this deal: They'd pact a 13-week contract and latch on to sponsorship of station's "Petticoat Partyline" show if emcees Fred Harper and Howard Malcolm would cover themselves with paint before studio audience and remove it with their product—just to prove it can be done.

Harper, Malcolm and WSAI chimed in with a collective "no dice."

GI Bid For Station Stirs Controversy

Rochester, N. Y., May 14.

A group of young people numbering 38, of whom 37 are either just out of the services or sweating out their terminal leaves, and four have experience in radio, are trying to buck the field for a new radio station in this town. Situation may shape up into a major controversy in radio.

Only non-vet or non-GI among them is Hal James, director of radio for Ivey & Ellington agency in New York. James is an ex-Compton agency man, and three of the partners are with Compton now. These three, all just out of the services, are Jack House, Bill Maillefert, and Harry Bennett.

The group decided about three or four weeks ago to make a pitch for the 1240kc wavelength in Rochester. FCC held hearings in November for granting a license for that frequency here, with three applicants competing for that place on the band. Two other applicants want that frequency for a station in Geneva, N. Y.

The controversy will arise from the fact that, under commission rules, new applications may be filed within 60 days after hearings are closed in a case of this kind. The 60 days are up. But the new group insists it has a right to be heard because most of the men are veterans who want a chance to go into business for themselves.

They have raised a preliminary fund of $60,000. In their FCC application they ask for the call letters WGIJ—the last three letters denoting GI Joe.

The sponsors of the new venture say they are going to put up a stiff fight for the frequency.

Newsweek Show Lopped Off MBS for Beatrice Kay

"You Make the News," kudosed Thursday nighter on Mutual, is going off the web May 23, the net having decided to hypo that 10:30 p.m. time with a name show to be built around Beatrice Kay.

"News," for which Newsweek mag has carried the talent freight while the web gave the time, has been considered one of the better documentaries developed in recent years.

Illustrative of the autonomous manner in which Mutual stations work is the fact that the net's N. Y. flagship, WOR, will knock the news show off the air a week earlier (16). Result will be that the Kay show won't have a net audience for its bow, while the documentary will not have a chance to say farewell to its N. Y. listeners.

"You Make the News" has been directed by Anton M. Leader. Producer of the show is Dan Seymour, and Judson Phillips has done the scripting.

FCC RULING DUE ON BIG NETWORKS

Washington, May 14.

FCC apparently hasn't changed its mind about breaking up at least some of the clear channels after a second round of hearings which dragged through three weeks and several hundred pages of testimony, according to indications here. Session wound up Thursday (9).

Most impressive case—and only positive blueprint for radio's future—was spelled out by CBS, with possibility that the commission may steal a few of the net's suggestions to gear AM radio entirely to FM. Arguments of ABC calling for reshuffle of clears to eliminate heavy duplication of NBC and CBS programs in the same areas is also conceded a good chance of steering FCC's final decision on clear channel assignments. Failure of NBC to send its first team to the hearings was a tipoff of what that web thought of them.

Where the commission ax will fall will be determined, however, only after engineering info is entered at third and final session of the hearings, skedded to open here July 1. Coverage maps of NBC and CBS o.&o. and affiliated clears are already in the record on insistence of ABC, with possibility that commission will call for even more detailed studies on areas covered and amount

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AFL Pickets Snag The Total Works

Louisville, May 14.

Picketing by 25 AFL union ushers and ticket sellers at Parkway Field snafued airing of the Louisville-St. Paul baseball game Saturday (11) night, and snarled the serving of beer, and other refreshments Sunday (12).

WAVE technicians, members of I.B.E.W., refused to cross the picket line, and the station had to air the Western Union report of the game from the studios. Don Hill calling the game from the wire report. Two operators of the public address system, also walked out, but a baseball scout filled in as p.a. announcer. Whole affair was complicated further by fact than Don Hill's sponsor is a local brewery, and truck drivers refused to deliver the suds to the ball park, as to do so would require them to cross the picket line.

Mutual Swap With CBC Brings 12 to Canada

Reciprocal goodwill swap in programs, now taking place between Canadian Broadcasting Corp. and U. S. nets, mostly Mutual, marks resumption of tendency interrupted by the war. CBC, since January, has been using U. S. sustainers, favoring Mutual. In return, Mutual takes two shows a week from CBC, two Sunday night top spots, "Serenade for Strings" and "Star Show." No other U. S. net borrows from CBC.

CBC is currently releasing the following 12 MBS programs on a regular basis: "Open House," "Nick Carter," "Songs Along the Trail," "Vera Holly Sings," "Mutual Melody Hour," "Better Half," "Land of the Lost," U. S. Marine Band, Los Angeles Symphonic Band, "Hawaii Calls," "Let's Go to the Opera" and "Inside Radio Tokyo." Although, for time being, swap is made on sustainers, it's hoped later to have tie-in with commercial programs.

MORRISON JOINS WRC

Washington, May 14.

Robert Z. Morrison, one-time Red Cross official, has replaced Ward Hubbard as manager of radio recording for WRC, NBC-owned outlet here.

Morrison came here from San Francisco where he handled radio recording for the web. Hubbard has gone into private biz.

'Controversial' Time Sales Still Disputed, Cueing Need for Aspirin

Washington, May 14.

Despite an FCC decision last June that radio slots be sold as well as given free for discussion of important controversial issues, stations throughout the country are almost 100% sold on idea that money collected for sale of such time won't buy enough aspirin to cure the headache it causes them. Outside the forum type shows, where all sides are aired simultaneously, broadcasters generally take the view that enough free time in good listening hours can be made available to air hot-potatoes, without inviting trouble by selling the slots.

An FCC decision in the CIO's United Automobile Workers battle with WHKC, Columbus, a year ago advanced the principle that it was "in the public interest" to sell such time—as well as give it—to get choice listening hours for important public issues. The commish's ruling resulted in breakdown of the NAB code which up to that time advised stations to handle such shows only on sustaining basis.

FCC's Blue Book, however, steers clear of any hard and fast ruling on the subject, adding that "problems involved in making time available for discussion of public issues are admittedly complex." FCC raises question of whether such time should be sold, but merely lays down the policy that public interest requires that "an adequate amount of time" be made available for discussion shows.

CBS is only major web with clear-cut policy against sale of any time whatever on this count, although other chains generally follow the same pattern. Same view was upheld in testimony of over a dozen broadcasters appearing at FCC clear channel and FM hearings in past month.

CIO was the most serious advocate of the buy-time principle; with AFL taking view it didn't want to compete with chip-heavy big business outfits in bargaining for paid slots.

CIO Sticks to Guns

While CIO is still squarely behind the principle, few if any locals have been able to exercise their prerogatives to any great extent, but are

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O.K., They Love Him

Ed and Pegeen Fitzgerald took no chances on Fred Allen thinking they hate him. To disprove any such possible suspicion, they took an expensive 15 inches of N. Y. Times advertising last week, reproducing VARIETY's story about how the husband-wife chatterers knocked on NBC's doors for a playback on the Allen show of the preceding Sunday (5). On that show, Allen and Tallulah Bankhead satirized radio's marital teams who do the breakfast-brunch type of show.

In the ad, the Fitzgeralds assured Allen, NBC and VARIETY that all was well with the world, and they considered Allen's curtain speech on the show (which was before the studio audience, but didn't hit the air) as a "tribute." The ad, incidentally, mentioned station and time of the Fitzgerald show, WJZ, 8 a.m. daily and 11 a.m. Sundays.

P.S.—All paid for by the Fitzgeralds personally.

FCC Stop-Watch Paces Arde Bulova

Arde Bulova's New York radio interests, including WNEW and WOV, will get the once-over of the FCC at a hearing scheduled for next week (20) when the commission meets in N. Y.

Commission is meeting primarily for purpose of hearing WNEW's applications for renewal of its license and for upping of its power from 10,000w to 50,000w. At the same time, the FCC will have before it a brief by the Paulist Fathers, who want to recapture the 1130kc wavelength on which WNEW operates.

The likelihood that WOV may come in for a going-over also existed. Bulova had been ordered to sell one of his two N. Y. indies, and had tried to sell WOV. Commission has definitely refused to let a sales contract become effective between Bulova and the Mester Bros., Brooklyn oil importers who were declared as undesirable for radio.

Fact that Bulova has failed to divest himself of one of his two stations in the same market, while criticized now and then, is legally unassailable because he did try to find a buyer. Now, however, he has offers in some cases more than double the $300,000 for which he was going to sell to the Mesters. While the commission is looking into his radio holdings, there was word in the trade that some groups may file a brief calling upon the commission for a ruling that Bulova cannot sell for more than the $300,000 Mester offer.

Hearing, which may last as long as three weeks, is expected to develop into quite a battle. Opposing counsel will be James Lawrence Fly, former FCC chairman, for Bulova, and John Sirica for the Paulist Fathers. Sirica was counsel for the old Cox-Lea congressional committee which investigated the FCC. He is expected to bring into the case also Leonard Marks, who was pot-shooting at another of the Bulova air holdings, WORL, Boston, several years ago. Marks was at that time assistant general counsel for the FCC.

A report that the Bulova people may ask for postponement of the hearings, on grounds that Bulova has gone to Switzerland in connection with his watch business, was denied by the Bulova offices in New York. "We are ready any time," a spokesman said, "and Mr. Bulova will fly back and be present within 24 hours when he is needed."

Leo Fitzpatrick In WJR Bowout

Detroit, May 14.

In a surprise announcement, Leo Fitzpatrick, general manager of WJR (CBS) left the organization after building it from a bankrupt concern into one of the major stations of the Midwest since 1925. He was also veepee, of WJR.

Resignation of Fitzpatrick was announced by G. R. Richards, president, immediately upon his return from a vacation in California.

Fitzpatrick, former proxy of the National Assn. of Broadcasters, said he plans remaining in radio, where he has been one of its key figures for a quarter century, first gaining national recognition as the "Merry Old Chief" of the Kansas City "Night Hawks"

Owen F. Uridge assistant general sales manager of WJR since 1937, has been named acting general manager. Uridge entered the industry in the early '20s. Since then, he has served as announcer, salesman and sales manager.

SEVEN-UP GOES DOWN THE DRAIN ON MUTUAL?

Seven-Up, which sponsors the "Fresh Up" show on Mutual, may join the network programming exodus in the wake of current production shortages.

Sponsor has already given notice of a summer checkoff, but there's some doubt as to whether the Bert Lahr airer will be around again when the fall season gets under way.

NOW ADVERTISERS SPEAK

During the past several weeks we have been showing CBS color television to key advertising executives. They represent the group television must inevitably look to for financial support. From the typical comments below you can gauge the extent of their enthusiasm for color.

...says a merchandising authority

"I think your film did demonstrate that black-and-white television is far, far inferior and very unsatisfactory compared with color television. This you proved without a shadow of a doubt."

WALTER HOVING, *Former President*
Lord & Taylor

...says a very large advertiser

"I was profoundly impressed by the CBS color television demonstration. I can not see how any family will be content with anything less than full color on its television sets."

H. W. RODEN, *President*
American Home Foods, Inc.

...says an agency executive

"Absolutely terrific!"

PHILIP YOUNG
N. W. Ayer & Son

...says a sales promotion director

"It is my opinion that if the public had the choice it would accept nothing less than ultra-high frequency color television...."

WILLIAM TOBEY, *Sales Promotion Director*
Abraham & Straus

...says an agency executive

"I do not believe that the public will accept monotone television once color television programs and receiving sets are available. I am also of the opinion that the impact of commercial messages in color will be several times that in black-and-white."

E. F. HUDSON, *Vice-President*
Ted Bates, Inc.

...says a media expert

"I was very much impressed by this demonstration. The color and definition were beautiful. As a source of entertainment and education in the home it has enormous possibilities..."

CHARLES BROCKER, *Vice-President in Charge of Media*
Geyer, Cornell & Newell, Inc.

...says an agency executive

"Your presentation constituted a very excellent and convincing argument for the use of color in television. In my opinion CBS has shown both courage and foresight in jumping the intermediate hurdle of black-and-white images, with its eventual obsolescence, to perfect what everyone must inevitably want for home reception."

TOD REED, *Vice-President*
Ruthrauff & Ryan, Inc.

. . . pick color television as sales medium

. . . says an advertising manager

"The color television looked excellent to me. My personal reaction was 'Why bother with black-and-white if color can be done as satisfactorily at present.' I was very impressed."

W. A. DRISLER, JR., *Advertising Manager*
Cannon Mills, Inc.

. . . says a merchandising manager

"My personal reactions to color television are feelings of pleasure, excitement, and thrills. Certainly color over black-and-white is much to be desired."

WALTER J. ANDREE, *Manager-Merchandising Department*
Sinclair Refining Company

. . . says an agency President

". . . One point sells me — the clarity of subject achieved by the use of color even in the 12 inch screen, for *that* may be the screen of the mass market for the first few years of video."

LAWRENCE L. SHENFIELD, *President*
Doherty, Clifford & Shenfield

. . . says an agency executive

"I was tremendously impressed by the color-vision demonstration. In short, why bother with black-and-white? I, for one, intend to wait until color sets are available."

WILLIAM N. DAVIDSON, *Timebuyer*
J. Walter Thompson Co.

. . . says an account executive

"I was very much impressed with the quality. I think it obsoletes black-and-white as the ATOM Bomb made Block busters obsolete."

E. J. ROSENWALD, *Account Executive*
Biow Company

. . . says an agency executive

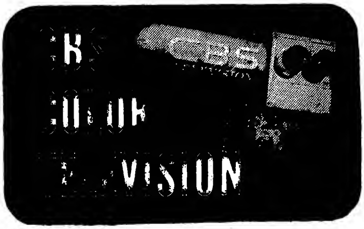
"In its pioneering of color television CBS has extended the communication of ideas to the furthest point yet achieved. There is no doubt that it will serve, as each successive forward step in communication has, to extend the consumption of goods and the use of services and at the same time further reduce the cost of distribution."

LLOYD O. COULTER, *Vice-President in Charge of Radio*
McCann-Erickson, Inc.

PUBLIC, TOO, WANTS COLOR

The public has recorded its opinion of color television in an impartial consumer study. The findings indicate an overwhelming preference for color television over black-and-white on the part of the audience television must create for itself. You are welcome to a copy. Address, Columbia Broadcasting System, Dept. T, 485 Madison Avenue, New York City.

COLUMBIA BROADCASTING SYSTEM



Life's Credo Vs. Timidity of Radio Rolled Up By Luce; Hutchens' Lament

Two ex-radioites spoke up about their former love within the last week. One is Henry R. Luce, who recently divested himself of his 12½% interest in the ABC net. The other is John K. Hutchens, a member of the N. Y. Times book review section, who was that newspaper's radio editor from 1941 to 1944.

Luce's piece, an editorial in Life Mag (13), was of course not written by him personally. But anyone who knows anything about the Time-Life-Fortune empire knows that nothing of major importance happens accidentally on any Luce sheet. So the editorial may be taken as Luce's radio credo.

In substance, Life blames the entire radio trade for failure to experiment, for timidity in the development of new formats, for sticking to old formulae because they happen to have paid off. The editorial touches only lightly on the FCC Blue Book, the commission itself coming in for a whack or two as being among those who have abdicated their responsibility to the public. Neatly, the editorial quotes the following: "The use of radio channels is justified only if there is a public benefit." And it's not the FCC, currently attacked as "red" by the Hearst and McCormick press, which expressed that fundamental view. Those are the words of Herbert Hoover.

Life thinks, along with Charles A. Siepmann, that FM may indeed offer radio its "second chance." The editorial even offers a solid suggestion: That radio's top entertainers, "who are much more disposed to experiment than men who pay their salaries," join the parade and get into station ownership along with labor unions, universities, co-operatives, and other FM bidders including community and regional groups. "The stars," says Life, "have the money and also the tax incentive to go into station ownership in a serious way. And nobody has more to gain than they from the rescue of radio. Except, of course, the American public."

That's a very interesting suggestion. Is it merely an editorialist's fillip? Or is there in the idea a hint of some Luce plan for a new type of radio operation?

Hutchens did his piece in the Saturday Review of Literature (4). Because that longhair sheet is known to be planning the launching of a radio department, Hutchens' article may be looked upon as the magazine's first serious venture into radio criticism. "Now and then, over the years, SRL has run articles on radio; but more often than not, these considered the radio material only after it had been published in book form. In other words, radio wasn't worth talking about if it was on

(Continued on page 44)

HEDDA HOPPER SEEKING NEW SPONSOR IN FALL

Hedda Hopper concludes her ether pact with Armour on June 3 and will negotiate for new sponsor for fall. When columnist originally made deal with Foote, Cone & Belding agency her program aired over CBS and it was not until start of it that she learned time had been preempted for her, with result that last October when winter shows resumed she was shunted over to ABC.

During her ride on CBS her Hooperatings had hovered between 7 and 11, in a quarter-hour niche which fetched her to eastern ears at 7:15 p.m. Her ABC time has been Mondays at 8:15 p.m., and her rating has curled down to around 4. Miss Hooper flies to England on June 10 for first visit to Isles in decade. After six-week visit, columnist returns here.

Thornburgh's N.Y. Huddle On New Coast Annex

Hollywood, May 14.

Don Thornburgh leaves for New York May 22, to confer with heads of all CBS-owned stations assembling there.

Veepee in charge of CBS western division will talk over final plans for local building annex to house new studios and offices to be built on current parking lot.

'20 Questions' Has Sponsor

"20 Questions," Mutual game quiz program, has been sold to Ronson Art Metal Works, makers of Ronson lighter, for 52-week spread over full net starting July 6. Deal set through Cecil and Presbrey.

Airer, heard Saturday 8-8:30 p.m., just finished its first 13-week cycle as sustainer. WOR, N. Y. web outlet, claimed 121,000 letters received on program from Feb. 9 to May 3, for greatest fan mail pull station has had in 11 years. Herb Polesie is producer. Bill Slater is emcee, with panel including Fred Vandeveter, Florence Rinard, Bobby McGuire and Polesie.

WIND (Chi) Spat Shapes Up as Initial Test Of 'Get Petrillo' Legislation

Chicago, May 14.

First test of the effectiveness of the recently enacted Lea (anti-Petrillo) bill is in the works here, with two members of Radio Broadcasting Engineers Local 1220, International Brotherhood of Electrical Workers (AFL) fired by WIND operator Ralph Atlass on Monday (13).

Electricians were bounced when they didn't show up to throw the switch when the station went on the air at 6 a.m. Monday. They are Preston Flower and Bill Butler. Engineer at the Gary, Ind., transmitter, however, stayed on the job, announcing he was pulling out of the union because he believes management is right and that the union is taking the wrong stance in the dispute. As a result, WIND was off the air from 6 to 9 a.m. Monday. Station execs were at the studio control board when it went back on.

Spat began Sunday night, when unionists insisted that WIND, a B station, hire CBS engineers as standbys for their own engineers in an 8:30 to 9 p.m. broadcast of "Northwestern University Playshop" from CBS-WBBM studios. Ralph Atlass, with insufficient studio space at WIND, had made arrangements with his brother, Les Atlass, of CBS, to use WBBM's facilities for the broadcast.

Inasmuch as A station contracts with unionists call for standbys, while B station pacts don't, Ralph Atlass insisted standbys weren't required, even though broadcast was actually being made from an A station. However, union's business agent, E. J. Krusel, advised Flower and Butler not to show up for work Monday morning because Atlass wouldn't hire standbys, as a result of which Atlass handed the men their notice.

Studio switches, meanwhile, are being operated by WIND execs, with transmitter engineers staying at their posts in defiance of their union officials, who told VARIETY that the men are "strikebreakers." And Atlass' stance is that he'll be operating in violation of the Lea bill if he goes along with the union's featherbedding gimmick.

UNION BAN ON REPEATS LATEST BBC HEADACHE

London, May 14.

British Broadcasting Corp.'s latest headache is decision of Musicians' Union to stop BBC's wartime arrangement for music played on programs by members from being used on repeat programs.

Musicians' pay for such repeats averages five dollars, with union strenuously opposing this, claiming that such action by the BBC is causing a difficulty in finding work for members returning from war service.

BBC's variety dept. is responsible for 240 programs weekly, of which half at least, not including General Overseas Service broadcasts, are repeats.

BBC's trouble is not so much the reduction in payments of repeats, but lack of studio space which is not available were the repeats not made use of.

Union has given BBC till May 31 to decide its future intentions after which they will not allow any of their members to take part in recorded performances. Such action will have big effect on such top shows as "ITMA" and "Music Hall."

John L. Again Takes Rap

Stars and producers of several of the big comedy shows originating from New York, including the Fred Allen show, were reportedly miffed this week by the turn in the mine strike situation which ruled out the possibility of an overall New York shutdown of theatres.

They had hoped their studios would be closed to audiences, so they could try out new comedy approaches without facing a public.

FCC-AVCO Rule In Effect on 2 Fronts Last Wk.

Washington, May 14.

FCC put its AVCO rule into effect on two fronts last week, exercising to the full its authority under the regulation governing sales of stations.

1. It ordered a consolidated hearing—the first under the rule—for two bidders seeking to purchase Station WBRK, Pittsfield, Mass.

2. In another "first," it chose between two bidders without a hearing, awarding KROY, Sacramento, to the Harm Co., first bidder in the field, and nixing the application of the Luther Gibson Broadcasting Co. Luther Gibson, who was turned down, is owner of three California dailies.

In the WBRK case, FCC announced it was unable to decide which of the two applicants—Leon Podolsky, a radio engineer; or the Western Massachusetts Broadcasting Co.—was the better qualified on the basis of written information, and so called for a public hearing. Sales ticket is $150,000.

Monroe England, owner of WBRK, first contracted to sell to Western Massachusetts, owned by the publishers of the "Berkshire Evening Eagle," Pittsfield's only daily paper. Deal also includes a conditional grant for an FM affiliate.

During the 60-day period of advertising the sale, after Podolsky entered his competitive bid, the newspaper attempted unsuccessfully to withdraw its offer. The paper has an application on file with the commission for a new station in the town but signed a contract to buy WBRK in order to get on the air sooner.

Proposed Gen. Mills Hour Switch From Chi to H'wood Stymied by Court Action

Chicago, May 14.

Plans to move the Carl Wester-Irna Phillips General Mills Hour to Hollywood as a unit took a jolting last week when it was revealed that an injunction had been handed down, effective May 1, restraining Wester or Miss Phillips from taking any action with the "Guiding Light" show, one of the quartet of programs.

Order was part of final decree, handed down in circuit court, which awarded half interest in the program to Emmons Carlston, sales promotion head for NBC's central division, and was the result of several months spent in litigation between Carlson and Miss Phillips. Under the judgment, Carlson receives 50% of "Guiding Light" earnings since 1936, the year it began. Total, currently in chancery for settlement, is expected to run in the neighborhood of $250,000.

Decision, in which petition to appeal to supreme court was denied and which stated that "the credibility of the defendant (Miss Phillips) is impeached," was originally made in January by the apellate court and returned to circuit court for final action. If the show in question, were forced to remain in Chicago by Carlson, the solid General Mills hour, consisting of "Masquerade," "Woman in White," "Today's Children," as well as "Guiding Light," would probably be forced to break up because of time differential between Chi and Hollywood.

Current Wester-Phillips plans call for the first of the shows, "Masquerade," to begin airing from NBC coast studios sometime early in June.

Radio, Video Join Detroit Jubilee, All Four Nets Involved in Program

Detroit, May 14.

With the ABC net snapping up the exclusive television privileges for the Auto Golden Jubilee, May 29-June 9, NBC, Mutual and CBS are moving in to share in the publicizing of the greatest show Detroit has ever staged.

Topping a three-hour show at Olympia Arena on June 1 will be a special one-hour show by the Fred Waring organization which will be broadcast coast-to-coast on an hour donated by the NBC. The show will be aired 10-11 p.m. (EST) over 174 outlets.

Waring's writer Joe Thompson is in town gathering material for the special broadcast. Waring demanded and received permission to run the show in his own way, pick his own guest stars. The Waring outfit will fly into Detroit a few hours before the show in special planes, and return to New York immediately after the curtain.

Paul Mowrey, chief of the ABC television division, revealed that features of the Jubilee will be filmed by ABC cameramen and then rushed east for television broadcasts from New York, Schenectady, Washington and Philadelphia.

The half-hour television special feature will begin with dedication ceremonies and the illumination of the transportation statue by application of atomic energy, released from the University of Michigan, 30 miles away.

Other Shows

Among the other radio shows which will originate in Detroit during the Jubilee are the following:

The General Electric "House Party" will originate in Music Hall here each afternoon May 27-31.

"America's Town Meeting of the Air" will celebrate its 11th year on the air on May 28 from Masonic Temple.

Two programs are slated for Friday, May 31: "People Are Funny," and a special Golden Jubilee tribute over the entire NBC network, emanating from the studios of WWJ.

On June 1, WJR will send a special musical program to 118 CBS stations.

Three programs are lined up for Sunday, June 2. "Harvest of Stars," featuring Jan Peerce leads off in the afternoon; followed by Texaco's "Star Theatre" and "Quiz Kids."

Monday, June 3, will find the "Firestone Hour" in Masonic Temple. In addition, three shows which ordinarily originate in Detroit will present special Golden Jubilee programs. These are Ford Sunday Evening Hour, Gus Haenschen's all-string orchestra, and Detroit Orchestra Hour.

This list of radio shows is expected to be expanded.

KOMO's 50G Studio

Seattle, May 14.

Construction is slated to begin this week on a $50,000, two-story studio on the north fringe of Seattle's metropolitan business district by KOMO, NBC affiliate for Seattle and the Puget Sound territory.

Construction has been approved by the Civilian Production Administration and is in compliance with an FCC ruling requiring KOMO to discontinue use of its present studio facilities. Facilities for both FM broadcasting and possible television are included in the plans.

Canadian Government Spends $430,989 For Sponsored Air Shows

Ottawa, May 14.

Sec. of State Paul Martin told the House of Commons it costs the federal government annually $430,989.50 to sponsor radio programs.

Topping the list of government-sponsored airers are two backed by the federal Wartime Prices and Trade Board: "George's Wife," a soaper-type show costing $4,431.78 weekly (aired daily), and a French-language program, "Le Metairie Rancourt" at $1,787.05 weekly. Both shows air ration, rental and other WPTB information in plugs as well as script.

Dept. of Veterans Affairs pays $965 a week to air "The Johnny Home Show," and $600 a week for "A Ceux Qui Reviennent," as well as $100 a week for the Greg Clark gabber show. The three airers are designed to put ex-service personnel straight on rehabilitation matters and affairs in general.

Labor Dept. spends a weekly $404.42 for an employment program titled "The People Ask." National Health and Welfare Dept. pays nothing for its "National Health Notes" spots, and Trade and Commerce also gets airers on trade information gratis, reported Martin.

Oscar Acting Up, So Squibb Plans Switch

After a lot of behind-the-scenes squabbling, some of it reportedly concerning M-G's refusal to let Metro stars appear on the show, a new format is being sought for the Squibb-sponsored "Academy Award Theatre" on CBS.

Changeover, it is believed, will come down to having special scripts prepared for the show instead of using adaptations of films previously kudosed by the Academy of Motion Picture Arts and Sciences.

Despite 10-year deal made for the show by the Academy, it is understood latter has been having troubles with film producers' lack of cooperation in the venture.

WHN Gets New Booker, Lit Guild Vs. B. of M.

It's now "Books on Trial" vs. "Author Meets Critic," with the Literary Guild pitted against the Book of the Month Club.

Having lost of the B-of-M "Author" show, which moves over to WQXR next week, WHN, N. Y., has snared the new Literary Guild "Books" show, which tees off next Monday (20) in the spot being vacated by "Author."

Sterling North, literary ed of the N. Y. Post, will moderate the show. William Bradford Huie's "The Case Against the Admirals" gets the No. 1 kickaround.

CBS Program Surgery

Hollywood, May 14.

CBS has called a special discussion clinic for all heads of affiliated stations for June 3 to 5 to fine-comb present Coast programming and operations, especially for imminent summer.

Event will be supervised by local CBS brasshats, with the assistance of eastern net execs. The schedule is still in skeleton form, but it's still known that department heads, producers and researchers will sit in on luncheons and meetings to be held.

K&E Pitching Ford's Hiatus Show for Keeps

Hollywood, May 14.

Kenyon & Eckhardt hopes it can induce Ford Motors to keep the show groomed as summer replacement for Symphony Hour continuing into winter with consequent scrapping of longhaired musicale. Agency believes fast-paced, bright-faced program will lure more listeners. K & E execs plan making special pitch to Ford family on behalf of warm-weather show.

Replacement for the Symph hits ABC on June 30 and includes Alfred Drake. Lee Harline's 45-piece orch, plus weekly guest from film star ranks. Music used will be stressed as being work of American composers only.

'WRITERS' BOARD COAST REPS

Radio committee of 'Writers' Board, which until now has had no Coast rep, will have two writers representing its anti-discrimination and pro-tolerance efforts in Hollywood now.

Don Quinn and Carroll Carroll joined the committee last week and have agreed to act as Coast reps.

Pat Stanton Gets Go-Ahead

Philadelphia, May 14.

Pat Stanton, vice-prexy of WDAS, yesterday (Mon.) got an okay from the FCC to erect a new station in Philly.

The outlet will be permitted to operate between sunrise and sunset with 10 kilowatts power at 1580 kilocycles.

CRASH!

went a few stubbornly held impressions when WOR recently released the answer to the following question—

the question:

"If the average rating per ¼ hr., from 8:00 AM to 12, midnight, on Sunday, was computed, what would be the relative ranking of the 4 major New York stations?"

the answer:*

	WOR	Sta. X	Sta. Y	Sta. Z
4-month average; Oct. '45, through Jan. '46	5.9	5.3	5.8	4.2
Average no. of homes penetrated per ¼ hr.	271,400	243,800	266,800	193,200

ergo... WOR

is the great New York station on which any good program can get into a majority of homes with radios in 16 cities of more than 100,000 people each, in 7 great states.

WOR is a big proposition that can be harnessed to your product or service at very low cost.

Based on The Nielsen Radio Index, Oct., Nov., Dec., '45 and Jan. '46 reports for the N. Y. Area.

MUTUAL

"PRIVATE SHOWING"

With Walter Hampden, Nancy Douglass, Patsy Campbell, Guy Sorel, Phil Clarke, Carl Emory, Mary Lou Forster; Don Fredericks announcer
Writer: Noel B. Gerson
Producer-Director: Jock MacGregor
30 Mins., Sun., 2 p. m.
Sustaining
WOR-Mutual, N. Y.

WOR's programming dept., fishing around for fresh twists to show formats, has come up with some neat ones lately as in the nightclub-music angle to mysteries in the Carl Brisson "Voice In The Night" series, and now the art museum exhibition angle to drama thrillers in "Private Showing."

Latter series, preeming Sunday (12), looks like a likely prospect, the opening program having a good suspenseful story to tell. But WOR is missing a double opportunity here. Series, presented jointly with the N. Y. Metropolitan Museum of Art, is supposed to combine drama with art appreciation, program opening with a narrator (Walter Hampden) describing some art treasure at the museum, then launching a radioplay suggested by the art subject. A good idea, with lots of possibilities.

But Hampden opener devoted a minute of talk to a picture (Degas' "Rehearsal On The Stage"); the show immediately segued into a sentimental drama about unrequited love and passion backstage in a ballet company, and Hampden finished with another half-minute cursory reference to Degas as artist and man. Here was opportunity to talk a bit at length about the Met's treasure, without being highbrow or neglecting the drama entertainment part. Instead the Met was sloughed off, as if the Met name and the Hampden rep were a sort of phoney build-up for just another drama series. Proportions of instruction and drama could be quite a bit better.

As it was, Hampden proved an interesting narrator, strolling through the Met gallery, reminiscing about the ballet story as a group of competent players then acted it out. A good program which can be much better. *Bron.*

"KNOW YOUR CANDIDATES"

With Johnny Davis
15 Mins.; daily 7:15 p.m.
Sustaining
WWSW, Pittsburgh

Pittsburgh's only indie station is putting in another bid for public service preeminence among Smoky City broadcasters with this program designed to acquaint public with who's running for what prior to primaries at end of this month. Show's a man-in-the-street interview thing, wire-recorded early in day at public places and then played back in the evening.

There's a cash bite for the interviewee who knows at least two candidates for governor in Pennsylvania, and an extra slice if the person can name candidates for other offices in his or her own district. Every one is given copy of an electors' manual put out by a voters league in which every candidate for every office is listed.

Show is easily handled and it's been bringing out some shocking facts about the ignorance of the electorate and its apparent disinclination to show any interest in who's running for what. WWSW may be helping some to overcome this lethargy. *Cohen.*

"TIME FOR DECISION"

With Everett Holles, moderator; announcer, Jack McCormick
Writer: Elizabeth Woolcott
Producer: Jerry Dee
Director: Oren Weaver
25 Mins.; Monday, 11:05 p.m.
Sustaining
WBBM, Chicago

Only drawback for this show, which is the nearest thing to the ultimate in FCC conception of public service that Chicago has, is its time slot, which doesn't exactly mean heavy listening. Program deals with public problems, both national and local, but always on the local level. Thus, the first five discussions were devoted to housing, but only as it affects the Chicago area. Roundtablers are people influential in the particular field covered, as in the case of housing, when government agency man, real estate representative, and a builder, were all featured.

Last show covered question of government settlement of labor disputes, with following local lights: Abraham Plotkin, midwest rep of Lady Garment Workers; L. E. Roark, veepee of National Founder's Assn.; and Dr. John A. Lapp, labor-management arbiter. Everett Holles proves okay in the wire-walking moderator spot, never projecting himself too heavily into the discussion.

Program is presented under the auspices of Chi Junior Assn. of Commerce, but is carried on a sustaining basis. Format has been laid out with spaces left for middle and end commercials, into which the station people inject their time requests for the week, spotting Red Cross or whatever agency has the most important campaign for the period.

Although present time is not good, show is due to move up in the evening schedule where it can garner wider listenership.

Jack McCormick okay as announcer. *Tomm.*

"SATURDAY NIGHT REVUE"

With Bill Harrington, Elsa Miranda, Henny Youngman, Vera Holley, Art Tatum, John Gart Orch & trio, Robert Q. Lewis, emcee; Ted Brown, announcer.
Writer: Herbert Rikles
Producer: Herbert Rice
30 Mins.; 8:30 p.m., Sat.
Sustaining
WOR-Mutual, N.Y.

If this show can maintain the standard set by its kickoff stanza then Mutual has gone a long way in brightening up its Saturday night schedule. Without springing anything that could be called a novel approach, the program breezed through the half-hour period with fresh humor, listenable music, and a roster of top-notch guest stars, headed by Henny Youngman. Robert Q. Lewis' handling of the emcee chore set the appropriately light tone, deftly segueing into each feature of the show and managing to be funny without being cute.

Youngman's stint at the program's midway mark will probably be difficult to match in audience appeal for future shows. The comic opened a bit uneasily but quickly relaxed into his w.k. gag routine. His patter was bright, current, and delivered in casual, dry style at a trigger-fast pace. Another comedy bit in the show that was put across effectively was Lewis' by-play with warbler Elsa Miranda on his mad desire to disobey the injunction "Never Put Bananas in the Refrigerator" which Miranda sings.

John Gart's orch and trio provided a smooth musical finish although the show was not standout in this department. Bill Harrington and Vera Holley's pop vocalizing were competent but without distinction. But Art Tatum, the Negro jazz pianist, taking his turn with a rendition of "Body and Soul" would up the broadcast on a decided upbeat.

Problem faced in this show is to bring in equivalent group of talent before the mike each week and if this is licked, selling should be no worry.

"WOMAN'S CLUB"

With Isabel Leighton, emcee; Hallet Abend, guest; George Bryan, announcer
Producer: Richard Erstine
Writers: James Hart, Helen Kandel
15 Mins.; Mon. through Fri., 5:15 p.m.
Sustaining
WABC-CBS, N. Y.

CBS' new afternoon show, designed to catch the women listeners after they've finished preparing dinner and have a few minutes to relax, is as commendable for its purpose as for its production. Rather than devoting the quarter-hour to inane gabbing about non-important things, the show brings up topics of worldwide importance that must make the women stop and think. And this is something that's been too often lacking from any women's shows.

Indicative of the new program's good qualities was the preem performance on Monday (13). Isabel Leighton, herself a noted author, lecturer and former war correspondent, brought to the mike as her guest Hallet Abend, another author, lecturer and North American Newspaper Alliance correspondent. Abend, who returns to Tokyo this week to testify at the Japanese war crimes trials, gave out with some informative and interesting aspects of the rejuvenation of Japanese women under the MacArthur occupation.

Subjects such as this should do a great deal of good in helping achieve an understanding of America's erstwhile enemies. Abend gave his listeners much to think about, including the very pertinent point that, even though the Japanese women have been given the franchise, they're still subservient to their men, who still hate the United States for defeating them in war.

Production mountings on the show were good. Miss Leighton proved a good emcee, maintaining a constant informal note during the proceedings. Both she and her guest were apparently reading from a script, but did so in an ad lib manner that helped get across the intimacy of the program.

If Monday's preem was any indication of things to come, this new venture should attract many listeners. Quality of the subjects discussed makes the show equally informative for the men and kids, as well as the women for whom it's basically intended. *Stal.*

EUNICE GREENWOOD

Talk
5 Mins., Mon-Frid., 8:55 a.m.
WTHT-Hartford

Each morning Eunice Greenwood gives a five minute spiel on how to make the little things in life make for a better world to live in. Femme word gabber gives out with homey philosophy on how to make the lives of neighbors a more pleasant one. Cites misdeeds of hasty world, in effort to prove point for more chivalry, pointing out its lack, etc. It's all built around the boy scout formula of "do a good deed every day." Package is neatly presented with accolades due Miss Greenwood for her manner of wrapping and delivering it to consumer. *Eck.*

"A VOICE IN THE NIGHT"

With Carl Brisson, Alan Bunce, Gertrude Warner, Anna Karen, Auzie Strickland, Jason Johnson
Writers: Bob Arthur, David Kogan
Producer: Roger Bower
Music: Emerson Buckley and Orch
30 Mins., Fri., 8:30 p.m.
Sustaining
WOR-MBS, N. Y.

WOR-Mutual has come up with a very entertaining program in "A Voice in the Night." New musical mystery series which teed off Friday (10) is novel, pleasant and piquant. It's a good mix of music and mystery, with the quick switches from one to the other flowing naturally and intriguingly. Part of the success lies in the idea; part of it in Carl Brisson.

The Danish nitery favorite, on his first full network show, makes a distinct impression in the role of a nightclub owner with a penchant for mysteries. He has an appealing personality that projects; an informal, easy manner with his emceeing chores; a continental flair with his accent and mannerisms; and quite a way with a song. Format of the show is good, permitting Brisson to set the picture with a couple of songs in the first five minutes, then switching into narration and dramatization to surprise effect, back for another song, then into the mystery story again. Program is a good variation on both musical and mystery shows, retaining the best features of each. It sounds fresh. *Bron.*

VICTOR RIESEL

Charles LoCasto, announcer
15 Mins.; Wed., 7 p.m.
Sustaining
WLIB, N. Y.

Victor Riesel, N. Y. Post labor editor, shapes up as an excellent commentator on basis of his WLIB stint. His radio comment is refreshingly plain, outspoken and hep, like his newspaper column. His voice is good, with the reassurance of a man-of-the-street rather than a cloistered quality. Delivery of his script is simple, with no flourishes or declamatory overtones.

Talk, or script, itself is intelligent, timely and bold. It has the feel of inside stuff, dished up with discriminate interpretation. Wednesday's (8) session discussed John L. Lewis and the coal strike; the situation in industry throughout the country as result of the strike, and the Amalgamated convention in Atlantic City, with the union's political and industrial plans. Talking from 15 years of newspaper experience, Riesel set the facts forth plainly, then gave his impression of the background, significance and likely results. He might be sticking his neck out, but he took sides and made predictions. He spoke of the dismantling of Atlantic City's vet hospital as something "shameful." It was all to the good. *Bron.*

"JUVENILE JURY"

Jack Barry, emcee; others
Producer: Dan Ehrenreich
30 Mins., Sat., 2 p.m.
Sustaining
WOR, N. Y.

Mutual's N. Y. flagship, WOR, got itself a real contender for the kid trade audience with the new Saturday afternoon "Juvenile Jury." Between Dan Ehrenreich's sensible production and Jack Barry's easy-on-the-ear emceeing, a batch of kids ranging from seven years old to double that ripe age puts on a lively, at times amusing but never condescending, type of show.

These are just ordinary kids, no longhair intellectuals or oversmart know-it-alls; the "problems" set before them are of such stuff as the ordinary moppet's life is made of—are boys better monitors than girls, how much should Johnny's allowance be, and is sister justified in wanting to wear all her party dresses to school daily. But precisely because the "issues" are homely, the show turns out to be a natural for copping attention of both kids and their parents. Incidentally, a couple of the kids were real showmen. *Cars.*

"COMMAND ASSEMBLY"

With Helen Hayes, Mary MacArthur, Roddy McDowall, Ireene Wicker, Ed Jerome, Martin Wolfson; Basil O'Connor, John W. Studebaker; Harry Marble, announcer
Writer: William Kemball Cooke
Directors: Richard Sanville, Chet Huntley
30 Mins.; Fri. (10), 3 p.m.
Sustaining
WABC-CBS, N. Y.

CBS' special broadcast Friday (10) in cooperation with the Famine Emergency Committee, and the American Red Cross was a commendable public service. Basil O'Connor, Red Cross chairman, reminding listeners that the world faced the worst famine in its history, stressed the need to save food. John W. Studebaker, U. S. Commissioner of Education, also spoke, and Ireene Wicker read an appropriate prayer which Irving Caesar wrote for the occasion.

Roddy McDowall was heard in a playlet from KNX, Los Angeles, while Helen Hayes and her 15-year-old daughter, Mary MacArthur, appeared as leads in a playlet, "Leftover," from New York. Latter play was somewhat sentimental and solemn, but then the occasion was solemn. Play dramatized the dire food problem in a European village, in

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Television Reviews

"HOUR GLASS"

With Evelyn Knight, Paul Douglas, James Monks, Enrica & Novello, Joe Besser & Co., Doodles Weaver, Miriam LaValle; Evelyn Eaton,
Producer: Howard Reilly
Director: Ed Sobol
Writer: Ed Rice
50 Mins.; Sunday, 8 p.m.
STANDARD BRANDS
WNBT-NBC, N. Y.
(*J. Walter Thompson*)

When Standard Brands first announced two weeks ago that it was going into television in a big way via a weekly variety show over WNBT, the sponsors made it clear that their chief reason for taking the plunge at this time was to learn the video ropes while the medium is still in an experimental stage. First edition of "Hour Glass," for which S-B is paying out an average of $4,000 weekly for talent alone, proved that there is plenty to be learned. Despite the show's faults, however, S-B rates a nod for having enough faith in the medium to invest so heavily when the returns, from the standpoint of increased-product sales, are almost certain to be negligible.

Top money expended for the show Thursday (9) night brought several of the top names in show biz before the video cameras for the first time. That, however, is about as much as can be said for the show from a production and entertainment viewpoint. Chief fault, and a glaring one, was the utter lack of imagination evidenced in the way the producers passed up any semblance of production know-how. The stars were apparently just set out in front of the cameras and told to do their stuff.

Program followed the usual variety format, with songs, dances, comedy and a short dramatic sketch. There was nothing, however, to tie the different sequences together, and the bad points were numerous. The same set was used for all acts, which became monotonous; cameras on the two dance acts, featuring Enrica and Novello and Miriam LaValle, never properly introduced the dancers to the viewing audience and too often cut the dancers off above the feet; Evelyn Eaton as emcee introduced each act merely by naming the performers, at all times keeping a set smile on her face, which also became monotonous, and the commercials were too long and not too hep.

Latter consisted of one live set, in which the actors spoke lines that were ludicrous to the extreme, and a film sequence demonstrating the way Chase & Sanborn coffee is grown. Film would have done very well for a travelog but was too boring to use in a show that supposedly had entertainment to offer.

Interesting angle of the program, and one on the credit side, was the success the producers obtained in getting around the AFM's ban on the use of live musicians in video. With Evelyn Knight to sing, the producers merely played one of Miss Knight's recordings. All the singer had to do was move her lips in synchronization, the same system used in recording film sound tracks. Success of the experiment indicated that television might be able to do without live musicians entirely.

Show also evidenced that a performer used to playing to small audiences in an intimate nitery goes over very well in television, a fact that S-B reportedly wanted to ascertain. The sponsors have signed a year's contract with NBC for this show, and the Thompson agency should certainly be able to learn other things during that time, which will give it and its client an edge on other advertisers who are still sitting on the sidelines. *Stal.*

"CAVALCADE OF MEDICINE"

With Ronald Fraser, Peter Cline, Dr. John Bolton
Writer: Felice Kerrigan
Director: Gladys Lundberg
15 Mins., Thurs. (25), 8:15 p.m.
AMERICAN MEDICAL ASSN.
WBKB, Chicago

Exploitation of video as a means of increasing popular knowledge of medicine was first attempted here during the Sister Kenny polio campaign, with a demonstration of the Australian nurse's methods. The 13-week American Medical Assn. series currently running is a further development of the same material.

Each program deals with a different invention, now in use, which has served to further the cause of medicine. Format widely includes a dramatic intro, with a conversation between "patient" and "doctor," former stating symptoms and latter making a diagnosis which must, of course, be checked by whatever machine is being covered in the show.

Drama segues into a lecture by Dr. Bolton, telling the use of the gadget (metabolism tester when caught) and illustrating the history of its development with slides. Might be wise to have a pro lecturer, since the emcee is a little dry and pedantic in style.

Program smartly gets over AMA point: i.e., see doctor regularly and don't be scared. So far X-ray and stethoscope have been treated. Not always entertaining, but a good shot. *Tomm.*

"BLITHE SPIRIT"

With Leonora Corbett, Estelle Winwood, Carol Gaodner, Philip Tonge, Alex Clark, Valerie Cossart, Doreen Lang
Producer: Edward Sobol
Sets: Robert Wade
Technical Director: Albert Protzman
90 Mins,; Sun. (12) 8:30 p.m.
Sustaining
WNBT-NBC, N. Y.

Video's challenge to the rest of showbusiness was unmistakably contained in this full-dress, full-length production of Noel Coward's sparkling comedy. Here was a play that was a winner in both the stage and screen mediums, and WNBT's decision to tackle a television adaptation is an invitation to make comparisons. By every standard, video has demonstrated with this production of "Blithe Spirit" that it can equal the best of stage and screen entertainment. And tele, by evidencing this ability to put on shows of such topnotch caliber, has by this fact evolved a new and tougher criterion by which to judge its future working.

From the technical viewpoint, "Blithe Spirit" was transferred to the fluorescent screen like a finished product with polish, fluency, and compactness. Technical director Albert Protzman manipulated the cameras flawlessly, keeping the main line of the play in the center of the frame throughout and at the same time getting an easy rhythm for the lens' shifting axis. Completely avoiding the momentary blur on the screen that is caused by camera switchovers for long shots and closeups, the technique depended here on highly mobile camera units for a fluid vision. The trick shots demanded by the story with its materialized ghosts were also neatly processed with typical Hollywood expertness. Likewise with the three settings which were laid out to maximize the impression of depth and solidity.

Only one word can describe the show's thesping—superlative. Headed by Leonora Corbett, who played the lead part in the Broadway production, the cast was loaded with talent from top to bottom. Coward's brittle humor and sophistication were caught on the wing by the players, who sustained the airy mood unfalteringly during the 90-minute show.

The four major roles of the two wives, the harassed husband, and the zany medium were handled by Miss Corbett, Carol Goodner, Philip Tonge, and Estelle Winwood. Alex Clark, Valerie Cossart and Doreen Lang also contributed heavily in minor parts. Edward Sobol, the producer, merits strong praise for his job of assembling the component elements for a sure-fire success and blending them together into an integrated piece of video-craft.

This is television as it should be.

"TALES TO REMEMBER"

With Milton Bacon, narrator; Dick Wilder, Doreen Lang, Elmer Lehr
Producers: Lee Wallace Group and CBS
Director: Frances Buss
Cameras: Howard Hayes, P. M. Stewart
15 Mins., Thurs., 8:45 p.m.
Sustaining
WCBW-CBS, N. Y.

There was some skepticism around the trade a week ago when Ben Feiner, CBS' tele program director, announced he would try to solve the rehearsal problem on video by using a group of actors keen and quick enough to improvise dialog as well as business. As a matter of fact, Feiner has not solved the problem in a general way. But he has indicated a partial solution through the use of the Lee Wallace group of enthusiastic young performers.

"Tales to Remember" is a short take wherein Milton Bacon, acting as narrator, talks informally about some yarn or other which is resolved through an O. Henry type of switcheroo. In this case the Wallace group enacted the story. It was a thin piece, with little plot. But the interest lay in watching the group improvise. The Wallacites did the job neatly, competently, with an understanding of the business at hand.

But one Wallace group doesn't make a trend, and that's where Feiner's "solution" is weak. This group happens to be thoroughly integrated, composed as it is of an ambitious handful of thoroughly competent young performers who are banded together on a semi-permanent basis, living together, studying each part together, re-enacting in life the ideal of the old Group Theatre (even, at times, talking in ultra-high-frequency terms of the Stanislawsky method). The term "improvisation" in this instance is a very loose one. True, they don't rehearse before a camera. But they spend more time than any other group of professionals, rehearsing constantly by living every part, no matter how insignificant. At AFRA rates their rehearsal time would actually be much more expensive than the old method

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TELE PICTURE ALL BUT ROSY

New Tele Sponsors Prefer Radio Groove, Incline to Old Net Ties

Disclosure recently of Standard Brands' big-time plunge into television pointed up the probability that the top coin advertisers going into video will do business with the same networks that carry their radio advertising. Indie television companies with no radio tieups, consequently, will probably be compelled to make a special concerted pitch to lure any of the big money their way, once network video becomes a reality.

S-B announced it was sinking an average of $4,000 weekly into talent alone on a variety-format show that teed off last week (9) WNBT (NBC, N. Y.). Show, first to be sponsored by a top radio spender, and undoubtedly the most expensive to date on television, is being handled by J. Walter Thompson agency.

Despite the fact that DuMont's new Wanamaker studios probably offer better facilities than other N. Y. stations, S-B, through the Thompson agency, took its show to NBC. Latter web carries both the Edgar Bergen and Fred Allen shows, S-B's two top radio programs. Thompson agency handles shows for other clients over each of the four major webs. It's considered likely, therefore, that these advertisers will go to those networks when they're ready to begin video advertising, although neither ABC nor Mutual has its own tele station to date.

Gillette Wanted ABC

Probability that tele sponsors will follow the same nets as in radio is also seen in the assignment of video rights to the forthcoming Conn-Louis fight, sponsored by Gillette. With ABC broadcasting the radio end of the fight, Gillette reportedly tried first to have that web's video department also carry the fight. Sponsor, together with promoter Mike Jacobs, refused to sell the tele rights, however, unless the web would also tie in for a year's deal to handle all fights carried via radio.

ABC, with no station and no remote equipment of its own, would have been forced to buy time on WABD (DuMont, N. Y.) and borrow the equipment from WPTZ, the Philco station in Philadelphia, since DuMont also has no remote equipment. Since that would have meant tieing up Philco's equipment about four days weekly to carry the fights each Monday and Friday night, Paul Mowrey, chief of ABC's tele department, decided the deal wouldn't be worth while. Gillette, consequently, went over to NBC. It's considered significant, however, that NBC is reportedly dickering with Gillette for future radio coverage of the fights, in order to protect its television interests once ABC's video department gets its own stations and equipment.

Outfits such as DuMont, however, with plans for a nationwide tele network, can be expected to make that concerted pitch for the top advertising money. With WABD now operating in N. Y. and a Washington channel already assigned it, DuMont also has applications pending with the FCC for stations in Pittsburgh, Cleveland and Cincinnati.

Ad agencies and outside producers today look with special favor on DuMont, since WABD is the only station now in operation that will permit a non-station producer to handle the controls while a show is on the air. That's the only kind of system agencies maintain, that will give them an opportunity to get the necessary know-how of television production.

Briggs to WCPO

Cincinnati, May 14.

Scripps-Howard Radio, Inc., has assigned W. Taylor Briggs to fill the vacancy of program director of WCPO here. He was program director and production manager of WMPS, Memphis, prior to serving in the Navy.

Since returning to civvies recently he has been doing special work for the S-H stations. Glenn Clark Miller resigned the local post last month, to become assistant manager of Ciney's Music Hall.

K.C. AFRA Strike Still A Threat, Talks Go On

Kansas City, May 14.

Negotiations between American Federation of Radio Artists local and trio of radio stations centered on KMBC here this week. A May 19 strike of announcers and staff members is pending unless deal is settled with KMBC, WHB and KCKN.

Tentative agreements have been reached with WHB and KCKN, according to AFRA reps. Negotiations are prolonged at KMBC, CBS outlet, because of larger staff and artist bureau problems.

Karl Koerper, KMBC veepee, said that matters were "progressing satisfactorily on overall contract negotiations concerning staff announcers, special announcers, actors and singers."

A meeting of all parties is expected today or tomorrow to iron out final forms of the contracts. For WHB it's a renewal, but KMBC and KCKN are negotiating an AFRA contract for the first time.

Retailers Show Sets As OPA Ups Ceilings; Prices in Wide Range

Last week's 8% increase granted by the OPA to radio parts manufacturers should result in the majority of television set manufacturers getting their sets to the markets on schedule. Under the OPA ruling, any radio sets retaling for less than $30 will have the increase absorbed by the manufacturers for any radio or video sets selling at more than $30, the increase will be passed on to the distributors and retailers.

First tele sets to hit the market in the N. Y. area are Viewtone table and console models. Demonstration sets were preemed by several of N. Y.'s department stores yesterday (Tuesday), the public viewing them as samples for future delivery. Execs of the Viewtone Television & Radio Corp. hope to turn out 2,000 sets within the next two and a half months.

Company's table model, equipped for television alone with a 7-inch screen, will retail for $129.75, probably the lowest-priced set yet earmarked by any of the major manufacturers for early distribution. Other model, a console selling for $279, has AM radio, a record changer and a record compartment, as well as the 7-inch video screen. Another console, with AM and video reception, will be manufactured later to sell for $179.

Extra for Service

Company has set up a subsidiary organization, known as the Viewtone Television Service Corp., to handle installation on the sets. Installation of the antenna, plus four service visits during the first six months of operation, will cost $35.

Emerson radio also announced last week that it hoped to have video sets on the market by late summer. Company will manufacture six models, two of which will be available this year. One is a table model with a 7-inch screen, to retail at $150. Other is a console, with a 10-inch screen and AM radio reception, selling for $200.

Emerson is also setting up a program to train its service men for installation via a special school at the N. Y. plant. Emerson execs, figuring that antenna installations will vary according to the location of buildings, has set its installation charges to range from $5 to $30.

Twin City FM

Minneapolis, May 14.

KSTP is first Twin Cities radio station to begin FM broadcasting.

FM broadcasts, on an intermittent schedule, are sent from a test tower by a St. Paul studio, on low power for the time being. Only shows duplicated from station's regular broadcasts are newscasts.

60 BOW, OUT OF 160 TOTAL

Washington, May 14.

Earlier prediction by acting FCC chief Charles Denny that 100 tele stations would be broadcasting in 1947 fell by the wayside today with disclosure that 60 of an original 160 applications have already been pulled out, with more withdrawals expected on several fronts. Informal guesses now take view that fewer than 50 stations will be programming next year.

Meanwhile FCC spokesmen indicated that if there are more withdrawals for television in Los Angeles within the week, hearing now skedded for May 20 on L.A. bids may be called off. Warner Bros. pulled out of the Hollywood picture last week, leaving only eight contenders still after the city's seven tele channels. Still in the running are two pix companies: Hughes Productions, Inc., and Television Productions, Inc., Paramount affiliate; Don Lee, Earle C. Anthony, Inc.; NBC; ABC; The Times-Mirror Co., and Dorothy Thackrey, N. Y. publisher.

Hearings are still on tap for New York City, Philly, and San Francisco, unless withdrawals ease the present congestion.

Although bulk of the backsliders point to confusion in the tele field and nearness of color as reason for their cold shouldering black-and-white picture operation, CPA building ban and prospect of few sets on the market for next few years are also factors. Argument is made that it will take a couple of years to get into operation, another two or three years to get out of the red, and by that time color video may wipe out entire investment in low-frequency video.

Latest dropouts include: Warners, for Hollywood; J. E. Rodman (KFRE), Fresno, Calif.; WTIC, Hartford, Conn.; St. Louis Star-Times (KXOX); WDEL, Wilmington. Only new bid entered during the week was from Carter Publications (WBAP), Fort Worth, Texas.

NBC Central Affiliates To Hold 2-Day Session

Chicago, May 14.

Program managers of NBC central division affiliates, 56 in number, will convene in Chi June 6-7 for discussions on policy and techniques. Meet will be guided by Clarence L. Menser, web veepee over programs, and Jules Herbuveaux, central division program manager, with talks by Chick Showerman, central division veepee, and Thomas McCray, eastern division program manager.

Stick to Monochrome, Color Comes Later, DeForest Sez in Chi

Chicago, May 14.

Favoring general introduction of black and white television pending the development of full color images, Dr. Lee De Forest, gave his views in Chicago last week as to the future of radionics and electronics.

Returning here from Los Angeles as director of the veterans' training program at the American Television Laboratory, De Forest said that too much light is lost in present color television systems.

He predicted that television would develop into a great industry within two years, with several hundred thousand sets being marketed, and many jobs provided through the installation and service of television sets alone.

A close link between the motion-picture industry and television was inevitable, according to De Forest, with the bulk of television entertainment coming from films especially produced in 15 or 20 segments for the visual radio audience.

Limitations, in the form of high cost of program production and receivers, will keep the television audience to about half the size attained by standard radio broadcasting, he said.

ABC Pulls Up in Tele Parade Via Detroit Outlet and Added Sponsor

Already considered a dark horse entry in television's current race for broadcasting leadership, ABC television further lowered the pari-mutuel odds on it this week by inking new sponsor for forthcoming shows. This, coupled with the fact that the web acquired its first owned and operated tele station last week through the purchase of WXYZ, Detroit, puts ABC right up among the favorites.

Acquisition of the Detroit station, though brought about via a devious route, gives ABC the first of its proposed five-station network. WXYZ had already been granted a tele license by the FCC, with the web entering the Detroit video picture through purchase of the station, which is still subject to FCC approval. ABC currently has applications pending for video stations in N. Y., Chicago, Los Angeles and San Francisco, with another tele outlet already assured through WMAL, ABC affiliate in Washington.

New sponsor is the U. S. Rubber Co., signed to foot the bills on the web's filming of the Automotive Golden Jubilee, skedded for Detroit from May 29 through June 9.

With a Chevrolet-sponsored show already scheduled to bow over WABD on June 6 and with Esmond Blankets paying the tab on several of the web's filmed special events, the ABC video department currently has more sponsored shows than any other active broadcaster, despite the fact it doesn't yet have its own studio. In addition, Paul B. Mowrey, ABC video chief, has concluded a deal for Lockheed Aircraft to sponsor a series of shows and is dickering with Decca Records to come in on "King's Record Shop," ABC-produced show currently telecast on Tuesday nights over WABD.

"Ladies Be Seated," a new ABC show, is slated to bow tomorrow (Thurs.) night over WABD. Show will feature 150 people in the studio audience, supposedly the most ever brought before video cameras at one time, as well as a live cow. Johnny Olsen, emcee of the ABC radio show of the same name, will also handle the chores on the video version.

Golden Jubilee Show, which will be filmed by the Emerson Yorke Studios, N. Y., will be broadcast by ABC over WABD, and relayed to the Philco station in Philadelphia and the DuMont station in Washington. In addition, the films will also be telecast over WRGB (GE, Schenectady).

'High School' Treatment of Chi Video Production Sizzles Pros

Chicago, May 14.

Radio thespers who have been doing video shows gratis for WBKB here are slowly toasting over what they term "haphazard" production, and increasing refusals to return for another shot are being heard on all sides. Strangely enough, kick doesn't come from the no-pay angle, but because the performers don't feel enough time or effort is put in with them on rehearsals and other stage business.

One ex-lead said, "There are too many people, especially women, running around trying to be big shots and treating the rest of us like they're doing us a big favor. We're up here to learn television technique but it's a cinch that we aren't learning anything and I don't feel that I want to donate any more of my time under those circumstances."

Another said she was "appalled at the lack of management" and preparation for shows. According to the actors, people at the video station treat production there ". . . like a bunch of kids in summer theatre." Repeated time and again was the complaint that there are not enough rehearsals, that appearance and performance don't matter as long as there is a clear camera image and that, all in all, it's ". . . like doing something for a high school."

Thespers say that in many cases they are working in the face of disapproval from their brethren, since they accept no pay. Other AFRAites feel this weakens their position in the future television picture. As long as they are operating under these conditions, radio performers say they feel that they want to do a good job, but lack of organization at the station makes this impossible.

All of the actors concerned have had stage and, in some cases, picture experience. Some have television background. All of them express the opinion that the basic fundamentals of staging are absent in 90% of the WBKB programs. Averred that they don't know from rehearsal to showtime what their stage positions will be, where the camera is going, or even if the sets will remain the same. Management could be much simplified, say thespers, if more time were taken with them, instead of having, at the most, two camera rehearsals.

"We'd like to learn, but we're not," squawk the actors, "and we're certainly willing to work, in spite of the fact that everyone gets paid but the actors, but no one works with us. Something could be made of television in Chicago, but there's too much incompetence from a bunch of girls, most of whom have had no stage background and don't even know the rudiments of direction."

WCBW'S 'CLOSED SHOP'

WCBW, CBS' tele outlet in N. Y., shut down last Saturday (11) and Sunday, reportedly in compliance with a request issued to all radio and video stations to close shop, if possible, during the current coal crisis.

Other two stations—WNBT (NBC) and WABD (DuMont)— continued operations according to schedules. WCBW resumes broadcasting tomorrow (Thursday), following its usual closedown during the early part of the week.

B&K Video Costs Over $1,000,000

Chicago, May 14.

With architects already drawing up final plans for wide expansion of studio facilities at WBKB here, it was revealed last week that the Balaban & Katz chain has poured more than a $1,000,000 into the development of television in Chicago, with large expenses yet to come. Established in 1940 as an experimental station, WBKB, and it sister outlet, W9XBK, were licensed for commercial operation two years later.

Plans call for the top floor of the B&K owned State-Lake Building, once partially occupied by U. S. Navy Radio School, to be remodeled extensively, providing for a small theatre and an adjoining clients' audition room. One large classroom will be made into a huge studio with several stages and settings. Other available space will be made into station offices, at present squeezed into one corner of the building. If feasible, one wall will be knocked out to further enlarge the new studio space.

Mezzanine and penthouse rooms will be made into workshops for both scenery and equipment, and dressing rooms for performers

CLEVELAND PRESS' RADIO POLL

Proves

WJW LOCAL PROGRAMS TOP ALL STATIONS

Daytime Programs, Weekday —WJW takes the first four out of five places, with Clambake on top.

Best Program, all classes — WJW takes not only Best program but three places in these five listings.

Night Programs, Weekday — First and second in another field of five give WJW top spot.

Night Programs, Week-end— Discriminating Cleveland audiences vote WJW's Barn Dance Jamboree first in week-end entertainment.

Record Shows — Here WJW takes three out of five ratings, first, second and fifth places.

[illegible] Latest authoritative reports show that WJW has a larger Cleveland morning audience and a larger Cleveland afternoon audience [illegible] other radio station.

THE CLEVELAND PRESS, April 8, 1946

Radio by STANLEY ANDERSON

Station WJW Gets Most Points in Press 1946 Local Radio Poll

WJW, Cleveland's ABC outlet, chalked up the greatest number of points in The Press 1946 Local Radio Poll. Based upon the number of first, second and third places accumulated, Bill O'Neil's station came up with 44 points.

WGAR, the CBS affiliate, moved into second place with 29 points, while WHK (Mutual) and WTAM (NBC) tied for third place with 20 points.

Dialers gave WJW seven out of 19 first places. WGAR, WTAM and WHK tied with four firsts each. Best Program, All Classes, went to WJW for its Clambake, which nosed out WHK's In a Nutshell. Best Performer, All Classes, was WHK's Rance Valentine, who barely shoved out WJW's Howie Lund and Don Bell.

Ballots indicated that dialers are not unaware of local programs. For instance over 60 shows were named for Best Program honors. More than 40 individuals were named in the Best Performer category.

Top honors, however, went to the following, in the order named and with ties indicated:

Best Program, All Classes
1: Clambake, WJW.
2: In a Nutshell, WHK.
3: This Is Goodnight, WJW.
4: Bandstand, WJW.
5: Serenade for Smoothies, WGAR.

Women's Programs
1: Women's Club, WTAM.
2: Women's Page, WJW.
3: Lady Fare, WHK.
4: Armchair Planning, WTAM.
5: Esther Mullin, WGAR.

Children's Programs
1: Charming Children, WHK.
2: Fairytale Theater, WGAR.
3: Golden Keys, WJW.
4: Uncle Henry's Dog Club. WTAM.

Public Service Programs
1: City Club, WGAR.
2: Minority Opinion, WJW.
3: Bungalow for Joe, WHK.
4: WRU Round Table, WGAR.
5: Modern Farmer, WTAM.

Daytime Programs Weekday
1: Clambake, WJW.
2: Don's Early Light, WJW.
3: Bandstand, WJW.
4: Tello-Test, WJW.
5: Range Riders, WGAR.
Aristocrats, WGAR.

Daytime Programs, Week-End
1: Big Broadcast, WHK.
2: City Club, WGAR.
3: Barn Dance Preview, WJW.
4: Sohio News, WTAM.
5: Brooke Taylor, WJW.

Night Programs, Weekday
1: This Is Goodnight, WJW.
2: Campfire Melodies, WJW.
3: In a Nutshell, WHK.
4: Quiz of Two Cities, WGAR.
5: Tom Manning.

Night Programs, Week-End
1: Barn Dance Jamboree, WJW.
2: Serenade for Smoothies, WGAR.
3: Henry George, WTAM.
4: Cleveland Orchestra, WHK.
5: Irish Hour, WHK.

Record Shows
1: Bandstand, WJW.
2: Don's Early Light, WJW.
3: Rhythm Club, WGAR.
4: Impressions In Wax, WGAR.
5: Melody Time, WJW.

Individual Performers
1: Rance Valentine, WHK.
2: Howie Lund, WJW.
3: Don Bell, WJW.
4: Pappy Howard, WJW.
5: Tom Manning, WTAM.

Male Vocalist
1: Dick O'Heren, WHK.
2: Reg Merridew, WGAR.
3: Pappy Howard, WJW.
4: Tommy Terrell, WGAR.
5: Pie Plant Pete, WJW.

Female Vocalist
1: Judy Dell, WGAR.
2: Tex Anne, WJW.
3: Dorotha Brooks, WTAM.
Nina Ruvinoff, WTAM.
4: Ginny Alvarez, WHK.
5: Marian Brent, WGAR.

Instrumental Soloists
1: Henry Pildner, WGAR.
2: Dorothy Crandall, WTAM.
Walter Trimmer, WJW.
3: Earl Rohlf, WHK.
4: Hank Kahoot, WHK.
5: Neil Riggs, WHK.

Live Musical Programs
1: Serenade for Smoothies, WGAR.
2: Range Riders, WGAR.
3: Henry George, WTAM.
4: Sammy Watkins, WTAM.
5: Cleveland Orchestra.

Studio Announcers
1: Howie Lund, WJW.

For his own information and guidance... Stanley Anderson... noted radio columnist on Cleveland's largest local-circulation newspaper ... conducted the completely independent city-wide listener poll which appears on these pages.

Mrs. Fuldheim

Mr. Lund

Mr. O'Heren

Mr. Pildner

CLEVELAND'S RADIO FAVORITES are named in the 1946 Press Local Radio Poll. Four of those getting honor berths are Dorothy Fuldheim, WJW's news analyst; Henry Pildner, WGAR's musical director; Dick O'Heren, WHK's Irish tenor, and Howie Lund, WJW's announcer and platter jockey.

2: Tom Manning, WTAM.
3: Don Bell, WJW.
4: Bob Ledyard, WJW.
5: Stan Peylon, WJW.

Sportscasters

1: Tom Manning, WTAM.
2: Earl Harper, WJW.
3: Bob Neal, WGAR.
4: Jack Graney (no affiliation).

News Reporters

1: Wayne Johnson, WTAM.
2: Jim Martin, WGAR.
3: Bill Mayers, WGAR.
4: Murray Young, WHK.
5: Marvin Cade, WJW.

News Analysts

1: Dorothy Fuldheim, WJW
2: Ed Wallace, WTAM.
3: Murray Young, WHK.

Least Offensive Commercials

1: Sohio, WTAM.
2: Burrows, WHK and WGAR.
3: Ohio Bell, WGAR.
4: Marshall's, WJW.
5: Tavlor's, WHK.

In the last category on the ballots, What New Program Would You Like, there were more suggestions than all the program managers in the country could shake sticks at. Greatest cry was for the following, in the order of listing:

Baseball, book reviews, classical records, setting-up exercises, more general sports, drama, and educational features. This column will treat these suggestions more extensively at a later date.

The highest number of votes were polled for winners in these categories, again in the order named: sportscasters, records, news analysts, children's programs, night week-end and male vocalists. Lowest number of votes for winners were cast for daytime week-end programs and female vocalists.

Studio Announcers — Howie Lund, pictured above and three other popular WJW announcers take a smashing four out of five.

Dorothy Fuldheim, Commentator-News Analyst would be a "first" on any station. She helps WJW lead "all the rest."

Female Vocalist — Judy Dell is credited to another station. WJW, where she belongs, is proud that she is "as sweet as her songs".

[illegible]

The listing reproduced here credits JUDY DELL to another station. Proper credit gives WJW a first in 19 classifications [illegible]

BASIC
ABC Network
CLEVELAND

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

Stations, Nets Set for Bond Drive As Treasury Readies New Programs

Washington, May 14.

Radio is being asked to pitch in for a greatly stepped up bond campaign starting June 6, anniversary of D-Day, and running through July 4. Brent O. Gunts, new chief of the radio section of Treasury's bonds division, anticipates all-out cooperation from nets and stations on basis of responses already received to appeals to the stations. Within a week after the Treasury's letters were in the mail, 400 broadcasters had ordered material for the campaign.

Built on the slogan, "Back Your Future," and aimed at continued buying and holding of U. S. Savings Bonds, this will be the first big push by the Treasury since the Victory Loan. Pitch, taking various angles, will highlight anti-inflation benefits of keeping bonds and buying new ones. At present the rate of cash-ins just about equals new sales, with the volume of cash-ins mounting.

The Advertising Council, which controls radio allocations, has pledged Treasury the equivalent of two weeks in plugs during the campaign, so that the drive will be featured on top web shows.

Gunts, in mapping strategy, has changed the theatrical, dynamic wartime approach to a sustained, educational type of pitch. There will be no kick-off, but the nets are pledged to do a continuing job.

Besides an extensive fact sheet, carrying suggestions and information, Treasury is offering stations the following: Two special packages of transcribed interviews consisting of 12 4½-min. programs. One series features top sports names such as Jack Dempsey, Max Baer, Maxie Rosenbloom, Grantland Rice, etc. Other is keyed for femme programs, and has such personalities as Fannie Hurst, Marian Anderson, Hildegarde, Ilka Chase, Gertrude Lawrence, Adele Astaire, etc. Both packages are locally sponsorable.

New angle in the format provides gaps on the platters so that a local sports commentator and women's program director of a station can introduce and "interview" the "guests."

A 78 rpm recording of the new bond song, "There's a Bond Waiting for You," vocalized by Mary Small with Mark Warnow's orch. and written by Vic Mizzi and Manny Kurt, is also offered.

"Treasury Salutes," regular transcribed series, will be continued on its present two-a-week basis. "Salutes" is now carried by 852 stations, a new high.

GR'S PICKLE BREVITY ADDS SPICE TO WLW

Cincinnati, May 14.

Switched from labber to gabber, VARIETY's radio editor George Rosen pulled a Heinz Saturday night (11), using 57 words in saluting WLW on its Variety 1945 Radio Showmanagement Award for Contributing to the World's Breadbasket. Locale was the Netherland Plaza's Pavillon Caprice, where most of WLW's 405 execs and staffers assembled for their annual dinner-dance.

Acknowledgment was voiced by Robert E. Dunville, gnl. mgr. of the station. Latter stood in for James D. Shouse, veepee of Crosley's broadcasting division, who entered Good Samaritan hospital here the following day.

Rosen was on deck several days to case Cincy's radio setup.

GARVER, SEIFERTH SWITCHES

Two WJZ (ABC-N. Y.) execs resigned last week. They are Robert I. Garver, sales manager, and Joe Seiferth, audience promotion manager.

Garver has joined the Albey & Richards agency, and has been succeeded by his former assistant, Clarence "Chick" Doty. Seiferth became a veepee and general manager of Noteworthy Music, Inc., an affiliate of Broadcast Music, Inc. His work has been split between other WJZ staff members, publicity manager Don Rich and merchandising manager George MacGlennon.

WPEN Hypoes College Outlets Via Network

Philadelphia, May 14.

A unique network tying up all the college stations in this area has been organized by WPEN, station owned by Evening Bulletin.

Stations lined up for the web are WXPN, Univ. of Pennsylvania; WHAV, Haverford College; WBMC, Bryn Mawr College; and WSRN, Swarthmore College.

With WPEN staking the line charges, the setup calls for two half-hour shows each week from each of the four colleges over the "chain." The stations will also take feed of Bulletin newscasts from WPEN. Station plans to have shows produced by collegians to be aired over WPEN as well as their own network. Idea is to augment tiny outlets in radio training at the four schools.

Howard K. Smith Vice Murrow, But as Sustainer

Howard K. Smith, successor to Ed Murrow as head of CBS' European operations, with head quarters in London, takes over Murrow's Sunday 1:45 p.m. commentary slot beginning next week (19).

Smith's chore, however, will be a sustainer. Murrow was sponsored by American Oil.

Murrow, now CBS programming veepee, left for the Coast this week.

Coca-Cola's Assist On Baseball Sked

Albany, May 14.

Mutual and WABY, in arranging a schedule which would give more time for baseball broadcasts of Albany Eastern league games this year, is receiving cooperation of Coca-Cola Company and other sponsors. "The Spotlight Band" program, Monday, Wednesday and Friday evenings, is being aired at conclusion of the ballcasts. It is taken off the network wire on the 9:30-10 spot.

Sherburne (Sherb) Herrick, back at WABY after more than three years' service in Navy, is teamed with Joe Nolan on the broadcasts. Herrick was originally a partner of Gren Rand, who also went into the Navy and who recently joined a former sponsor, Spaulding Bakeries, in Binghamton, as radio director and personnel supervisor.

Clear Channel

Continued from page 29

of duplication by ABC's and other clear channel outlets.

Highlights last week included:

Charges by clear channel counsel Louis Caldwell that Senator Burton K. Wheeler (D., Mont.) was the man behind FCC's decision to probe clear channel service. Accusation was made when Paul Spearman, attorney for the regional broadcasters, stood pat on testimony already in the record and refused to put any spokesmen for the little fellows on the witness stand. Regionals were content even to the point of accepting results of an elaborate earnings study of 763 fulltime stations, prepared at expense of the clears to bulwark the regional case for an outright breakdown of the privileged channels.

Protest 'Prosecution'

Caldwell protested what he called "prosecution" of over 20 clear channel witnesses by the regionals' counsel, and indicated he should have privilege of taking a few potshots at the regionals' performance, in view of time and expense clears had devoted to their case. Caldwell raised question that FCC did not even know the names of the stations Spearman purported to represent, and added that T. A. M. Craven, liaison man for the little fellows, should be called to testify.

Caldwell also aimed both guns at testimony of CBS chief engineer William Lodge, who took the stand Thursday to testify on costs of underwriting his network's plans to blanket the country with a 200-station FM net, supplemented by three daytime 50kw clears and two megawatt outlets to fan out extended nighttime service to the underprivileged areas.

Despite a heavy barrage of questions on the technical "blind spots" in present knowledge of FM's behavior, Lodge maintained that a 200-station FM net would render a service "superior" to that given by any similar AM chain—both in quantity and quality of coverage—and could deliver a signal to 90% of the U. S. population.

The 200 FM outlets could be built at something over $8,000,000 and would cost another $3,300,000 a year to operate, he testified. CBS does not contemplate FM affiliates in any towns now without AM service, though 78 of the FM'ers are slated for towns under 50,000 population.

Construction cost of the two 1,000-kw stations—one operating both day and night from Colorado, and an eastern station in Kentucky on the air at night only—was tabbed at 11,760,000 for the pair. Another $780,000 would cover costs for three 500kw AM outlets, Lodge said. CBS prexy Frank Stanton earlier told the FCC these superpower outlets would be "operated in the red," expressing hope that the commission would give licenses to CBS for more than six FM's to help defray costs for the AM outlets.

A Versatile Mugg

Raleigh, May 14.

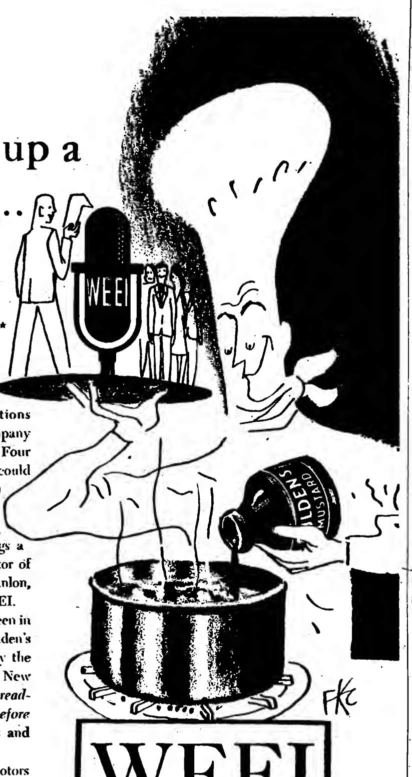
John Harden, vet N. C. newspaperman and VARIETY's Raleigh mugg, now serving as secretary to Gov. Cherry, is doing a series of 15-min. presentations over WPTF, Wednesdays 6:30 p.m., titled "Tales of Tar Heelia."

Program deals with factual accounts of some of Tar Heel state's most famed unsolved mysteries. Graham Poyner, station program director, is in charge.

How to cook-up a sales success...

Ingredients:

GULDEN'S MUSTARD
CORNELIUS T. SCANLON
843,054 RADIO FAMILIES*
RADIO STATION WEEI



Everyone knows that for generations Gulden's Mustard has been keeping company with a "ham on rye" throughout America. Four years ago Gulden's figured New England could be taught to use more mustard (Gulden's) in more ways, if the right advertising and sales recipe could be formulated.

Gulden's chose WEEI. Three evenings a week at six o'clock, top-flight night editor of the *Boston American*, Cornelius T. Scanlon, analyzes the news for Gulden's over WEEI.

How successful this sales recipe has been in persuading New Englanders to use Gulden's Mustard in more ways is best shown by the fact that today 67% of Gulden users in New England add flavor to their meals by *spreading* Gulden's on steaks, chops and roasts *before* cooking—by mixing it in stews, sauces and gravies *during* cooking.

Be it beans or face powder, outboard motors or ouija boards, WEEI has a sales-building recommendation that will sell. Ask us or Radio Sales to show you the one for your product.

**Total Nighttime Circulation CBS Listening Area Study—7th Series*

WEEI

Columbia's Friendly Voice in BOSTON • 590 Kc

COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Radio Came Through For Red Cross With 846 Coast-Coast Shows

Despite the end of the war, the American Red Cross 1946 fund campaign for $100,000,000 received cooperation from the broadcasters that completely eclipsed the radio coverage given to the agency during the war years, according to Basil O'Connor, chairman of the American Red Cross. More than 846 national network programs featured the Red Cross during the month of March, as compared with 590 programs during the 1945 drive, with an estimate that every radio listener in the country heard a fund message an average of 33 times. Figures do not include local station participation in the airing of straight, dramatized and spot announcements which were distributed nationally by the NAB for the Red Cross.

Highlights of the radio campaign were the address of President Truman, carried by all four networks on the drive's opening day, Feb. 24; Katharine Cornell's third radio appearance on Mutual; Helen Hayes' series of three programs on CBS; Cardinal Spellman's appeal over NBC; and the broadcast of Metropolitan Opera on the ABC network with all intermissions devoted to the Red Cross. Television also took part in the drive, with CBS producing a specian show featuring Mrs. William Stevenson, former Red Cross overseas director.

The Radio campaign was managed by F. Bourne Ruthrauff, director of national publicity for the American Red Cross, who has since left to return to the Ruthrauff & Ryan agency. Burt McMurtie, former CBS commercial program chief, handled the network contacts, with Harris Kirk, also formerly with CBS, and Loretto Larson, former Chicago radio executive, heading up special features.

Ex-GI, USO Talent In New Variety Package

New half-hour musical variety show has been readied by Young and Shubert, Inc., and sample program is being waxed for the trade. Show, tentatively titled "Haven't We Met," will utilize both USO-Camp Shows and ex-GI talent, with talent changed weekly.

Firm has an "in" on such talent, Col. Marvin Young having headed the entertainment branch of Army Special Services during the war, thus being in charge both of GI shows and of the approval and routing of all USO-Camp Shows' talent. Maj. John Shubert succeeded Col. Young to that job.,

Firm has complete list of performers, compiled from records made during the war, with record of their actual popularity with GI audiences, both domestic and overseas.

KABC Shifts to 50,000 W. On Green Light From FCC

San Antonio, May 14.

With a green light from the FCC, KABC shifted last week to 680 kilocycles and increased its power from 250 watts to 50,000 watts day and 10,000 watts night. KABC becomes the sixth Texas station to operate with 50,000 watts. The daytime power is the maximum now permitted by the FCC.

R. Early Willson is prez of the Alamo Broadcasting Co., owner and operator of the station. Charles W. Balthrope is station mgr. Other dept. heads include Bill Michaels, asst. mgr.; Francis Riley, transmitter chief; Paul Wolf, studio chief; George T. Case, program director; W. Poundstone Jackson, promotion and merchandise mgr. and J. K. Taylor, chief accountant.

MBS Sports Aim High

Mutual is now auditioning a new sportshow for several prospective clients. Half-hour one-a-week program, "Sports Stadium of the Air," features highlights of leading sports events of the week, taken from actual transcriptions of those events. Bill Slater is likely emcee. Top name guests from sports world will be featured.

Program is baby of Abe Schechter, v.p. in charge of special events.

St. Louis—Wendell Campbell, general manager of KMOX, convalescing in St. Mary's hospital following appendectomy.

SCB MEET CALLED BY PREXY BOB REYNOLDS

All Southern California Broadcasters will be called to a meeting this week by Bob Reynolds, prexy. Confab, which will embrace net as well as indie managements, is being held to settle several questions long under SBC consideration. With arrival of Bill Ryan, manager of KFI and head of 16th district of National Assn. of Broadcasters, from Washington, meet is expected to be called before week is out.

Matters to be taken up are election of officers for the SCB, the establishment of a Radio Council composed of lay as well as industry persons, the proposed shuttering of SCB's downtown (L. A.) office and the formulation of a State association of broadcasters under the NAB.

RWG Mulls Agent Setup

Hollywood, May 14.

Radio Writers Guild met May 11 to discuss agent relations. All writers represented by percenters were urged to attend so a complete picture of client-agent relations could be drawn. Screen Writers Guild assisted in furnishing F. Hugh Herbert to address the group and discuss SWG's plans along similar lines.

Exact purpose of the meeting was not divulged. However, it's known that the union is interested in establishing a code of fair practices, following a survey of its membership to ascertain abuses, complaints, etc.

Seidel-Knapp Parlay Pushes Two Packages

Ted V. Seidel and Bert Knapp have formed the Ted-Bert Enterprises, Inc., as a new package house. Duo pushing a variety package, "Happiness Hotel," which stars Rose Marie and features comic Paul Regan, Bess Myerson ("Miss America"), singer Buddy Boylan, and D'Artega and his all femme orch. Knapp handles the announcing.

Second package, quizzer framed for audience participation, called "Spin the Bottle," is currently being readied.

NCAC Folds Chi Radio HDQ

Albany, May 14.

Chi office of the radio dept. of National Concert and Artists Corp. has been dissolved, due to lack of business. Long under directorship of Sam Harrington, who started the organization for NBC, NCAC's radio dept. at one time was billing better than $500,000 a year in radio dates for concert artists.

Reason given for dissolution of the division was falling off in biz during the past three years due to lack of Chicago originations in network radio. Staff at one time numbered over 25 people, but was down to a quarter of that. Lecture and concert booking divisions will continue to maintain offices here as before. Harrington, meanwhile, expects to go to N. Y. shortly to open his own office.

L. A. Indies Face IBEW Walkout, Union Seeks Pay Hike of 22-45%

Hollywood, May 14.

A strike again threatens the 12 local indie stations here confronted with wage demands of International Brotherhood of Electrical Workers. Managements recently concluded negotiations with American Federation of Radio Actors that bordered closely on being a walkout of spielers. Now, due to counter-offering of an 18½c per hour increase to unions' requested 22 to 45% pay hike, the spectre looms again.

Dean Johnson, attorney repping Southern California Broadcasters, has reported that stations cannot afford anything more. Roy Tindall, union rep, says his original demand was carefully considered and will not be reversed. He turned counter-offer to a vote and engineers concerned voted unanimously to reject the broadcasters offer, he states. So, unless another meeting of opposing sides develops a change of attitude, it's likely the union will yank the technicians and leave stations seriously crippled.

Union is asking that stations be put in three classifications. Increases asked are: $2.25 per hour from $1.60 for class one, $1.44 to $2.00 for class two, and $1.44 to $1.75 for class three. Broadcasters offer $1.91 per hour on three top stations, and $1.70 on remaining nine stations.

Management counter-offer also covers other provisions of the union's proposed new contract. All clauses have been tempered some, though both sides agree that those points will be quickly handled once the money issue is settled. Union, actually, won't talk anything but coin and will let all other considerations lay until that's settled.

CARTER JOINS L&N

Schenectady, May 14.

Maj. Arthur Carter, onetime commentator on a Sunday night program over WSNY, Schenectady, while serving as major of Amsterdam, has joined Leighton & Nelson as account exec. Carter was recently discharged from the Army after three years of service. He served with the AMG in Africa and Italy, being chief executive for some time of a 300,000-population Italian city.

Carter, often heard on political broadcasts over WGY, had the Leighton & Nelson agency bring professional talent from the area and from N. Y. to Amsterdam for an annual free holiday party in the high school.

Florello H. LaGuardia. Director General of UNRRA.

Left to right, Francis Lederer, Jackson Leighter, Nicolae G. Lely, Minister in Charge of Greek Information; Noel Toy, Chinese dancer; Dr. Y. C. Yang, President of Suchow University, China.

Bill Mauldin, "The Veteran Looks at the World Today."

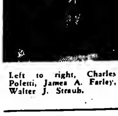
Gertrude Lawrence. "The World We Fought to Win."

wLIB expresses the gratitude of the world's starving peoples to these NOTABLES WHO RAISED THEIR VOICES "LEST MILLIONS DIE"

They struck a mighty blow against starvation when they threw the magic of their voices, the power of their ideas, the weight of their support behind the Emergency Food Collection Campaign.

All day long on Sunday May 5th, from early morning to night, they took their places before the microphones of wLIB—statemen and ambassadors—congressmen and government officials, actors and actresses, writers and educators—dislocating their busy programs to take up the cause of all humanity.

"Lest Millions Die" was a dramatic appeal launched by Station wLIB to rally public support to the task of feeding the world's starving millions.



Left to right, Charles Poletti, James A. Farley, Walter J. Straub.

Thanks for its success is due in large measure to these public-spirited citizens of "One World"

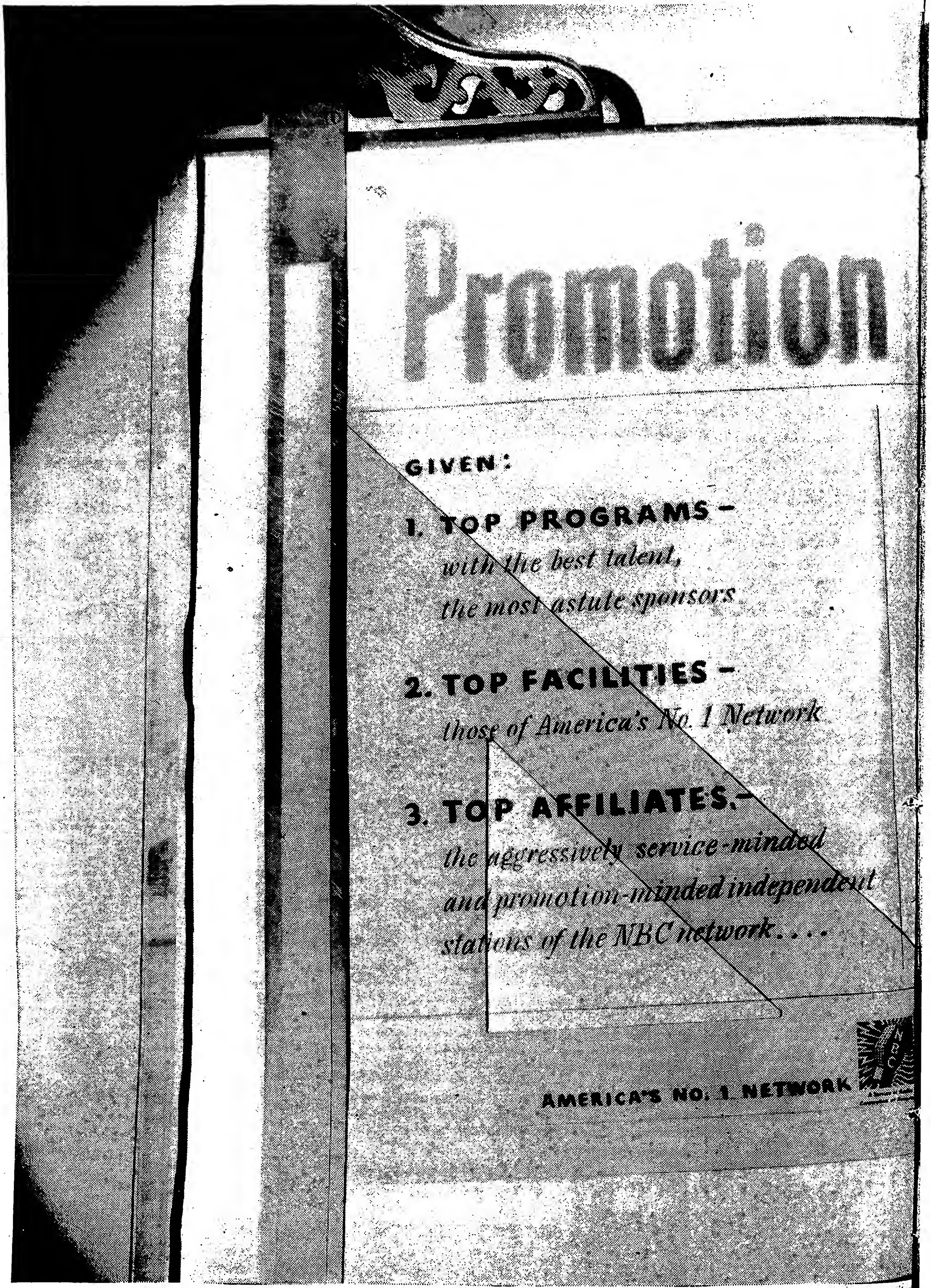
wLIB · 1190 on your dial

Dorothy S Thackrey Chairman T. O. Thackrey Vice Chairman

Jackson Leighter, President

The program of "LEST MILLIONS DIE"

7:30—7:40 a.m.
SAM BOAL, Foreign Correspondent, speaking from London, "Food Situation in England."
8:30—8:45 a.m.
HELEN GAHAGAN DOUGLAS, Congressional Representative from California, "That the Hungry May Live." (Repeated at 2:45 p.m.)
9:30—9:45 a.m.
GEORGE SCHUYLER and LARRY FULLER, "Famine in South Africa."
10:30—10:45 a.m.
DUSAN BRKISH, Minister of Justice, Peoples Republic of Croatia, Member of the Human Rights Commission, United Nations.
10:45—11:00 a.m.
DR. OSCAR LANGE, Polish Ambassador to the U. S., Polish Delegate to the UN, "Starving People Know No Peace."
11:15—11:30 a.m.
DOMINIC J. MARCELLO, Vice-President, American Relief for Italy, "Food Crisis in Italy."
11:45—11:55 a.m.
FRANCIS LEDERER, "Empty Cupboards in Czechoslovakia."
12:30—12:45 p.m.
NOEL TOY, CARLTON YOUNG, DR. Y. C. YANG, President, Suchow University, "Empty Rice Bowls of China."
1:00—1:15 p.m.
NICHOLAS J. LELY, Minister in Charge of Greek Information, "Famine Stalks the Greek Landscape."
2:00—2:15 p.m.
FIORELLO H. LaGUARDIA, Director General of UNRRA.
2:30—2:45 p.m.
MR. and MRS. LEO SWAIM, JR., "We Live Like Starving Europeans."
3:30—4:00 p.m.
COURTNEY C. BROWN, Special Assistant to President's Emergency Famine Committee.
HAROLD WESTON, Director, Food for Freedom.
DR. J. MAX WEIS, Director of the Liberty Forum.
Liberty Forum. "Why World Famine?"
4:15—4:30 p.m.
RUTH HUSSEY, "Food, The Seed of World Freedom."
5:00—5:15 p.m.
GERTRUDE LAWRENCE, "The World We Fought to Win."
5:30—5:45 p.m.
SIRDAR J. J. SINGH, President of India League of America, "India's Starving Millions."
5:45—6:00 p.m.
WALTER F. STRAUB, Director of Emergency Food Program for the Department of Agriculture, "Fighting Famine Overseas on the United States Homefront."
6:15—6:30 p.m.
DR. EARL FREDERICK ADAMS, Executive Director of the Protestant Council of New York, "Churches Unite for World Relief."
6:30—6:45 p.m.
JAMES A. FARLEY, "Hunger's Challenge."
7:00—7:15 p.m.
CHARLES POLETTI, former Governor of New York.
7:15—7:30 p.m.
BILL MAULDIN, TROUP MATHEWS, "The Veteran Looks at the World Today."
7:45—8:00 p.m.
MELVYN DOUGLAS, JACKSON LEIGHTER, Chairman, Food for Friendship Committee, "Our Neighbors Starve."
8:00—8:15 p.m.
JIM BOLES, ATHENA LORDE, ELLEN MAHAR, cast, "The Promise," dramatic sketch presented by the American Theater Wing.
8:30—8:45 p.m.
ESTELLE M. STERNBERGER, Commentator, "This Humane Atomic Age."



Promotion

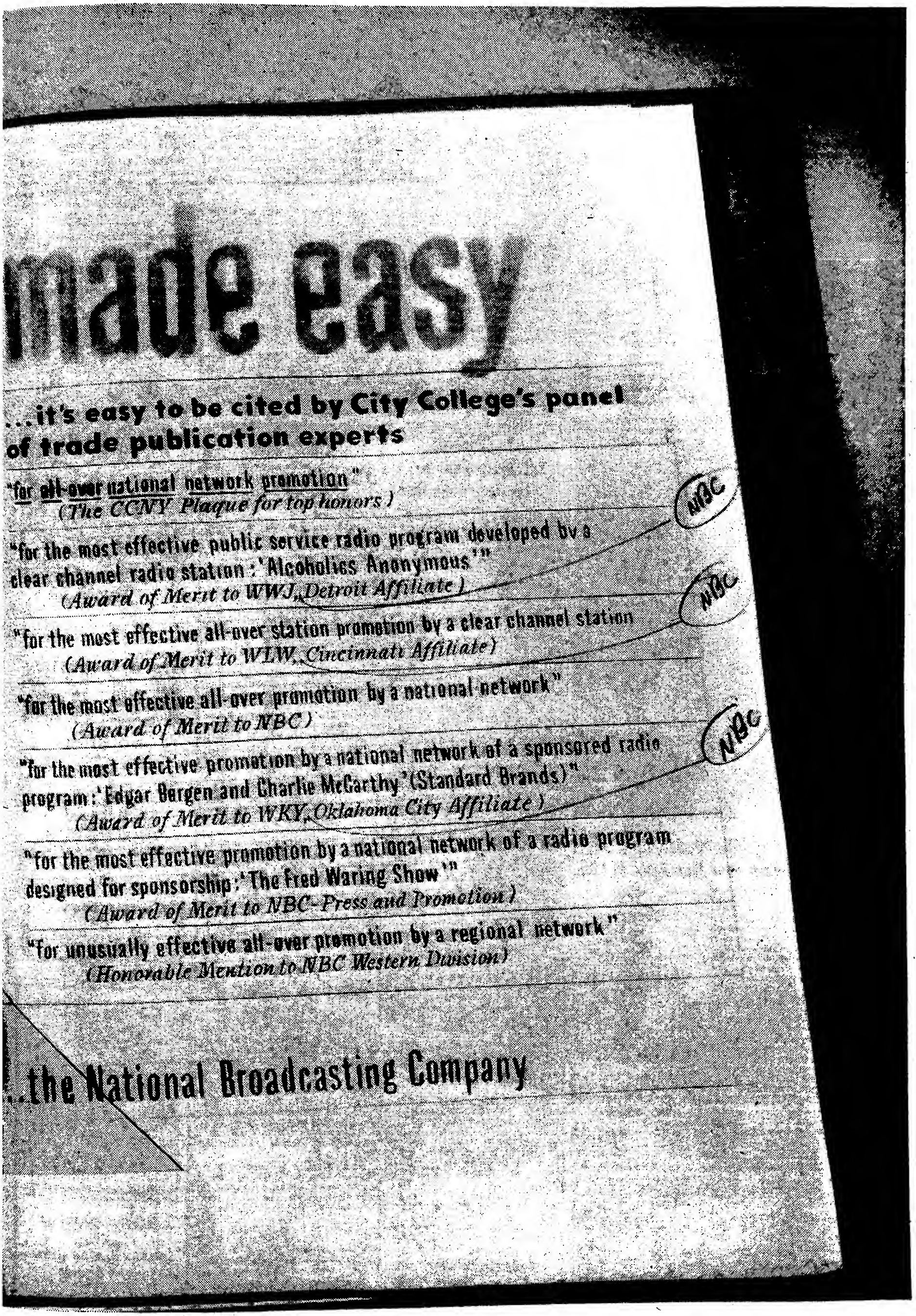
GIVEN:

1. **TOP PROGRAMS**—
with the best talent,
the most astute sponsors

2. **TOP FACILITIES**—
those of America's No. 1 Network

3. **TOP AFFILIATES**—
the aggressively service-minded
and promotion-minded independent
stations of the NBC network . . .

AMERICA'S NO. 1 NETWORK



made easy

...it's easy to be cited by City College's panel of trade publication experts

"for all-over national network promotion"
(The CCNY Plaque for top honors)

"for the most effective public service radio program developed by a clear channel radio station: 'Alcoholics Anonymous'"
(Award of Merit to WWJ, Detroit Affiliate)

"for the most effective all-over station promotion by a clear channel station
(Award of Merit to WLW, Cincinnati Affiliate)

"for the most effective all-over promotion by a national network"
(Award of Merit to NBC)

"for the most effective promotion by a national network of a sponsored radio program: 'Edgar Bergen and Charlie McCarthy' (Standard Brands)"
(Award of Merit to WKY, Oklahoma City Affiliate)

"for the most effective promotion by a national network of a radio program designed for sponsorship: 'The Fred Waring Show'"
(Award of Merit to NBC-Press and Promotion)

"for unusually effective all-over promotion by a regional network"
(Honorable Mention to NBC Western Division)

...the National Broadcasting Company

Inside Stuff—Radio

One of the big-budget radio spenders who is bowing out of programming this summer is doing so for purely personal reasons, having nothing to do with economic conditions, and will be back on the air next season but with a totally different format. It so happens that this show has consistently featured the wife of one of the top execs of the corp. that pays the bills. Board of directors was unhappy about the situation, and finally found the formula. It voted to "go out of radio." That gets rid of the guy's wife. Next season the sponsor will be on the air again—but the board of directors will make sure the format is such that it will be absolutely impossible to feature the man's wife.

American Federation of Radio Actors would again like to set national contracts with networks but it looks now like broadcasters will hold out for separate Coast agreements. Last year opposing sides wrangled for weeks over the same situation. This year broadcasters are expected to be as adamant, while union remains as eager to change the pattern to an all-embracing contract. Tickets come up in the fall. The provisions for it will be worked on at AFRA convention in Hollywood in August. Indications now are that three-quarters of the country will be covered by one agreement made in New York, while Coast will again be handled separately, a situation that weakens the union's position.

Lohengrin and other traditionals have a tough time competing with Hollywood's song pluggers. Contact men plague Virginia White assistant on "Bride and Groom" program (ABC), with pleas for plugs on pop tunes to background the aired marriages. Show occasionally uses lighter numbers if specifically requested by sentimentalists. Among numbers offered by the more irreverent are: "Coax Me a Little," "Patience and Fortitude," "All Through the Day," "I'm Gonna Love That Gal Like She's Never Been Loved Before" "They Say It's Wonderful," "What A Deal," "One More Tomorrow," "All or Nothing At All," "All of Me" and "I've Kept Everything the Same For You."

Having walked off with three local station awards at the exhibition of radio programs at Columbus, week before last, WNYE, Board of Education outlet in New York, is making plans for expansion of its programming next fall.

WNYE is often confused with WNYC. Latter is the city-owned indie that does outstanding programming on a non-commercial basis, WNYE is purely an educational station, operating with a staff of only six production people and three engineers from Brooklyn Technical High School. It is a 1,000w FM station, and sometimes feeds educational programs to WNYC.

Next in line for organization and wage increase drive in books of American Federation of Radio Artists is the mountain area, including Denver and Salt Lake City. Area is reportedly light on both angles, but has not escaped the attention of the union. Other matters have held up activity in the region. As soon as the national reshuffle of AFRA is in hand, and Pacific slope picture clears (Hollywood office will supervise operations) the union will move over the crags.

Story of WBT, CBS outlet in Charlotte, is to be incorporated in a film, "Magic in the Air," produced by Jerrold T. Brandt, indie producer who releases through RKO. Pictures will depict many of the facets of broadcasting in which WBT, one of the earliest commercial stations in the country, pioneered. Film will show among other things, that WBT was the first to broadcast a tobacco auction and the chant of the tobacco auctioneer, first to broadcast major league baseball in the south, and the first to employ a woman announcer.

Dearth of radio space in Hollywood that necessitates nearly all nets leasing outside space was the cause of embarrassment for one net's studio contact. Space lessor made the pitch for an outside studio facility, only to learn that his net already had the desired studio under semi-permanent lease as site for another of its shows, replete with rehearsals, etc. that would carry it well into the newly desired time.

When London's "Old Vic" company opened on Broadyay last week (6), BBC got press credit for a sock special events stunt by using a sidewalk mike in front of the theatre to interview celebs for beaming to England.

It so happened, however, that the job was done by the U. S. State Dept.'s shortwave special events section. Working on that event were Sid Barry and Eleanor Skern.

Erik Barnouw's radio version of "The Silver Cord," which was prepared for the Theatre Guild series, is currently being translated into Russian by the U. S. State Dept. Play will be included in a radio script collection which U. S. officials are forwarding to Russia. Barnouw's revised edition of "Handbook of Radio Writing" will appear later this year in editions by Little, Brown & Co. and W. C. Heath.

Brewer Back to London; Reid Takes Over BBC Post

Charles Brewer, for six months head of BBC's North American operations, with h.q. in New York, left for London yesterday (14) and his place as chief was taken by William B. Reid.

Reid has worked with BBC in N. Y. since 1942. Previously, he had been with BBC in England and, until Japs captured Singapore, he was chief executive officer of the Malayan Broadcasting Corp.

Incidentally, Christopher Cross' former job as public relations director for the North American branch of BBC has been filled by Cross' former assistant, Alice Stamatas.

Hartford — Mayor Moylan has named WTIC news staffman Ernest Peterson as a commissioner on the Mayor's emergency housing commission.

Quebec Vs. Dominion Tiff Heats Can. Air; Province Wants Outlet

Montreal, May 14.

Looks like a battle royal shaping up between the federal government and Quebec's Premier Duplessis over the question whether the province shall be allowed to have its own radio station or web.

Matter came to a partial head last week in the House of Commons, when it was announced that the provinces of Saskatchewan and Alberta had been nixed on their applications to set up transmitters. There was a bit of tiffing, and there the matter rested. Later it was revealed that Ottawa is trying to buy out some stations now being operated by the Manitoba government, since it's placing the Dominion officials in something of a spot, what with the other provinces being turned down and Manitoba sailing ahead. What will happen with the Manitoba situation remains to be seen.

Still burned up over the fact that the Dominion-Provincial tax parley turned out to be a flopcroo, Quebec's premier hit out at the federal government for its stand on the radio question, and said Reconstruction Minister Howe (who heads the Transport Department concerned with the issuance of radio licenses) had previously intimated to him that Quebec would be allowed to go ahead with plans to go into the radio business. During its 1945 session, the Quebec house okayed the legislation providing for a provincial radio system.

There's been a political donnybrook going on between Ottawa and the provinces, particularly Quebec, for some time, over where provincial jurisdiction ends and where Ottawa's rights begin. Now comes more oil on the fire by Duplessis, claiming that "for Ottawa to refuse (the radio application) would be against our constitutional rights."

He cited the City of New York as having its own radio station and claimed that it would be inconceivable that Ottawa would want a radio monopoly.

Duplessis claimed that, since education is a matter of provincial jurisdiction, radio could very well come under the heading of education, and the application should be approved. Besides, he figured, Quebec should have a voice in answering the "insults and slanders" hurled against her.

If Quebec doesn't get her way, the Premier hinted broadly that the matter might be brought to the Privy Council, the Empire's "Supreme Court," sitting in London.

HANSEN TO WOW

Omaha, May 14.

Mal Hansen has been named by WOW, here, as director of its new Farm Service Dep't.

Prior to service in the Navy, Hansen was farm director of KRNT, Des Moines.

Time Sale

Continued from page 29

still hot and heavy on necks of both the commission and individual stations for free time to air their sides of strike issues.

Most extreme position on controversial programs is that of WJW, Cleveland. WJW owner Bill O'Neill, testifying at FM hearing on his bid for an FM affiliate this month, said he sold time for such slots, but charged twice the commercial rate for the privilege. O'Neill told the FCC that the hot potatoes inevitably landed the station in hot water, caused staffers to put in a lot of extra hours, and frequently pushed desirable commercial shows off the air.

FCC's concern with handling of controversial issues, also showed up at Washington FM hearing, with heavy quizzing of FM-contender Ted Granik, whose views were solicited as result of his 18 years' experience as maestro of Mutual's "American Forum of the Air," oldest sustaining forum in radio. Granik conceded he would consider certain types of sponsors for daily forums planned for his Washington FM station, but added that, generally, controversial programs of all types could best be handled on sustaining basis.

Same views were expressed by stations WCAU, Philadelphia; WSB, Atlanta, and WOAI, San Antonio, at FCC hearings on clear channel radio service here last week. Dr. Leon Levy, WCAU prexy, cited recent example of CIO-Westinghouse strike, where company tried to buy time, but union didn't have the money to carry a broadcast. As compromise, free time was given both sides, Levy said.

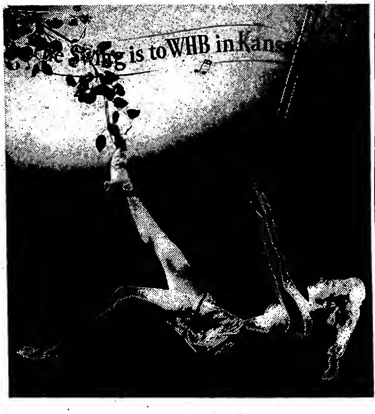
Kolin Hager's SESAC Job

Schenectady, May 14.

Resignation, effective May 15, of Kolin D. Hager as WGY manager, in order to become assistant to President Paul Heinnecke of SESAC in New York City, will end an association with the General Electric-owned station which has been continuous since Feb., 1922, except for the years 1929-31. During that time, Hager, the original "Voice of WGY" and conceiver of many firsts in radio, including air drama, served as vice-president of Buffalo Broadcasting corp.

In announcing the switch, Hager stressed the potentialities for SESAC in FM and television expansion. He will direct public relations, in addition to other duties. Hager is resigning as a director of NAB, but will continue to serve with the National Advertising Council. WGY staffers tendered him a farewell party (9) at the Mohawk Golf Club.

Washington — Book-of-the-Month Club pulled out its bid for a Manhattan FM station last week, with the explanation that it now has a heavy block of stock in Ira Hirschmann's Metropolitan Television, Inc., already licensee of FM outlet WABF.


The Swing is to WHB in Kans

... and We're Swinging with "Queen for a Day"! 22,000 Kansas Citians Saw Her April 11-12th.

Last month gave another demonstration of WHB's terrific pulling power, when "Queen for a Day" visited Kansas City. All 22,000 "studio audience" tickets were requested by mail from listeners *eight days in advance* of the Queen's appearance—as a result of only thirteen announcements offering admission. The "studio" was the Arena of Municipal Auditorium... biggest hall in Kansas City... and it was jam-packed from rafters to footlights with 11,000 spectators at each performance.

Back in 1937, WHB celebrated its 15th Anniversary by staging a "Birthday Party" in this same Arena. The record of those days still stands: *WHB is the only radio station ever to fill that immense auditorium with spectators for a strictly local radio show!* It was a show by local WHB talent, promoted exclusively over WHB (no network show prestige, no newspaper ads, no newspaper publicity). *WHB did the job alone!* That same audience-building "punch" is still effective at WHB—ready to go to work selling *your* goods or services!

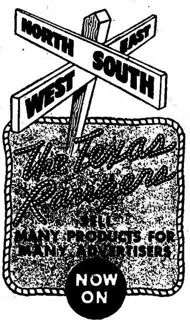
WHB KANSAS CITY 1000 WATTS-880KC

For WHB Availabilities, 'phone DON DAVIS at any ADAM YOUNG office:

New York City, 18...... 11 West 42nd St........ LOngacre 3-1926
Chicago, 2 .... 55 East Washington St........ ANDover 5448
San Francisco, 4 .... 627 Mills Building........ SUtter 1393
Los Angeles, 13 .... 448 South Hill St........ Michigan 0921
Kansas City, 6........ Scarritt Building........ HArrison 1161

KEY STATION for the KANSAS STATE NETWORK

KANSAS CITY HOOPER INDEX FEBRUARY '46	WHB	Station A	Station B	Station C	Station D	Station E
WEEKDAYS A.M. MON. THRU FRI. 8 A.M.—12 Noon	25.5	24.7	14.8	20.3	7.3	5.7
WEEKDAYS P.M. MON. THRU FRI. 12 Noon—6 P.M.	17.1	22.4	25.6	15.3	16.1	2.8
SUNDAY AFTERNOON 12 Noon—6 P.M.	24.5	29.1	25.2	9.1	10.6	1.2
SATURDAY DAYTIME 8 A.M.—6 P.M.	25.0	31.7	15.5	5.6	18.3	3.9



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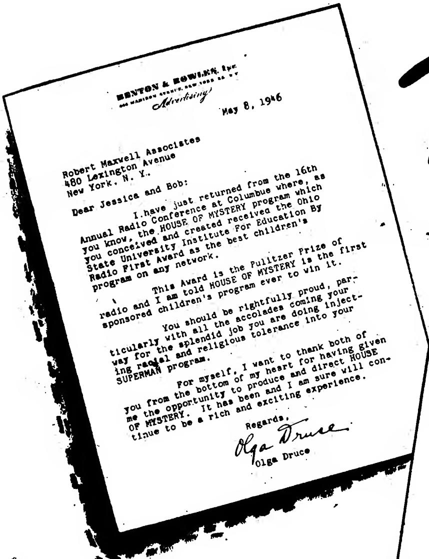
475 Fifth Avenue

Hotel Pickwick, Kansas City 6, Mo.

EILEEN BARTON
Currently
EILEEN BARTON SHOW
NBC Network
Coast to Coast
MERCURY RECORDS
Personal Mgr.: George B. Evans
Dir.: William Morris Agency

Thank You— Miss Druce



BENTON & BOWLES, Inc.
444 MADISON AVENUE, NEW YORK 22, N.Y.
Advertising

May 8, 1946

Robert Maxwell Associates
480 Lexington Avenue
New York, N. Y.

Dear Jessica and Bob:

I have just returned from the 16th Annual Radio Conference at Columbus where, as you know, the HOUSE OF MYSTERY program which you conceived and created received the Ohio State University Institute For Education By Radio First Award as the best children's program on any network.

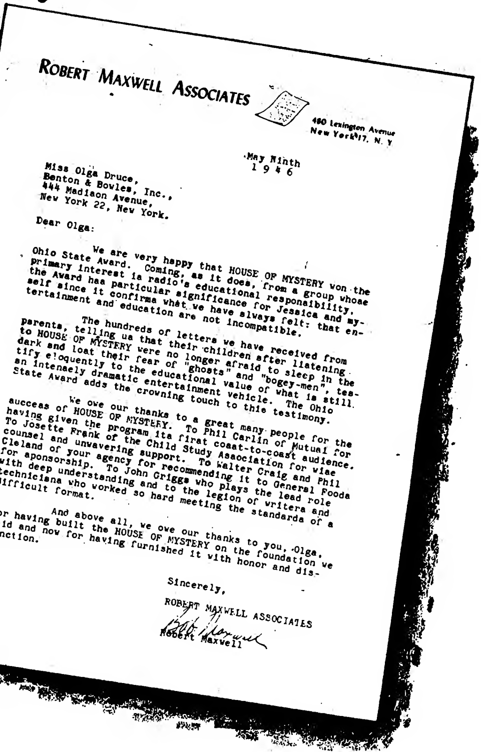
This Award is the Pulitzer Prize of radio and I am told HOUSE OF MYSTERY is the first sponsored children's program ever to win it.

You should be rightfully proud, particularly with all the accolades coming your way for the splendid job you are doing injecting racial and religious tolerance into your SUPERMAN program.

For myself, I want to thank both of you from the bottom of my heart for having given me the opportunity to produce and direct HOUSE OF MYSTERY. It has been and I am sure will continue to be a rich and exciting experience.

Regards,

Olga Druce
Olga Druce



ROBERT MAXWELL ASSOCIATES
480 Lexington Avenue
New York 17, N. Y.

May Ninth
1 9 4 6

Miss Olga Druce,
Benton & Bowles, Inc.,
444 Madison Avenue,
New York 22, New York.

Dear Olga:

We are very happy that HOUSE OF MYSTERY won the Ohio State Award. Coming, as it does, from a group whose primary interest is radio's educational responsibility, the Award has particular significance for Jessica and myself since it confirms what we have always felt: that entertainment and education are not incompatible.

The hundreds of letters we have received from parents, telling us that their children after listening to HOUSE OF MYSTERY were no longer afraid to sleep in the dark and lost their fear of "ghosts" and "bogey-men", testify eloquently to the educational value of what is still an intensely dramatic entertainment vehicle. The Ohio State Award adds the crowning touch to this testimony.

We owe our thanks to a great many people for the success of HOUSE OF MYSTERY. To Phil Carlin of Mutual for having given the program its first coast-to-coast audience. To Josette Frank of the Child Study Association for wise counsel and unwavering support. To Walter Craig and Phil Cleland of your agency for recommending it to General Foods for sponsorship. To John Griggs who plays the lead role with deep understanding and to the legion of writers and technicians who worked so hard meeting the standards of a difficult format.

And above all, we owe our thanks to you, Olga, for having built the HOUSE OF MYSTERY on the foundation we laid and now for having furnished it with honor and distinction.

Sincerely,

ROBERT MAXWELL ASSOCIATES
Bob Maxwell
Robert Maxwell

THE 10th AMERICAN EXHIBITION OF EDUCATIONAL RADIO PROGRAMS

The Institute For Education By Radio
The Ohio State University, 1946

First Award to
House Of Mystery

"This program merits the award because it achieves the objectives essential in a program for children. First and foremost, it entertains; second, it is good radio drama; third, the suspense is resolved within the program; fourth, it shows that superstition and fear are based on ignorance. Through true factual experience, it proves that knowledge expels the most frightening superstitions. It is a new type of program which may encourage and stimulate those in radio who are constantly seeking new approaches to children's programs.

House Of Mystery

A New and Different Program for Children

MUTUAL NETWORK
12:00-12:30 Saturday

Created by Robert Maxwell Associates, Producers of SUPERMAN (Mutual-Kellogg) and HOP HARRIGAN (ABC-General Foods)

Produced and Directed by Olga Druce for Benton & Bowles
Sponsored by General Foods (Post Corn Toasties)

Radio Reviews

Continued from page 34

the importance of a head of cabbage used as payment for mending shoes for a girl's birthday present. This was first time mother and daughter had acted together, and event had therefore a special appeal. It should have awakened listeners to the food crisis at hand. *Bron.*

"1160 BALLROOM"
With Tom, Dick and Harry; Charlotte Morris
Producer-Director: Gordon Vandover
25 Mins.; Mon.-thru-Fri., 12:30 p.m.
Sustaining
WJJD, Chicago

Antediluvian vaude and radio singing trio has been booked into this indie as part of new live program policy. With no sponsor, entire show is strictly off the cuff and some of the stuff would feed starving Europeans for the rest of their lives—on corn pone.

As a unit, trio still puts a tune over in oldtime song-and-dance fashion, but there aren't enough songs. Major portion of the time is spent in gab and hoary gags, with an occasional listener's letter tossed in. While the letters might be genuine enough, they are certainly handpicked, of the "hope-you-get-a-sponsor-real-soon" variety.

Accompanist Charlotte Morris takes an occasional piano solo, and compares well with about any station pianist around. Good ideas shown, although the boys break it up occasionally with some unappreciated patter.

Show might do well with a homey aud, but hot weather's liable to pop some of that corn. *Tomm.*

"IN A WORD"
With George Hogan, Carl Warren
15 Mins., Sun., 1 p.m.
Sustaining
WOR, N. Y.

A gentleman named Dr. Joseph T. Shipley has written a book called "The Dictionary of Word Origins." It may be an interesting, even exciting piece of literature. But it's dull radio, at least as aired on WOR last Sunday (12).

George Hogan and Carl Warren kicked the idea of word origins around for a quarter of an hour, but it was a dead ball they had between their goal posts. Some of the stuff was mildly informative, if any one cares for the mccoy history of the word Tuxedo. But authenticity doesn't rule out showmanship — and that's precisely what the stanza lacked.

Show preemed under title "Take a Word," and was rescheduled to "In a Word" from here on in. Maybe the producers saw the writing on the wall, reading: "You take it, I won't have it." *Cars.*

GENERAL ASSEMBLY DISCUSSION
With Milt Berkowitz
Talk
15 Mins., Mon.-Fri.; 6:15 p.m.
WONS-Hartford

With Governor Baldwin calling a special emergency meeting of the General Assembly, station WONS hopped on the promotion bandwagon to give a nightly round table patter discussion of legislators activities of day. This 15-minute gab session with lobbyists and legislators is held in the office of the lieutenant governor under the guidance of Ralph Della Selva. Mikeman acts as moderator and feeds lead questions to participants. On ethering heard he was unable to handle show and a station mikeman, Milt Berkowitz, held the reins.

Station gabber opened show with explanation of days activities and resultants and let reins fall to floor with participants interrupting each other in more or less uncontrolled manner, all but slugging each other in pros and cons of issues involved.

Ethering is good example of what can be done in field of public service, with feather going to hat band of station execs who are responsible for its creation. It's educational and extremely timely. *Eck.*

Follow-up Comment

Lady Cavendish, the former Adele Astaire, in a guester on the Tex McCrary-Jinx Falkenburg program over WEAF-NBC (9), was informed by McCrary that "VARIETY said you had the best voice in radio and should have a program of your own —you need only a husband to take over this show." The erstwhile musical comedy-star then proceeded to demonatrate he was right. She possesses a buoyant charm and a sense of humor which distinguishes her from anyone heard regularly on the bigger shows.

In the midst of an interesting report on her letter-writing activities at the Rainbow Club in London, Miss Astaire turned serious. The English were wonderful people, in peacetime as well as during the blitz, she said. English girls "are good dancers; they learn quickly." English women are "not made a fuss over—as they are in the U. S.—but I am rooting for a change growing out of the war."

Jackie Kelk's assignment on the Saturday night CBS Continental Can's "Celebrity Club" has increased to the point where he's the mainstay on the show, which makes that program highly reminiscent of other variety setups. His style of comedy is too familiar to be outstanding and in addition, material he's being fed doesn't contain the greatest writing. But with other ingredients on the show including Margaret Whiting and on sesh caught, Lucille Ball, it makes par for the variety course.

"Gang Busters" did a workmanlike job on Saturday's (11) dramatization of the recent Alcatraz riots. Script took a rough survey of conditions preceding the outbreak to indicate that the prison grapevine was aware of the flareup; and gave out with a plausible explanation of how the cons got the initial stock of arms. Program also went into the background of the break leaders in order not to have any sympathy wasted on them. It was among the first fairly complete dramatization of the riot on the Rock. Waterman's, incidentally has renewed "Busters" for a 52-week period.

Life's Credo

Continued from page 32

the air only; it became respectable only when frozen between covers.

Now, Hutchens offers counsel of despair. He makes three principal points: (1) Radio is so repetitive that no program, once its format is set and the critic has discussed it, is worth further attention; (2) radio is so ephemeral that the critic is virtually talking to himself when he discusses a show that the reader could not possibly hear, since rebroadcasts are so rare; (3) no one, least of all the network producer or ad agency, gives a damn about the critic's opinion.

Hutchens was well-thought-of in the trade when he held down the Times radio job. And he proves through this piece that his radio judgment was better then than his logic is now. The first two points, examined carefully, contradict each other. The third proves only that more criticism is needed. As long as radio criticism (see VARIETY's survey of radio editors in the issue of Jan. 23, 1946) is confined to a handful of people, with most of these (like Hutchens himself) using it only as a corridor to greener pastures—so long will radio criticism's effectiveness be at a minimum.

One other point made by Hutchens is worth mention. He says that, anyway, nobody can be a radio critic because such a guy would have to be an expert in every field of knowledge, from agriculture to atomic fission, economics and international politics, drama and all types of music, etc., etc. Hutchens should read the book column of his own newspaper, where daily oracles dispense wisdom on all these subjects and more. Maybe they're not entirely dishonest. Maybe they take only one consideration into account: Within its medium—whatever that medium—is it a good show? It could be Einstein or Kathleen Winsor; Corwin or soap—is it a good show? *Cars.*

Tele Reviews

Continued from page 34

of run-through in the broadcasting studio.

The show must, therefore, be put down to experiment—an experiment that came off as a one-shot, and would probably come off again with this group, but one that does not at all cue anything like a solution to the tele director's rehearsal problems. *Cars.*

"RADIO CITY MATINEE"
With Warren Hull, emcee; John Gnagy, Irma Smith, Ward Donovan, George Rector, Maggi McNellis, Sally Victor, Virginia Sale, Louise Martel, Ben James
Producer: Peter Barker.
Writer: Edward Mills.
Tech. director: Stan Peck.
Sets: Bob Wade
60 Mins.; Mon.-Wed.-Fri., 1 p.m.
Sustaining
WNBT-NBC, N. Y.

Marking the first daytime live video show since before the war NBC television teed off Monday (13) with "Radio City Matinee." Apparently realizing that the housewife is the only member of the family who will be able to take an hour off from the day's chores to watch a television screen, the NBC producers aimed the new show for the distaff audience—and it proved to be a very good vehicle.

Chief factor of the new show was the manner in which the NBC production staff took advantage of the fact that television offers sight as well as sound. Six of the eight segments featured personalities showing women how to do things, and each of them made the most of the visual aspects of the medium. Remaining two segments, rung in strictly for entertainment, featured vocalist Ward Donovan, who gave out with a brace of sentimental oldies designed to bring nostalgic reminiscing from the listeners, and Virginia Sale, with amusing impersonation of a farm housewife.

Camera work throughout the performance was in keeping with the demonstrative qualities of the show. Whether John Gnagy was showing his audience how to draw pictures or Irma Smith was showing the women how to arrange flowers in a vase, the cameras, after first establishing an intimate contact with the instructor via a closeup, then concentrated on what the instructor was doing. Besides the former, this featured John Rector demonstrating how to prepare Hollandaise sauce; Sally Victor and Maggi McNellis demonstrating the milliner's art; Louise Martel showing what type toys to buy for the moppets; and Ben James, via an amusing takeoff on the street-corner hawker, how to use the latest kitchen utensils. Warren Hull, erstwhile film star for Monogram, wrapped the proceedings up nicely wth a good emceeing job.

Each of the performers proved to be a distinctive video personality, who can be brought back for successive shows without the audience tiring of his face.

Program contained several "opening night" errors, such as the fact that several of the segments ran overtime, causing the show to go 10 minutes over its allotted time. Such minor setbacks, however, can easily be ironed out during future performances. Web is assured of as wide a listening audience as possible for its new venture. And, incidentally, the show offers innumerable opportunities for advertisers to tie in. *Stal.*

Tele Followup

"Famous Jury Trials" production on WABD last Thursday (9) performed a rare justice to video's potentialities. The half-hour show was tightly welded around a sound dramatic idea that was visually projected with pace and credibility. Giving a big lift to the overall quality were the first rate performances of Beverly Roberts and Alan Baxter, whose work in films has imparted a visible camera know-how. Rest of the cast also came through in excellent form. The half-dozen settings used in developing the story were modest affairs but a triumph of ingenuity in creating an effect of realism out of a few scraps of wood. Camera work in shifting the locale from setting to setting was adroitly handled and came close to equalling the polished transitions of motion pictures. A slight tendency was shown, however, to shift camera angles more frequently than was demanded by the script. Although here, too, the effort to escape the static frame is a step in the right direction.

Format followed the established lines of opening with a narration explaining the central ideas of a criminal case, then having the story dissolve into its dramatized elements. The courtroom scene provides the base of operations to which the story always returns, thus imposing a quality of unity to the plot structure. Story built up to a sharp climax, but the ending was managed too mechanically to answer all the questions raised at the trial.

Greater Hub Council Set for Third Confab

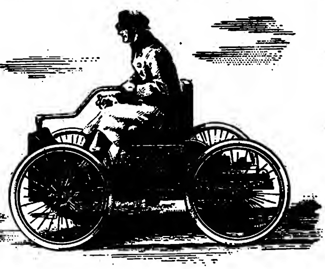
Boston, May 14.

Keynoter of third annual spring conference of the Radio Council of Greater Boston Saturday (18) at the Boston University College of Business Administration will be given by Keith Higgins, ABC veepee. Talk will be broadcast from WCOP, local ABC outlet, from 1:30 to 2 p.m.

All-day conference, themed "Boston's Radio Goes Forward," highlights Leland Bickford, editor in chief Yankee Network News Service; Hollis Baird, engineer of the 20th-Fox television station in Boston; Daniel Bloomfield, manager Retail Board of Trade; Frederick Bailey, account exec, WORL; Polly Brown, radio director of Cabot Agency; Harry D. Goodwin, promotion-publicity-merchandising manager, WCOP; and Harvey P. Newcomb, radio director, Frost agency.

Sioux City—KTRI has expanded its news staff with the recent addition of L. T. "Ben" Walsh as city editor.

DETROIT'S AUTOMOTIVE INDUSTRY CELEBRATES ITS 50th YEAR



90 MILLION CARS AGO...

On March 6, 1896, the horseless buggy made its Detroit debut—at a Horse Show! Three months later, Henry Ford's first auto chugged through the streets, and a new industrial Detroit was in the making! When WWJ, America's first radio station, began broadcasting 26 years ago, the Automotive Industry welcomed its voice as a potential selling medium. WWJ spoke forcefully through the years, and an ever-increasing audience listened— and bought. On May 29-June 9, Detroit's Automotive Industry celebrates its Golden Jubilee, and WWJ is proud of the part it played—*and continues to play*—in the industry's growth.

Automotive Industry Golden Jubilee May 29... June 9

NBC Basic Network
Associate FM Station WENA

WWJ
950 KILOCYCLES
5000 WATTS

AMERICA'S PIONEER BROADCASTING STATION—*First in Detroit*
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
OWNED AND OPERATED BY THE DETROIT NEWS

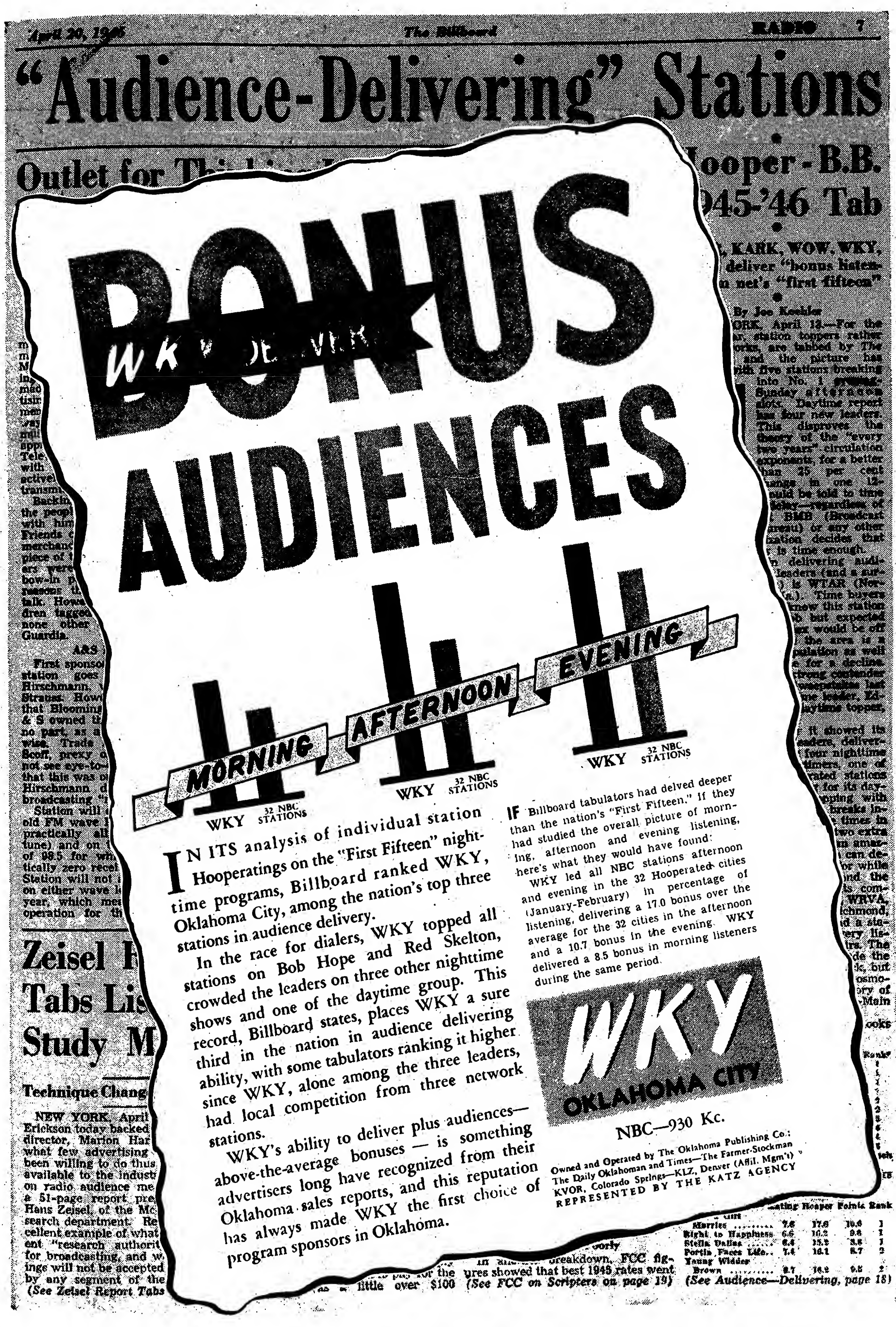
IN THE CENTER OF THE UTAH MARKET

KDYL
SALT LAKE CITY

JOHN BLAIR & CO.
NATIONAL REPRESENTATIVES

WJNO
Where "Dun and Bradstreet" meet "Hooper and Crossley"?
CBS
WJNO

THE VOICE OF THE PALM BEACHES



April 20, 1946 The Billboard RADIO 7

"Audience-Delivering" Stations

Outlet for Th

looper - B.B.
945-'46 Tab

, KARK, WOW, WKY,
deliver "bonus listen-
n net's "first fifteen"

By Joe Koehler

ORK, April 13.—For the
r, station toppers rather
orks, are tabbed by The
and the picture has
vith five stations breaking
into No. 1 program-
Sunday afternoon
slots. Daytime report
has four new leaders.
This disproves the
theory of the "every
two years" circulation
exponents, for a better
han 25 per cent
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in an breakdown, FCC fig-
ures showed that best 1945 rates went
(See FCC on Scripters on page 19)

	Rating	Hooper	Points	Rank
Marries	7.6	17.6	10.0	1
Right to Happiness	6.6	16.2	9.6	1
Stella Dallas	6.4	15.2	8.8	1
Portia Faces Life	7.4	16.1	8.7	2
Young Widder Brown	8.7	16.2	9.2	2

(See Audience—Delivering, page 18)

BONUS AUDIENCES

WKY DELIVERS

IN ITS analysis of individual station Hooperatings on the "First Fifteen" night-time programs, Billboard ranked WKY, Oklahoma City, among the nation's top three stations in audience delivery.

In the race for dialers, WKY topped all stations on Bob Hope and Red Skelton, crowded the leaders on three other nighttime shows and one of the daytime group. This record, Billboard states, places WKY a sure third in the nation in audience delivering ability, with some tabulators ranking it higher since WKY, alone among the three leaders, had local competition from three network stations.

WKY's ability to deliver plus audiences—above-the-average bonuses — is something advertisers long have recognized from their Oklahoma sales reports, and this reputation has always made WKY the first choice of program sponsors in Oklahoma.

IF Billboard tabulators had delved deeper than the nation's "First Fifteen," if they had studied the overall picture of morning, afternoon and evening listening, here's what they would have found:

WKY led all NBC stations afternoon and evening in the 32 Hooperated cities (January-February) in percentage of listening, delivering a 17.0 bonus over the average for the 32 cities in the afternoon and a 10.7 bonus in the evening. WKY delivered a 8.5 bonus in morning listeners during the same period.

WKY
OKLAHOMA CITY

NBC—930 Kc.

Owned and Operated by The Oklahoma Publishing Co.:
The Daily Oklahoman and Times—The Farmer-Stockman
KVOR, Colorado Springs—KLZ, Denver (Affil. Mgm't)
REPRESENTED BY THE KATZ AGENCY

From the Production Centres

IN NEW YORK CITY . . .

Marc Blitzstein's "Airborne" Symphony, which had its world premiere in N. Y. last month, will highlight the NBC Symphony Orchestra broadcast May 26, with Leonard Bernstein conducting....Frank Zuzulo, Mutual trade press head, out 10 days with strep throat....Draper Lewis now writing CBS' "Matinee At Meadowbrook," on which he was scripter before going into service....Bill Zuckert, now playing in "Myrt and Marge" and "This Is Your FBI"....Cy Harrice, ex-Chi announcer, now in N. Y. announcing RCA-Victor show, "Quick As a Flash" and Borden's "County Fair".... Hank Booraem is producer, and Lou Quinn and Aaron Rubin scripters, on ABC's "Stairway to the Stars"....Jack Barry given three shows in two weeks at WOR-Mutual to emcee, in addition to regular announcing chores, "Daily Dilemmas," "Man on the Street" and "Juvenile Jury."

Mike Jablons leaving Mutual publicity dept. today (Wed.) to report Fri. to Ft. Dix for Army induction....KFEQ, St. Josephs, Mo., joins Mutual today (15)... "Tom Mix" serial (MBS) picked as year's outstanding network children's program by Chi Federated Ad Club last week....Mutual will broadcast a special one-shot next Wed. (22) from Nat'l Press Club, Washington, as part of Food For Freedom Conference presided over by Henry Morgenthau, Jr., when F. H. La Guardia and Sir John Orr will speak.

Is Helen Hokinson, New Yorker mag's delineator of the femme-not-so-beautiful, really a fan of NBC's "When a Girl Marries," or is she preparing to use that afternoon serial as the jumping off place for some satirization? At any rate she showed up at one of "Girl's" broadcasts last week and asked for admission. Writer Elaine Carrington happened to be there and got Miss Hokinson through....WWRL has a new promotion tie-in with two Long Island newspaper chains....Ed Wright, formerly featured on the CBS "Cimarron Tavern," now director of drama at Denison University, Granville, O.....Frank Roth will do a three-times-a-week remote for WOR-Mutual, beginning June 1, from the Rialto Ballroom, N. Y., where his orch is featured... Guesting on Elsa Maxwell's WLIB show tonight (15) will be Dorothy Lewis, NAB veepee and coordinator of listening activities for the organization.

Boyd Crawford and Cathleen Cordell added to "Stella Dallas"...Rupert LaBelle new to "Backstage Wife"....serial "Lora Lawton" starts fourth year on NBC May 31....Hal Halpern now on WNEW publicity and special events staff under Will Yolen. He's recently out of Navy and before that was with WNYC and Earle Ferris....Eddie Duchin and Norm Blackburn came in from the Coast Sunday with plans understood to concern a Tommy Dorsey show for the summer as replacement for the Fred Allen show....CBS' Sunday afteroon "Workshop" starts four full-hour stanzas, May 26, for production of plays by London's "Old Vic" company. With the New York Philharmonic Symphony off for the season, "Workshop" will take the hour from 3 to 4 p.m. "Vic" troupe will do, in succession, Henry IV, Part I; Henry IV, Part II; Peer Gynt, and Richard III....Arch Oboler's nixing of a Biow agency bid for revival of the "Lights Out" show, as reported last week, could have referred only to his own scripts. NBC owns title wholly and completely....With Donald Buka lined up for the lead, starting June 1, CBS' "Grand Central Station" is making a strong bid for freelancers' scripts to hypo show further.

Mrs. John McNeil, wife of WJZ manager, is seriously ill....Kevin Kennedy, WNYC announcer recently out of the Army, married last Saturday (11) to Miss Rita Hanley....Earl Mullin, chief of ABC flackery, sunning self for a week in Bermuda ...United Nations radio liaison chief, Christopher Cross, addressing Detroit's Students United Nations Conference tomorrow (Thursday)....WEAF's co-op gabber, Robert St. John, will do his broadcast from Carnegie Hall on May 29, in observance of his 1,000th broadcast. Among 2,000 invited guests will be personalities whose careers he has described on his show....Gene Kraemer back in New York after two and a half months' swing around country for Jos. Katz agency....Ed King new addition to NBC production staff, succeeding Ross Fillion, who resigned. King takes over Colgate-Bill Stern airer as initial assignment.

Henry Morgan will come out of his wasp's nest over at ABC Friday (17), to apply a serious sting to WHN's "Commentators' Round Table." "Our Attitude Toward the Soviet Union" is the topic chosen for discussion by Sidney Walton, moderator of program.

IN HOLLYWOOD . . .

Jean Hersholt hauls his "Dr. Christian" series to Gotham for six weeks after May 15 broadcast. Neil Reagan, producer, goes on vacation instead of joining annual eastern trek of show....Chet Lauck, the "Lum" with "Abner" turns news commentator May 19 with regular five-minute spiel on Saturdays, at 4 p.m. over ABC....Don Clark, production chief of BBD&O, and his talent buyer, Harry Maynard, go east for homeoffice confabs, May 31....ABC's quarter-hour, "Retribution," spreads to half-hour on June 4, and slides to Tuesday night niche....Petri Wines has purchased "The Bookcase of Gregory Hood" as summereplacer for "Sherlock Holmes" on Mutual, effective June 3. Anthony Boucher and Dennis Green, "Sherlock" writers, script newcomer....Dick Haymes CBS airshow for Auto-lite shuttles from Saturday to Thursday night slot on June 6 to oppose Kraft summerruckus on NBC....Thomas S. Lee, prexy of Don Lee net, has entered a car in 500-mile Indianapolis spin, May 30. Web exec has invested $15,000 in Alpha Romeo, Italian car....Joe Stauffer, N. W. Ayer agency's radio production head, in from east. He visits Frisco before returning home, following conferences with Herb Sanford, local rep.

Walter Craig, Benton & Bowles radio v-p, cancelled Chi trip to audition "Seven Star Theatre" for American Railroad Assn., following receipt of wire from prospective sponsors who chilled due to coal strike. He heads New Yorkward now....Lee Cooley, Ruthrauff & Ryan's director of daytime radio, in from New York for huddles on June 1 preem of "Surprise Party," audience participationer m.c.'d by Stu Wilson, for American Home Products. Stays week ironing other summereplacements set by agency.... Sealy Mattress Co. hired Alvin Wilder, news analyst, for ABC Pacific net quarter-hour every Wednesday... Norman Blackburn, office manager of J. Walter Thompson, off to New York for homeoffice gabfest on summer shows....Cliff Arquette exits Procter & Gamble's "Glamour Manor", on June 28 after two years. Benton & Bowles is hunting suitable comic replacement when show resumes in fall under Ken Burton, new producer replacing Tom McDermott...Ernie Martin, director of network programs for CBS here, back east after five days of confabs with Bill Robson, Charlie Vanda and Don Thornburgh, western v-p, anent summer shows. He returns here in July permanently.

Ed Buckalew, station-relations field manager for CBS Pacific slope, off on tour of affiliates until May 20....NBC employees get three instead of two weeks annual vacash now, taking an extra week subsequent to regular fortnight. Service leave considered active duty for such absentees who would normally qualify under 10-year employment proviso....Ted and Dorothy Thackrey, owners of KYA, Frisco, KLAC, Hollywood, New York Post and WLIB, New York, due in May 19 for video hearings....Russ Johnston, radio v-p of McCann-Erickson, arrived May 13 from east for special handling of Raymond Massey's piped participation in regular "Harvest of Stars" program on NBC. Star airs from Warner lot where he works in "The Secret" from May 19 on for couple of weeks....Bill Ryan, g.m. of KFI, Cal Smith, manager of KFAC, and J. Frank Burke, owner of KFVD, in from Washington, clear channel clambake, May 13....Paul Franklin, prexy of Radio Directors Guild here, en route to New York for conferences with heads of New York and Chi radio hamaster groups....Major Frank Caprara, director of South African Broadcasting Corp., Ltd., en route to U. S. and Canada for industry looksee....There's an NBC dictum on mugging Der Bingle that prohibits photos when he's sans chapeau.... Chesser M. Campbell, director of Mutual, back to Chi after week here with Lewis Allen Weiss, Coast v-p of Mutual and g.m. of KHJ. Director of advertising for Tribune, he was studying Don Lee's television and FM plans and operations....Robert V. Brown appointed assistant program manager of NBC's western division. Effective May 13 former writer and producer assists Lewis S. Frost....Dick Gilbert, erstwhile VARIETY mugg and former disc jockey with WHN, New York, visiting here on combo vacation-business trip, and looking cookie conductor chore on local indie.

World's record for the number of ulcers gathered around one table was set last week when most of the radio gagmen in town got together at the Brown Derby to shower fellow-sufferer Al Lewis. Occasion was receipt of a fluoroscopic report that Lewis' wife, Bernice, will present him with a double-yoker next month.

IN CHICAGO . . .

Harry Kopf, former NBC central division veepee now general sales head for the web, is seriously ill in Roosevelt hospital, New York, following a heart attack....Don McNeill and "Breakfast Club" functioning on regular basis again with elevators running, after using studio people and Merchandise Mart tenants as auds for the show....Herb Futran finally out of hospital for good....Howard Ketting and Ros Metzger, Ruthrauff & Ryan radio bosses, to California for arrangements on Gene Autry switch to full half-hour.

General Mills Hour characters have had between 250 and 500 inquiries for their apartments and some haven't even made definite plans to leave.... Ken Pettus, former NBC newscaster who was dropped from "Stars and Stripes" staff by Army for alleged "disloyalty" following editorial protests against Japanese bigwigs in AMG, back in Chi weighing job offers....William L. Wallace into John Pearson radio reps as midwest sales manager.... WGN running series of spot announcements on its own to have home owners and apartment dwellers conserve electricity... General Mills renewed four ABC daytime airers: "Betty Crocker," "Hymns of All Churches," "Jack Armstrong," "Lone Ranger."

Bill Koblenzer, midwest MCA radio booker, currently in New York following the death of his mother....Don Dowd, "Breakfast Club" announcer, on vacation and replaced temporarily by Norm Gottschalk....Ed Borroff back to Chi....Carolyn Gilbert sick with flu and out of her radio shows for a while....WSBC, foreign language outlet, skedded to give over entire operating time on Flag Day, June 14, to Army for recruiting drive in which appeals will be made on Bohemian, Polish, German, Jewish, Italian, Slovak, and Negro programs....Donald Crisp has cut an album of Henry Wadsworth Longfellow poetry for Decca which is due for release in late May.... Guy Lombardo currently experimenting with a jet propelled speedboat for gold cup races in Detroit....Goldwyn Girls guested on "Breakfast Club" Monday (13)....Mutual outlet WHBF, Rock Island, added four vets to staff last week: Bill Pannell and John O'Donnell as announcers; Frank Krone on sales staff; and Bill Shurtleff on the news staff... Russ Brown resigned from CBS and now freelancing....Marilou Neumayer off to New York for a quickie.

WCAU

Continued from page 27

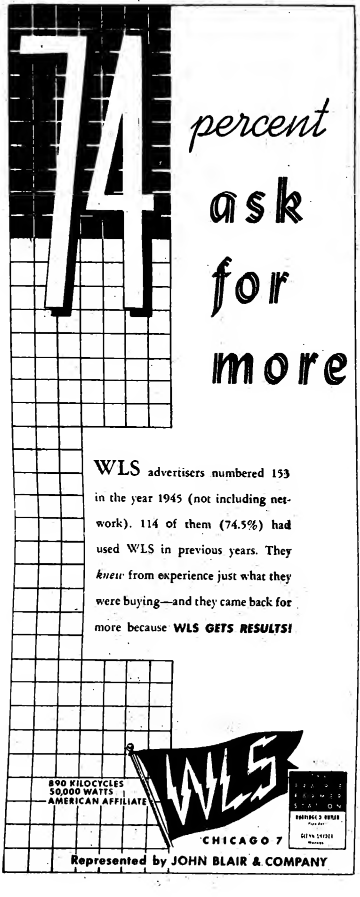
large slice of WCAU owned by the Levys relative, William Paley, chairman of the CBS board.

Those in the know say that Stern hasn't the kind of money needed to buy WCAU, even with the help of money from the Lit department story family to which he is related. Stern's newspapers—Phila. Record and Camden Courier & Post—have good circulation, but the big moneymakers in the Stern chain have been the smalltown Camden properties. The Record and the two Camden papers have a total claimed daily circulation of 359, 304, and a total claimed Sunday circulation of 601,-106. Whereas the Philadelphia Inquirer, Stern's toughest rival, has a daily turnover of 575,846 with Sundays circulation at 1,105,216.

Move, therefore, is interpreted as one whereby the Levys, with Paley in the background, have really taken over the Stern properties. But in order not to offend the FCC, and in view of the fact that the FCC is already looking into CBS' ownership of too many stations—a switch was effected, with Stern becoming the purchaser.

In any event, Philadelphia radio is now preponderantly newspaper-owned, with the powerful Inquirer owning WFIL, and the Evening Bulletin owning WPEN. Each of the three is expected to invest heavily in a "radio city"—and there are sure to be three such "cities," each adjoining the newspaper property.

St. Louis—Alex Buchan now with KMOX conducting a five-day-a-week sports program.

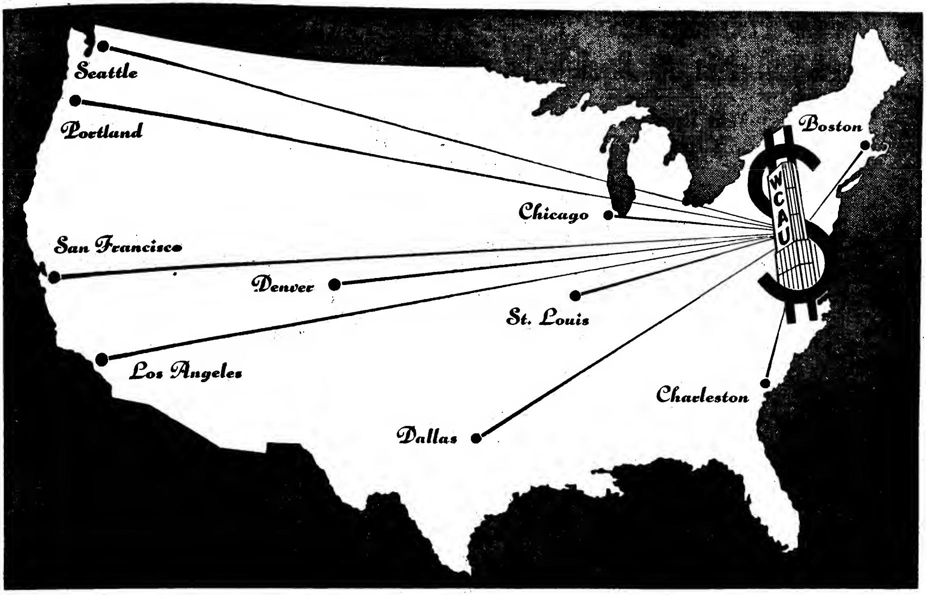


WLS advertisers numbered 153 in the year 1945 (not including network). 114 of them (74.5%) had used WLS in previous years. They *knew* from experience just what they were buying—and they came back for more because **WLS GETS RESULTS!**

Represented by JOHN BLAIR & COMPANY

323
WKY
195 WEEKS for
OKLAHOMA NATURAL GAS COMPANY
JULIE BENELL
Julie Benell is given carte blanche on her daily program "Women's World" to serve the varied and timely interests of women listeners. Several national citations and an upper Hooperating attest to her popularity and the job she is doing for her sponsor.

WKY
Oklahoma City
BUILDS SHOWS WITH THE SENSE OF SELL
REPRESENTED BY THE KATZ AGENCY



MORE NATIONAL SPOT DOLLARS* ARE INVESTED ON WCAU THAN ANY OTHER PHILADELPHIA STATION

Here is coast-to-coast recognition . . . among all kinds of national advertisers buying local broadcasting in Philadelphia . . . that WCAU is Philadelphia's best radio "buy". No matter where *you* are: if you want to sell Philadelphia, *you want WCAU.*

*Local Philadelphia firms also spend more of their advertising dollars on WCAU than on any other Philadelphia radio station.

POWER + PROGRAM = SALES

WCAU

50,000 WATTS • CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

'Bible-Believing' Protestants Kick Against 'Rationalist' Air Breaks

Minneapolis, May 14.

National Religious Broadcasters, Inc., wound up convention here with demand radio "grant equal rights and privileges to great Bible-believing constituency of American Protestantism."

Group charged in an official statement that Bible-believing Protestants are not given radio time in proportion to numerical strength, but instead "rationalistic Protestants" dominate Protestant broadcasting.

Speakers made it clear they meant by this the Federal Council of Churches of Christ in America. Group demanded radio "make available without discrimination a reasonable amount of time for purchase by accredited broadcasters of religion on the same basis as afforded other interests."

Dr. Clinton H. Churchill, Buffalo, N. Y., was reelected president of broadcasters.

Philadelphia — Mac McGuire, vet early morning disk jockey on WCAU, has resigned to form a hillbilly band and hillbilly recording company. His band has been signed to open at Village Barn, New York.

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC
HARRY SOSNIK
CONDUCTOR COMPOSER
ARRANGER
LATEST SONG HIT
"YOU STOLE MY HEART"
PUBLISHED BY HARMS, INC.

Texas 'Screen Test' Quiz Of Pix Industry Preems

Dallas, May 14.

"Screen Test" quiz program devoted entirely to the motion picture industry will make its debut Wed. (15) from the stage of the Palace theatre here and will be aired for a half-hour over a period of 21 weeks originating from the various theatres of the Interstate Theatres, sponsors of the program.

Conrad Brady, Interstate's radio director, stated that the new program will be a test of theatre patrons knowledge of the screen and its stars, with cash prizes awarded.

Jack Mitchell, former vaude actor, will emcee. Airings will be carried over the stations on the Texas Quality Network, WFAA, here, WBAP, Fort Worth, WOAI, San Antonio and KPRC, Houston.

WLAW Rushes Revamp, Plans 'Preem in Sept.

Boston, May 14.

Indications point to WLAW's 50,000w transmitter in Burlington, Mass. being finished for debut around Sept. 1. Transmitted for Lawrence, station is about 12 miles north of Boston, and may well dominate local air with its excess of 100 millivolts.

Three 440-ft. towers occupy greater part of 98 acres of land, with 34 miles of ground system kept moist by presence of brook running through land. WLAW is prepping major broadcasting studios in Boston and bids well to offer plenty of competition to the major spots here now. Station got the FCC construction permit on March 20, upping it from 5,000 to 50,000 on its present frequency of 680 kilocycles.

Paris Goes Commercial

Paris, May 8.

Breaking with the non-commercial policy of Radio Luxembourg, an ad in Paris dailies publicizes a broadcast sponsored by Lissac Bros., dealers in optical goods, with several shops in Paris.

It annouoces a transcription of "Bonsoir Jolie Madame" with Charles Trenet, cabaret singer currently in N. Y.

STORE BUYS ON KSL

Salt Lake City, May 14.

"Window-Shoppers' Guild," half-hour audience participation show on KSL, has been signed by ZCMI, department store.

Monday through Friday slot features Jack Davies as "Guild Master," songs by Carol Francis and music by Foster Cope and his "Window Trimmers."

J-G-A—A-M-S!
OR
JOHNSON GIVES AWAY A MOVIE STAR
(Any Similarity Between This and LSMFT Is Purely Intentional)
★ERSKINE JOHNSON
GIVES AWAY
ROBERT CUMMINGS
Now Starring in Seymour Nebenzal's "The Chase"
THE MOST AMAZING PRIZE IN RADIO CONTEST HISTORY
(And That's Intentional, Too)
J-G-A—A-M-S!
5 Days a Week (4:30 p.m. P.S.T.) Over Mutual
(Coast-to-Coast)
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★Available for Cooperative
Sponsorship on Mutual Stations
CARLETON COVENY & CO.
6331 Hollywood Boulevard Hollywood, California

Good Trailer Anyway

Book trade was agog over the weekend with rumors that American Tobacco's George Washington Hill (1) would sue Rinehart & Co. over Frederic Wakeman's "The Hucksters" and (2) was also going to enjoin Book-of-the-Month from making the novel (about the radio advertising industry) its June distribution.

Neither the author nor publishers have heard anything about it.

Call of the Wild Spells Coin For 'Skibo' Platters

Chicago, May 14.

Unusual sales promotion angle on "Skibo of the Northwoods," new series of quarter-hour platter shows being ground out by Craig Dennis Productions here, is that it'll grab mucho listeners. Figures for 1941-42 (latest available) of the U. S. Fish and Wildfire Service show that 8,532,354 hunters spent $12,921,974 for hunting and trapping licenses and 8,432,218 fisherman spent $10,731,041 for fishing permits that year.

On top of that, the outdoors characters spent $191,911,061 on equipment for fishing, hunting, trapping and living in the outdoors—all of which, according to North Central Broadcasting, Dennis' sales outlet, betides a potentially hefty listening audience.

Basically it's a kid show, written by Frank Dufresne, chief of the division of information for the U. S. F&WS and contributor of nature detailing the adventures of "Skibo," youngster who lives in the north woods. Figured, however, that info on woodlore woven into the cops-&-robbers plot will attract adults as well as kids.

Material includes dope on saddling and packing horses, how to tell poisonous from harmless snakes, identifying animal and bird tracks, how to predict storms and fair weather, etc., and merchandising giveaways include hunting knives, arrowheads, Indian feathers, "Skibo" lapel pins, fire-by-friction outfits, first aid kits, and illustrated books identifying birds, trees, animals and fish.

CBS SNAGS NBC SHOW FOR SMALL LOANERS

Chicago, May 14.

CBS sales staffers' efforts for past three months to snag Stu Erwin starrer "Phone Again, Finnegan," from NBC were successful last week. Household Finance-sponsored show being inked Monday (13) to move from the 5-5:30 p.m., NBC spot Saturdays to 10:30-11, Thursday nights on CBS, starting June 22.

Handled by Shaw-Levaly agency, moves up the sponsor's weekly outlay considerably, inasmuch as Household paid daytime rates on NBC. Talent cost alone is $7,500, and combined time and talent rates are close to $15,000.

Louisville Marine Sues To Get Radio Job Back

Louisville, May 14.

S. A. "Steve" Cisler, Jr., manager of WGRC before joining the Marines in 1943, has filed suit in federal court to get his old job back. Suit was filed against the Northside Broadcasting Corp., operators of WGRC, under the Selective Service Act. It asserts that Cisler had a five-year contract from May 31, 1938, for $425 a month, plus commissions.

On January 25, 1943, he joined the Marines, and was discharged January 11, 1946. Upon his return, he applied for his former position, but was refused.

The brief, filed by U. S. district attorney David C. Walls, said the exact terms of the contract held by the present holder of the position are not known, but that the contract limits the job to $10,000 a year, whereas the contract held by Cisler had no such limitation. The brief claims the Cisler contract is worth more than $10,000 a year, and requests an accounting of commissions and restoration of the job and money.

Cisler has an application pending before the FCC for an FM station in Louisville, under the name Radio Kentucky.

KC Agency Expands 'Lucky Tiger' Sked

Kansas City, May 14.

Expanded sponsorship program by the Lucky Tiger Manufacturing Co. has been adopted in additional stations through the south and midwest. New programs include newscasts, musicals, station breaks and one minute announcements. Merritt Owens ad agency handles deal.

Various markets currently being covered for Lucky Tiger are on WCCO, Minneapolis; KLZ, Denver; WAGA, Atlanta; WWL, New Orleans; KGKO, Ft. Worth; KNX, Los Angeles; WLW, Cincinnati; KMOX, St. Louis; KTRH, Houston; KVOO, Tulsa; WHB, KCKN, KCMO, KMBC, Kansas City; KOAM, Pittsburg; KFH, KANS, Wichita; KFEQ, St. Joseph, and KTOK, KOMA, Oklahoma City. Further expansions are scheduled for June.

CIRCUITING THE KILOCYCLES

Troy—Tony Sharpe, discharged from Navy with rank of Lieutenant, has rejoined WHRY, Troy, as musical director.

Emporia—John Mickey, senior at Emporia State College, Kansas, was awarded the annual KTSW All-Expense Radio Scholarship for 1946, Dr. David L. MacFarlane, president of the college, and J. Nelson Rupard, general manager of KTSW, announced this week.

New York—Don Iosel, director of WMOH, Hamilton, Ohio, will join Mutual's dept. of station relations in N. Y. June 1. Will work under Carl Heverline, veepee.

Denver—E. Lee Fondren of KLZ, here, resuming his duties as promotion manager, after three years in the Army. Roger Rambeaux, who filled the position during Fondren's absence, moves to Denver Univ. as director of athletic publicity.

San Antonio.—New musical show titled "Melody for Two" is being aired for a quarter-hour each Monday, Wednesday and Friday over WOAI, under sponsorship of Zale Jewelry Co.

Buffalo—Jack Quinlan, recently discharged after more than five years in the Army, is now the featured baritone soloist on "Your Host Is Buffalo," the WBEN NBC feeder Saturday afternoons at 2 p.m.

Denver—After three years service with the Army Ground Forces, former Technical Sergeant Raymond Wilson has returned to the announcing staff of KVOD.

St. Louis.—Three veterans of World War II, Marshall True, John W. Lewis and Marvin Mullring, Quincy, Ill., are members of a syndicate that has applied to FCC for a license to construct and operate a station in Belleville, Ill., 14 miles from here.

San Angelo, Texas—A new regional web has been formed here with three outlets forming the West Texas Network. Stations include KGKL, here; KRBC, Abilene and KBST, Big Springs. John E. Pearson has been named to handle national sales for the web. Stations are also members of Mutual and Texas State Network.

San Antonio—Miss Edna Brewster has been assigned for one month from the Radio House of the University of Texas to organize a Radio Workshop at KCOR.

Raleigh—"Jim" McMurray has returned to WPTF after a 39-month stretch in the Army. He started Army life in the Air Corps, but was transferred into the Armed Forces Radio Service in New York, where he became chief announcer, supervising shortwave operations.

Memphis — Francis Chamberlin, former owner of WMPS here, and more recently assistant to the general manager under another ownership, is quitting radio to join his brother, Mallory Chamberlin, in the operation of Words & Music, general music sales store.

'Telephone Hour's' Pix Institutional

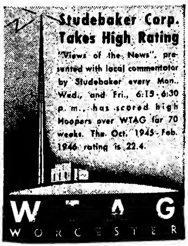
Chicago, May 14.

Bell Tepehone's NBC airer has been made into an institutional two-reeler by the telephone company for distribution throughout the U. S. by its member companies. Film, produced by Leslie Rousch Productions through N. W. Ayer agency, follows "Telephone Hour" program format with few exceptions.

First orchestral number segues into pixing of telephone facilities and how they carry network programs to all web affiliates. While mid-commercial plugs progress made by utility company in ultra-high frequencies and coaxials. Guesting for the pic program is Joseph Hoffman. Others include regular show personnel, Don Voorhees orch. and announcer Tom Shirley.

St. Louis—KMOX and Union Electric Co. of Missouri were presented with awards from the St. Louis Junior Chamber of Commerce for "outstanding civic service to the community" through "The Land We Live In" series of dramatized historical programs.

the winner
Every Weed station is a sales winner for the advertisers it serves. And Weed and Company's staff of trained representatives wins many firsts in the radio time selling derby for all their clients, all year long.
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood



Studebaker Corp. Takes High Rating
"Views of the News", presented with local commentator by Studebaker every Mon., Wed., and Fri., 6:15-6:30 p. m., has scored high Hoopers over WTAG for 70 weeks. The Oct. 1945-Feb. 1946 rating is 22.4.
WTAG
WORCESTER

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

Timing...they call it!

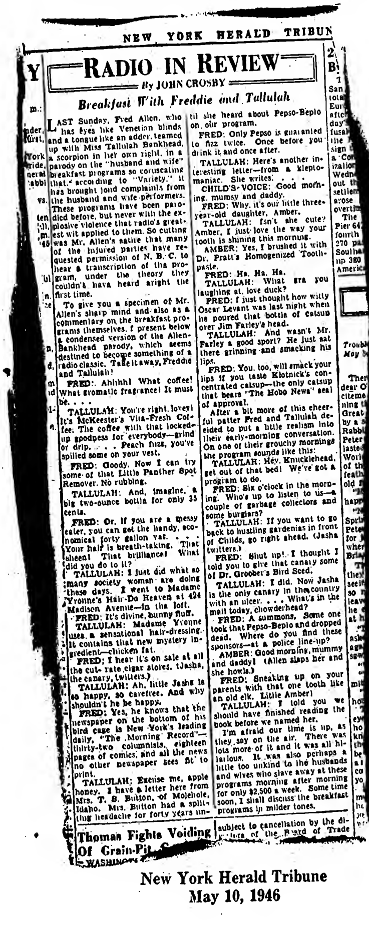
☛ **Why** the Fitzgeralds sell rings around certain other programs too numerous, etc.

☛ **Or** The ORIGINATORS of an idea always have an edge on the know-how that cues success!

WHEN you dream up a program idea and develop it and go into debt to put it across and when you scout around snagging sponsors to make it pay out... you don't have time to analyze techniques: you're satisfied if it turns out to be BOX OFFICE. It's only after your brainchild is well-enough established to have "started a trend" that you, yourselves and the advertising experts from Radio Row try to figure out what makes it tick. Well, we've now got the low-down on our MR. & MRS.-at-HOME-with-a-MICROPHONE pace-setter. Showmen sum up our success in one word:

Timing... they call it!

Good old-fashioned show-business "timing"...the kind you learn the hard way, by EXPERIENCE! That puts us in an enviable position because we've been having breakfast on the air since 1942. Right now on Radio Row the column and ad shown here from Friday's Herald-Tribune are remarked as evidence of the kind of timing that makes our program different...and some say BETTER!



NEW YORK HERALD TRIBUN

RADIO IN REVIEW

By JOHN CROSBY

Breakfast With Freddie and Tallulah

LAST Sunday, Fred Allen, who has eyes like Venetian blinds and a tongue like an adder, teamed up with Miss Tallulah Bankhead, a scorpion in her own right, in a parody on the "husband and wife" breakfast programs so coruscating that, according to "Variety," it has brought loud complaints from the husband and wife performers. These programs have been parodied before, but never with the explosive violence that radio's greatest wit applied to them. So cutting was Mr. Allen's satire that many of the injured parties have requested permission of N. B. C. to hear a transcription of the program, under the theory they couldn't have heard aright the first time.

To give you a specimen of Mr. Allen's sharp mind and also as a commentary on the breakfast programs themselves, I present below a condensed version of the Allen-Bankhead parody, which seems destined to become something of a radio classic. Take it away, Freddie and Tallulah!

FRED: Ahhhh! What coffee! What aromatic fragrance! It must be. . . .

TALLULAH: You're right, lovey! It's McKeester's Vita-Fresh Coffee. The coffee with that locked-up goodness for everybody—grind or drip. . . . Peach fuzz, you've spilled some on your vest.

FRED: Goody. Now I can try some of that Little Panther Spot Remover. No rubbing.

TALLULAH: And, imagine, a big two-ounce bottle for only 35 cents.

FRED: Or, if you are a messy eater, you can get the handy, economical forty gallon vat. . . . Your hair is breath-taking. That sheen! That brilliance! What did you do to it?

TALLULAH: I just did what so many society women are doing these days. I went to Madame Yvonne's Hair-Do Heaven at 424 Madison Avenue—in the loft.

FRED: It's divine, bunny fluff.

TALLULAH: Madame Yvonne uses a sensational hair-dressing. It contains that new mystery ingredient—chicken fat.

FRED: I hear it's on sale at all the cut-rate cigar stores. (Jasha, the canary, twitters.)

TALLULAH: Ah, little Jasha is so happy, so carefree. And why shouldn't he be happy.

FRED: Yes, he knows that the newspaper on the bottom of his bird cage is New York's leading daily, "The Morning Record"—thirty-two columnists, eighteen pages of comics, and all the news no other newspaper sees fit to print.

TALLULAH: Excuse me, apple honey. I have a letter here from Mrs. T. S. Button, of Molehole, Idaho. Mrs. Button had a splitting headache for forty years until she heard about Pepso-Beplo on our program.

FRED: Only Pepso is guaranteed to fizz twice. Once before you drink it and once after.

TALLULAH: Here's another interesting letter—from a kleptomaniac. She writes. . . .

CHILD'S VOICE: Good morning, mumsy and daddy.

FRED: Why, it's our little three-year-old daughter, Amber.

TALLULAH: Isn't she cute? Amber, I just love the way your tooth is shining this morning.

AMBER: Yes, I brushed it with Dr. Pratt's Homogenized Toothpaste.

FRED: Ha. Ha. Ha.

TALLULAH: What are you laughing at, love duck?

FRED: I just thought how witty Oscar Levant was last night when he poured that bottle of catsup over Jim Farley's head.

TALLULAH: And wasn't Mr. Farley a good sport? He just sat there grinning and smacking his lips.

FRED: You, too, will smack your lips if you taste Klotnick's concentrated catsup—the only catsup that bears "The Hobo News" seal of approval.

After a bit more of this cheerful patter Fred and Tallulah decided to put a little realism into their early-morning conversation. On one of their grouchy mornings the program sounds like this:

TALLULAH: Hey, Knucklehead, get out of that bed! We've got a program to do.

FRED: Six o'clock in the morning. Who's up to listen to us—a couple of garbage collectors and some burglars?

TALLULAH: If you want to go back to hustling gardenias in front of Childs, go right ahead. (Jasha twitters.)

FRED: Shut up! I thought I told you to give that canary some of Dr. Groober's Bird Seed.

TALLULAH: I did. Now Jasha is the only canary in the country with an ulcer. . . . What's in the mail today, chowderhead?

FRED: A summons. Some one took that Pepso-Beplo and dropped dead. Where do you find these sponsors—at a police line-up?

AMBER: Good morning, mummy and daddy! (Allen slaps her and she howls.)

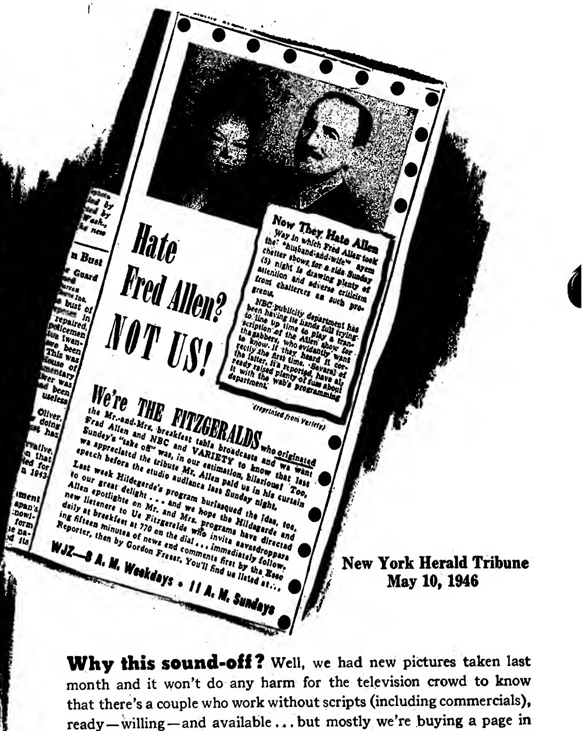
FRED: Sneaking up on your parents with that one tooth like an old elk. Little Amber!

TALLULAH: I told you we should have finished reading the book before we named her.

I'm afraid our time is up, as they say on the air. There was lots more of it and it was all hilarious. It was also perhaps a little too unkind to the husbands and wives who slave away at these programs morning after morning for only $2,500 a week. Some time soon, I shall discuss the breakfast programs in milder tones.

Thomas Fights Voiding
Of Grain-Pit

New York Herald Tribune
May 10, 1946



Hate Fred Allen? NOT US!

Now They Hate Allen

Way in which Fred Allen took the "husband-and-wife" ayem chatter shows for a ride Sunday (5) night is drawing plenty of attention and adverse criticism from chatterers on such programs.

NBC publicity department has been having its hands full trying to line up time to play a transcription of the Allen show for the gabbers, who evidently want to know if they heard it correctly the first time. Several of the latter, it's reported, have already raised plenty of fuss about it with the web's programming department.

(reprinted from Variety)

We're THE FITZGERALDS who originated the Mr.-and-Mrs. breakfast table broadcasts and we want Fred Allen and NBC and VARIETY to know that last Sunday's "take off" was, in our estimation, hilarious! Too, we appreciated the tribute Mr. Allen paid us in his curtain speech before the studio audience last Sunday night.

Last week Hildegarde's program burlesqued the idea, too, to our great delight . . . and we hope the Hildegarde and Allen spotlights on Mr. and Mrs. programs have directed new listeners to Us Fitzgeralds who invite eavesdroppers daily at breakfast at 770 on the dial . . . immediately following fifteen minutes of news and comments first by the Esso Reporter, then by Gordon Fraser. You'll find us listed at...

WJZ—8 A. M. Weekdays • 11 A. M. Sundays

New York Herald Tribune
May 10, 1946

Why this sound-off? Well, we had new pictures taken last month and it won't do any harm for the television crowd to know that there's a couple who work without scripts (including commercials), ready—willing—and available... but mostly we're buying a page in Variety because we've got a new idea for a one-night-a-week on NETWORK... an idea we're willing to develop first locally, and we'd like to talk business with a sponsor we can enjoy working for and with. None other need apply. Our phone is Lexington 2-1178... we have no agent, no representatives... just ask for

Ed and/or Pegeen Fitzgerald

Capitol Records Shows Only $95,145 Net Despite $5,119,528 Gross Biz

Band and music people who were hot after pieces of Capitol Records stock two weeks ago, have cooled off a bit during the past fortnight since getting a look at the "prospectus" gotten up by the Wall Street firms connected with the stock transaction. Many tradespeople are amazed at the figures in the pamphlet and are wondering what all the shooting was about in the search for Capitol shares.

To begin with, the prospectus reveals that Capitol's net income for 1945 was $95.145, after all charges, from a gross business amounting to $5.119,528. Company's net before taxes came to $318.545, the Government's slice eating away $223,400. That hardly compares with the business done by Decca, for example, which this week issued a first quarter statement, after taxes, citing a $511,050 net income (see separate story).

Portion of the prospectus the band field can't reconcile with previous thoughts on Capitol's business, however, is the 1945 salaries to artists. Top earner was Betty Hutton, $24,164; then came Jo Stafford with $21.349; Stan Kenton, with at least two hits, $21,094; Nat (King) Cole, $20,471; Pied Pipers, $20,165; Andy Russell, $14,471; Tex Ritter, $12.870. Company lists other disbursements, $72.892 to the American Federation of Musicians under the latter's royalty per disk sold; $65,542 to Capitol Songs (subsidiary in song royalties. The figures to artists are far below what the biz expected in view of all the hullabaloo Capitol was making and the progress the firm seemed to be achieving.

Among the officers, salaries were high. 1945, George (Buddy) De Slyva, chairman of the board, drew $50,000; Johnny Mercer, as artist, drew $49,575, plus an extra $20,000 as president and director of artists and repertoire; Glenn Wallichs, exec v.p. drew $49,000; Paul Weston, artist and musical director, was paid $17,125.

Deal via which Capitol sold 30,000 shares of Treasury stock at $50 per and 400,000 shares of common at $10, realized $3,193,900 for the company, of which $2,740,000 was poured into the final purchase of Scranton Record Co. and Scranton Distributing Co., leaving $453,900 to play with in further expansion. Scranton plant as of March 1 last, has an estimated annual capacity of 30,000,000 disks, to be upped to 40,000,000 later this year.

Coast 'Disk of Month' Firm Planned at $1.05 Per Recording of Hits

Hollywood, May 14.

"Record of the Month," disk promotion stunt patterned on "Book of Month," has been organized here by Al Ortale, former insurance exec. He is now lining up platter experts to act as judges and plans to release Vinylite platters, peeled off monthly at $12.60 a year to subscribers. First he must clear stunt with recording companies.

Ortale currently is dickering with waxeries for use of their mother-plates, offering deal whereby "Month" will pay royalties to writers, pubs and performers, plus slicing original diskers into cut of profits. Tune selections probably will be chosen by popularity charts, with experts then picking best recording of top tune. Ortale is making pitch to diskeries on basis that his stunt essentially is a sales' stimulant, in that "Month's" selection would be secret until released and therefore could not adversely affect normal sales.

"Disk of Month" ideas are not new, although the idea has not been used in California. Several firms have been set up in New York and midwest along similar lines. They all have had trouble getting production.

ARA's Moppet Wax

Hollywood, May 14.

ARA pop-plattery over weekend pacted Martha Blair Fox, who formerly conducted kiddie programs over WLS, Chicago, to build up library of albums arrowed at children.

First fling at wee-folks' trade ARA ever has made

That's Plenty of Nickels

Des Moines, May 14.

A three-year prison term and $10,000 fine for Federal income tax evasion doesn't relieve Fred C. Cave of liability for the taxes involved, amounting to $79,477 for the years 1941 - 1944 inclusive. Cave, Des Moines slot machine operator, has signed an affidavit admitting his slot machine income to be approximately the $190.320 the Government has charged. Cave paid $1,941 taxes in the two years. He is now free on a $10,000 bond for a 30-day period to permit his attorney to prepare a possible appeal.

Crosby's 28-30% Of Decca Output

Hollywood, May 14.

Bing Crosby is now getting between 28 and 30% of all Decca Record production, perhaps the highest amount of pressing facilities ever devoted to an individual star by any disk company. Remainder of Decca's output is split about evenly between the company's long list of albums and its remaining pop artists.

Crosby came in with the highest record royalty statement { ever handed a recording artist, for all of last year. He was paid, it's asserted here, nearly $450,000.

PAN-AM ROYALTIES SHORT, SEZ GILBERT

Hollywood, May 14.

Vet songwriter L. Wolfe Gilbert last week bluntly challenged a financial statement tendered him by Pan-American Records. It included a royalty check of $212 for use of Gilbert's ditty, "Rather Do Without You, Baby" and was for the period ending March 31. Gilbert charged that Pan-Am deducted from payment records returned to plattery by dealers throughout month of April.

Franz Green, veepee of Pan-Am, claimed statement is accurate and also flatly denied Gilbert's charge that waxery promised to publish "Rather" as a sheet-music item. Gilbert's contention is that he accepted Pan-Am as a recorder of tune he wrote with Emory Heym because he was given impression the diskery would "exploit it widely" via sheet copies. In view of fact song has not been published, Pan-Am is of course pocketing one-cent per side royalty which normally would accrue to a pub. Gilbert asserts if he had known waxery would not publish his tune he would have done so himself through Magnetic Music Co., in which he is partnered with George Jessel and Ben Oakland.

Gilbert has both phoned and written Harry Fox, trustee of Music Publishers' Protective Assn. at his N.Y. office, asking aid in tussle with recorder. Gilbert has demanded also of Green a new statement, prepared by certified public accountant.

Chi Diskbox Ops Seek To Lower License Fee

Chicago, May 14.

There were some conflicting opinions broached in a city Council subcommittee hearing Friday (10) on the annual take of diskboxes here. Meeting was called at the behest of the Chi Coin Machine Operators' Assn. (mostly taverns), who complained through attorney Jake Arvey that the city's present license fee reduces profits on the 10,000 boxes in town to about $5 a year on each box. Fee is $50, and they're asking that it be reduced to $20.

City budget director Arthur G. Lindell, however, said the profit is much more than that, and that consideration has been made of this fact by the council—to the extent that they expect to reinforce their 1946 budget with a $315,000 take from the biscuit flippers.

Council subcommittee conducting the hearing did a little hemming-and-hawing, however, postponing a decision on the request to a later date.

Dorsey Pic Troubles

Hollywood, May 14.

Tommy and Jimmy Dorsey are having a bit of trouble setting a definite date on the start of the film based on their lives. Difficulty in obtaining studio space for the filming has set the rolling date back to July 5 again.

Both Dorseys are said to have been a bit dissatisfied with the story built by Richard English around the careers from boyhood up, but changes apparently have dissolved their attitudes.

Decca Doubling Its '45 Earnings

Decca Records' reports of greatly expanded production and sales for the first quarter of 1946, are borne out by the financial statement issued by the company last week. For the period ending March 31 last, Decca more than doubled its income for the same period of the previous year, when production difficulties had all diskers tied down. Net profit, after setting aside of $460,523 for taxes, amounted to $511,050, a hefty jump over the $227,587 reported for the first quarter of 1945.

Above profit turned up $1.32 per share earnings for 388,325 shares of capital stock outstanding, as against earnings of 58c. per share the previous year. Decca now has six factories in operation, one in Bridgeport, Conn., two in New York, one at Richmond, Ind., one in Hollywood, and the last in Chicago, which has just gotten under way. Decca stock is now quoted, incidentally, at 73¼.

Decca's two major rivals, Columbia and RCA-Victor, also jumped production considerably in the first quarter of this year. RCA and Decca are now running neck and neck in production, in round figures at about a 7,000,000 per month pace, with Columbia not far behind. Both RCA and Columbia are subsidiaries of National Broadcasting and Columbia Broadcasting, respectively, which makes individual statement comparisons impossible.

GI TROUPE'S ALUMNI TEAMED IN SHOW BIZ

Associations formed by men in the services are being carried over into civvie life in many cases as ex-G.I.'s from the Army's entertainment branch continue their teamwork started during the war. Good case is that of the Air Transport Command flying soldier show, "Contact Caravan," which broke up last December. ("Contact Caravan" was the only service show selected by VARIETY for the Radio Hall of Fame.)

One example of a GI combo working together in mufti is the CBS show, "Matinee at Meadowbrook," which preemed last Saturday (11). Draper Lewis, writer; Al Binnie, sound effects man, and Berni Gould, comedian, had the same jobs with the "Contact" show in the Army. Yvette, who appeared on the Meadowbrook opener, also trouped with the Army show during the war and was presented with a special award Saturday by ATC commanding General Harold L. George, via his aide-de-camp, Major George Stinchfield, former commanding officer of "Contact Caravan."

Frank Barrow, announcer, and Don Rutter, singer on the soldier show, have joined orch leader Sonny Dunham as manager and vocalist respectively. Sonny Dunham, who made several guest shots with "Contact," may also take on Frank Hasselberg, the show's comedy trumpeter. Dwight Deere Wiman, Broadway producer who traveled with "Contact" in Europe, is discussing revue ideas with Joseph Leahy, ex-maestro and arranger for the soldier show, and also with Draper Lewis.

Leahy, Al Greiner, ex-"Contact" orch player, and Al Cechvala have formed "Vocal-Ork," a songplugging idea. In addition, the Leahy-Cechvala team, music arrangers for the Army show, continue to turn out arrangements for bands and vocalists including Dunham, Yvette, Bobby Sherwood, and Art Mooney, all contacts of the soldier troupe.

Outfit in some cases are even solving housing shortage by living together, one example being Harry Lewis, under contract to Warner's; John Springer, RKO publicity man; Greiner and Cechvala who are sharing an apartment in barracks manner.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(*WOR-Mutual's All-Night M.C.*)

Johnny Mercer (vocal with Paul Weston Orch) "Li'l Augie Is a Natural Man"-"Any Place I Hang My Hat Is Home" (Capitol 254). Both from the "St. Louis Woman" score by Mercer-Harold Arlen team. "Li'l Augie" is a yarn about a jockey. Its got a lot of bounce, excellent rhythm, and the usual adept Mercer wordage. Will do fine in the diskbox race. "Any Place" strikes a melodic theme and thoughts of home. Subdued Mercer vocal is well sold, and will, in the long run, prove a more valuable commercial bet. Only complaint is occasional overbearing backgrounds. Recommended.

Bill McCune (vocal by the Stardusters) "The Talk of the Town"-"Winter Interlude" (Coronet 8B). McCune's debut on wax. His group plays ordinary society music. Vocaled by the "Stardusters" "Talk" is an average disk. Certainly can't buck better competition on this tune. Technically poor is its recording, too. With the exception of one fiddle trick, the arrangement is pure stock. "Winter Interlude," backing, sounds like a McCune idea of what Russ Morgan would play like, if he had McCune's men. Lovely tune. Easy wordage, but very average rendition. Not recommended.

Marie Greene (vocal with orch) "September Song"-"A Woman's Prerogative" (Signature test pressing, unnumbered). Miss Greene establishes herself as Signature's ace bet for top coin, in the femme department, with this platter. Assigned Walter Huston's great offering, she racked up a top vocal job. Formerly an expert with the coloratura octaves, Miss Greene parades her accomplishments expertly on a song hard to sing. She falls just short of Huston's superb job. It'll sell. Signature backed the soprano with a full group, and laid the strings on heavy. On the flipover Miss Greene goes rhythmic. Her versatility is convincing. "Prerogative," although not up to Pearl Bailey's, still is handled competently. Will sell mildly. Talking points: Marie Greene, a former choir singer, studied for the opera, but a throat ailment forced her to forsake the high C's and triple-octave tries.

Delta Rhythm Boys and Charlie Barnet Orchestra (vocal chorus with orch) "Just A-Sittin' And A-Rock-23541). This is a twin-sided riff. in'"-"No Pad To Be Had" (Decca "Just A-Sittin' worked by the Delta Rhythm group is good—for a group (best side by June Christy). Barnet's band plays well. Excellent sax work. Too late for diskbox coin, however. Tune is well worked over by prior disks. "No Pad" develops into the lament of the "reefer" smoke. A buy for the lovers of the "Harlemania" type. Stix won't understand it, but they'll dance to it for rhythm alone. It's bouncey.

Ray McKinley (inst.) "Sand Storm" (reverse of "Land Of The Buffalo Nickel" reviewed in previous issue) (Majestic 7184). McKinley backed his commercial "Buffalo Nickel" side, with bars for ears attuned to "beat" alone. Musicianly, but weird. Listens like a jazz symposium, or like something "he's always wanted to do for he felt the music world needed it." It isn't commercial. It isn't even understood, except by the very-much initiated. Still, proves his crew can play anything.

Phil Brito (vocal with Walter Gross Orch) "Mama"-"If Somebody Ever Breaks My Heart It's Gonna Be You" (Musicraft 15066). Brito talent is presented on an "M is for the many things you taught me..." type tune on first side. Titled "Mama," it carries a definite Italian tempo and "feel." Sung well. Won't do big business, however. "If Somebody" is rhythm side. Brito backed by the "Stardusters" (last seen on the fore going Bill McCune work). It's a bad tune all 'round. Not good enough for Brito, too good for the group. Backing by Gross is inadequate. Lyrically weak. Not recommended.

Skitch Henderson (vocal by Jene Byron) "Cynthia's In Love"-"Swan Lake" (Capitol 255). "Cynthia" is played well by pianist Henderson. Then the band joins the fun, and it becomes ordinary. Co-written by Jack Owens of "Breakfast Club" radio fame, "Cynthia" will be a song hit if played properly. Jene Byron handles voice work not too well. Her pipes are too thin, and she obviously is worried more about tempo than the meaning of the lyric. Only bright spot is Henderson's fine piano work. Recommended for that. Flipped, the disk segues to a modern version of Tschaikovsky's "Swan Lake," showcasing Henderson.

Capitol Charters Air Transport to Hurry 3,000 Bob Hope Albums

Capitol Records on Sunday (12) received first air transport-load of records ever shipped cross-country, with arrival in Hollywood of 3,000 new Bob Hope albums. Plane was specially chartered to lug disks post-haste to Coast, hot off Cap's presses at Scranton, Pa., plant. Waxery drew publicity on stunt by having Hope at airport to receive platters.

Capitol went for the extra cost of shipping the 7,500 pounds of disks in order to effect day-rate release of albums to dealers on both coasts. Normally, records pressed in east are released along Pacific slope anywhere from two weeks to two months later.

Peabody hotel, Memphis, opens its Plantation Roof for the summer Monday (20). George Olsen orchestra is first booked.

10 Best Sellers on Coin-Machines

1. Gypsy (3) (Leeds)	Ink Spots Dinah Shore	Decca Columbia
2. Prisoner of Love (6) (Mayfair)	Perry Como Inkspots	Victor Decca
3. Laughing On the Outside (3) (BMI)	Dinah Shore	Columbia
4. All Through the Day (5) (Williamson)	Perry Como Frank Sinatra	Victor Columbia
5. Oh What It Seemed to Be (14) (Santly-J)	Frank Sinatra Frankie Carle	Columbia Columbia
6. I'm a Big Girl Now (3) (World)	Sammy Kaye	Victor
7. Sioux City Sue (Morris)	Bing Crosby Tony Pastor	Decca Cosmo
8. Shoo-Fly Pie (8) (Criterion)	Stan Kenton Dinah Shore	Capitol Columbia
9. Day By Day (11) (Barton)	Bing Crosby Frank Sinatra	Decca Columbia
10. You Won't Be Satisfied (11) (Mutual)	Les Brown Perry Como	Columbia Victor

Coming Up

I Don't Know Enough About You (CP)	Peggy Lee Mills Bros.	Capitol Decca
Don't Be a Baby, Baby (Triangle)	Mills Bros. Tommy Dorsey	Decca Victor
Seems Like Old Times (Feist)	Guy Lombardo Vaughn Monroe	Decca Victor
In Love In Vain (T. B. Harms)	Margaret Whiting	Capitol
Bumble Boogie (Martin)	Freddy Martin	Victor
Atlanta, Ga. (Stevens)	Sammy Kaye Andrews Sisters	Victor Decca
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton	Decca
Cement Mixer (Mills)	Slim Gaillard	Cadet

BANDS BOOM SAME OLD TUNE

Band, Music Biz Get Preview Of What Protracted Coal Strike Means

Coal strike, which last week seemed well on its way toward crippling the entire country until brought up short by a temporary truce, had almost all phases of the band and music business in a worried sweat. As the lack of power for transportation and lighting became more acute Wednesday, Thursday and Friday (8-10), the shipment of sheet music, and records in certain instances, was quickly being throttled. Band buyers, particularly of one-nighters, began cancelling dates. Some locations were forced to shut down, by state edict.

With freight restrictions still in effect, music publishers and jobbers still find it difficult to ship music. Much of it has been going by parcel post, with limitations of 11 pounds per package on weight. Which means breaking orders up into numerous bundles light enough to get by. Some music was being shipped by air express, but most publishers found this too expensive for only the most urgent orders.

Most recordings, at least those on short hauls from factories in N. Y. and Chicago to local distributors, travel by truck, which was not interfered with. However, record plants were uneasily watching coal piles, which produce the steam to produce disks; also incoming raw materials were being cut off. No plants have been seriously affected, however.

As for band bookings and movements, all agencies were notified last Friday (10) that busses for charter were no longer available, that they were to substitute for cancelled trains. As for cancellations, every office from Music Corp. of America on down got its share from promoters directly cut off from operation by state emergency regulations (Virginia closed all amusement places, for example) or those fearing that they'd be caught in the middle of impossible transportation conditions, no lighting, etc., if they allowed dates two-weeks hence to stand.

During the week, the American Federation of Musicians ruled that no redress could be expected from band buyers cancelling dates due to the situation. Conditions were deemed beyond the control of promoters.

Georgie Auld In FB Release Deal

Georgie Auld, fully recovered from the lung ailment that put him out of action several months ago, has arranged a settlement with Frederick Bros. agency via which he will be released from a long-term contract. But, after completion of the agreement, he will stay with the agency under a short-term agreement carrying a four-week cancellation clause. This is to take advantage of certain work FB has already obtained to start him off anew as a bandleader.

Auld's agreement with FB, loosening the agency's long-term grip on the band, calls for him to pay $3,500 this week in lump form toward the $13,900 he owes the bookers. In addition, he is to pay $200 weekly over a 65-week period, or another $10,400. The 65-week period is to allow him a 13-week hiatus from payments in the event a location job is secured for the band.

Auld will soon begin reconstruction of the band he broke up when doctors ordered him to rest, in Arizona. He has been given a clean bill of health. Perhaps his first work with the new band will be more Musicraft recordings. He completed a date for the disk company last week with a picked band.

Erskine Butterfield, Negro songwriter-musician, discharged from the Army last week, plays first date with small combo at the Three Acre Lounge, Lindhurst, N. J., May 20.

Berlin's ASCAP Boost Gets Tacit Board Okay

The 4,750 availability points awarded Irving Berlin's new Irving Berlin, Inc., catalog two weeks ago by the board of appeals of the American Society of Composers, Authors and Publishers, will not be disturbed by ASCAP executives. Berlin's boost to 4,750 from 4,000 points (he wanted 5,500) was tacitly approved last week by the society's board of directors. It was discussed in meeting, but no objections were raised, as VARIETY predicted.

In such cases, the moves by the appeals board do not necessarily demand approval by the director board, but the publisher faction of the latter, which operates as the Publisher's Classification Committee, could have rejected the Berlin boost.

Par Whipping Up Title Tunes For Picture Plugs

Hollywood, May 14.

Paramount is prepping sock publicity idea, using disk jockeys, which may cue similar stunts by other studios. Film company has had Jay Livingston and Ray Evans write a to-order song tagged "To Each His Own," after title of recently released Olivia De Havilland starrer. Ditty will be published by Paramount Music, Par subsid.

Other pub subsid, Famous Music, is bringing out "Searching Wind," also new pic title. Eddie Heyman wrote lyrics for this one to Victor Young's music, which was lifted from Young's screen score and twisted into pop vein.

Studio has made records of each, Young and his orch rendering "Wind" and Robert Emmett Dolan and crew waxing "Own." Bob Graham, who is under disk contract to Jewel Records, warbles both for the studio to whom he is under pact for thesping.

Shortly disks will be sent to 800 platter-spinners on as many radio stations across nation. Effort is primarily to plug pic, though if either song looks like solid hit material, the respective pub company behind it may campaign to put it over on own merits.

SPIVAK INTO PENN, N.Y., IN OCT. FOR 8 WEEKS

Charlie Spivak's orchestra, which has played the William Morris-booked Commodore hotel, N. Y., the last two or three times he played the town, is down for the Pennsylvania hotel, N. Y., his next trip. Spivak has been seeking to get back into the Penn for some time. He drew a choice period, too, opening Oct. 15 for eight weeks.

Penn apparently has been unable to secure the materials needed to refurbish its Cafe Rouge. As a result it probably will not close during August, as originally planned. Stan Kenton precedes Spivak, opening Sept. 2 to Oct. 13. Elliot Lawrence's new band is due July 1 for five weeks with an option covering the planned refurbishing period. George Paxton follows the current Tony Pastor next Monday (20).

Hersholt's Moppet Albums

Film actor Jean Hersholt has been signed by DeLuxe Records, one of the newer independent firms, to cut a series of children's albums. They will be marketed under the title, Jean Hersholt's Favorite Fairytales.

First cuttings are to be made in Hollywood next month.

NO ROOM FOR NEW COMBOS

By BERNIE WOODS

In spite of the generally good outlook for the band business, garnered from the reopening this year of virtually all the standard summer and year-round bookings, there is no room for new bands. This fact is ironical in view of agency executives' wartime thoughts, which foresaw a postwar boom aided and abetted by new names and styles. They figured the public was tired of the same old faces and arrangements.

Now the talk has turned. Unless a new leader has some special appeal or reason for building a band, agencies are discouraging such ventures. They have been swamped by a return to the business of all the maestroes who broke up their bands to go into service. If it wasn't for the opening this summer of so many bookings closed during the war the agencies would have been in a bad situation trying to find work for their properties. As it is, they are already worrying about what's going to be done with some of them when fall brings the fold of the dozens of summer operations.

What makes the job of keeping new or even minor established bands together so difficult is the fact that operational costs, though they have subsided somewhat from wartime levels, are still unreasonably high in too many cases. It means that, whereas pre-war a young band could remain alive on four days' work a week, the 1946 combo in virtually all cases must be booked almost consecutively to keep it breathing. And it's almost impossible to service all bands so well.

Look to Wax

Top agency men look to the steadily increasing production figures of various major and better indie recording companies to help the band situation. They feel that the band business must develop a new top name to stimulate new interest in the public. The only way this can be done, it has been proven, is by a record or a series of records.

Since the beginning of the war, all disk makers have shied away from new talent because of production limitations, preferring to stick with established names. This throttled the development of new talent. With production opening up, record companies will soon be in a position to devote time and production to new artists, out of which a new top name must come ultimately.

That the development of this new name must await the attention of one of the major recorders is conceded.. With all the hundred-odd indie companies that have been set up during the past few years, not one new lasting band or vocal name has been developed. That's due to the short production capacities of the smaller firms, which cannot flood the country with pressings of a hit. Plus the fact that a large majority of the indies hired as many castoffs of the major companies as they possibly could. Few took a chance with outright new names.

Tommy Dorsey Fans Riot At Winnipeg Drill Hall, Now Ban Is on Vs. Bands

Winnipeg, May 14.

Tommy Dorsey's orchestra, by the simple expedient of drawing too many potential customers, caused a ban to be imposed against further use of an RCAF drill hall near here as a ballroom. With a capacity of only 4,200 the building was jampacked inside and out with over 7,000 people. When advance ticket-holders couldn't get into the building, a young riot started involving military police, dancers, etc.

Those who did get into the hall found dancing an impossiblity, even breathing a hazard. As a result, RCAF fire marshalls went after Gordon Simon, who promoted the date, for selling too many tickets and the ban against future use of the hall for name band dates put on.

Radio Burlesque of 'Together' And 'Sonny Boy' May Cause Dreyfus to Sue

Hollywood, May 14.

New York headquarters of the Dreyfus music publishing companies is said to be discussing with its attorneys the advisibility of legal action against the J. Walter Thompson advertising agency for the use of two valuable copyrights on the air in parody form. Ad agency had permission to use the two tunes, "Together" and "Sonny Boy" as it saw fit, and at the same time it didn't, which is what the controversy is all about.

Thompson's N.Y. office had contacted the Dreyfus office in N.Y. a fortnight ago for permission to twist the lyrics or substitute others of the two above songs to fit a situation on last week's (7) Bob Crosby broadcast. Dreyfus refused to allow the songs to be done in any way other than as originally written. It seems Thompson then contacted its Coast office which, in turn, got hold of the Dreyfus local branch. Fearing that all Dreyfus songs might be kept off Thompson radio programs in the future if refused, an hour before the broadcast permission was granted. The local rep was unaware his N.Y. bosses had refused.

When the N.Y. office of Dreyfus heard the songs had been used in the manner originally rejected, it exploded. It believes the two copyrights too valuable as standards to be twisted to fit any radio situation and the idea here seems to be that Dreyfus has taken the attitude that if Thompson wants to bar its songs from their programs, the publishing firms can play that way, too. In the Dreyfus group is the George Gershwin Co., controlling much of that great writer's material, T.B. Harms, Crawford, Chappell, Williamson, and much of the music written by Jerome Kern, Cole Porter, Rodgers & Hammerstein, et al.

At any rate, there is said to be legal action brewing over the entire affair.

Stravinsky, Leeds In Court Over 'Firebird'

Los Angeles, May 14.

Igor Stravinsky has filed suit in Superior Court here asking declatory relief from Leeds Music. Action stems from plaint that music pub refused him out of $1,700 returns from his revised composition, "Firebird Ballet Suite," which Leeds published. Firm contends Stravinsky's share of $850 was part of the usual $2,000 advance binding all such deals; that Stravinsky's composition is an arrangement of public domain musk.

Contract called for 50-50 split on royalties, according to composer who further contends, according to attorney Aaron Shapiro, Stravinsky never accepts advances. "It was a down payment, in addition to which royalties accrue to him," states lawyer. Leeds counters that $2,000 was standard advance, a procedure always followed and which sums are applicable to totals as advance. When bonuses are given writers they are distinctly labelled as such.

"Firebird" was cleffed in 1910 and deal between Stravinsky and pub was consummated last June. Leeds must formally reply to suit today (Tues.).

BMI Probably Buying Marks For $1,000,000

Broadcast Music, Inc., will probably take up its option for $1,000,000 and buy the Edward B. Marks Music Corp. There have been discussions along these lines for some months, and the deal may be consummated this summer.

When the BMI-ASCAP fight first started the Marks firm made a $200,000-per-annum licensing arrangement for five years with Broadcast Music.. BMI exercized a second five-year pact at the same $50,000-per-quarter payment, including option for outright buy for a million.

Company which, after all these years has achieved its first hit only now, a tune called "Laughing on the Outside, Crying on the Inside," with some 400,000 copies sold, figures it will have a good cushion in the Marks catalog through 100% acquisition.

DICK POWERS EAST ON METRO-MUSIC CO-OP

Dick Powers, Metro-Robbins-Feist-Miller's music coordinator on the Culver City lot, is in New York for huddles with Charlie Moskowitz and Leopold Freidman. Purpose is to achieve a better studio-music pub coordination for which purpose he was given the assignment. Powers formerly was west coast rep for ASCAP.

Metro studio is reportedly dissatisfied with the eastern plugging coordination of filmusical excerpts. The coastites call "Trolley Song" and "Acheson Topeka" hits "naturals"—their objective is to plug the secondary ballads into the hit category. Furthermore, the studio payrolled songsmiths have similar ideas and, having the ear of the top brass on the lot, Powers is in the middle.

Wm. Morris Agcy Moves

Joe Wolfson was last week appointed head of the William Morris agency cocktail department to succeed Harold Oshry, who left Saturday (11) to go in the building supply business. Wolfson will work with Harold Nagel, former bandleader who recently joined the agency.

Wolfson was previously in the club date department of that office.

Diesel Power Units Save Ballroom Biz

Smart band spot operators in the east and midwest stayed in business last week, during the shortage of power due to the coal strike, by the simple process of supplying their own power. Frank Dailey's Meadowbrook, ordered to shutter at 10 p.m. every other night and at 12 midnight Sunday (12), kept its lights on via the use of a 50,000-watt portable diesel generator hooked to its power system. Unit cost $35 a night to hire.

In Chicago, the recently opened Rainbo Ballroom stole a march on its opposition by doing the same thing, thereby doubling its best previous attendance. Meantime, the nearby Aragon Ballroom, with Eddy Howard's orchestra, was closed most of the week, reopening Friday (10). Stan Kenton's orchestra was at the Rainbo; he played to 16,000 people, just twice as many as Les Brown played to several weeks ago. Brown had given the spot its best week since opening with Tommy Dorsey.

Metro Recording Subsid Set for Fall Production

Metro recording subsidiary, headed by Frank Walker, confidently expects to get into production by the coming fall. Setting up of the first factory at Bloomfield, N. J., has been running into slight difficulty due to delays in the delivery of machinery, but the blocks experienced have not been serious enough, says Walker, to set up an appreciable delay in the start of production.

Bloomfield building is the only factory so far arranged for. Others ultimately will be added. As for artists, Metro doesn't seems to be worrying about that angle.

Prophet? of American Music?

Mr. Albert Edward (Eddie) Condon is the acknowledged spiritual leader of a group of "barefoot" musicians who play music that is part Dixieland and part Chicago. That's another way of saying that it is always loud, usually exciting, occasionally recognizable. For years Condon struggled to get an audience for his music; today people can't get enough of it. His records ranked first on all soldier radio hit parades last year. In an illuminating article in today's Post, Robert Sylvester tells how Eddie started from scratch—even without scratch—and wound up leading his Mob into hallowed Carnegie Hall. You'll enjoy *The Barefoot Boy and His Band.*

ON THE BEAM. *If you want to keep in tune with the entertainment world, you can't afford to miss a single issue of the POST. Week after week, top writers give you the low-down on who's who and what's doing in music, radio, television, the theater and movies.*

POST

Morris Negotiating With Louis Dreyfus For English Co.; Third Such Deal

Edwin H. (Buddy) Morris music publishing combine becomes the third U. S. company to set up a counterpart in England. Morris' attorneys are now in the throes of completing negotiations by which Louis Dreyfus, head of the large Chappell interests in London, will establish a Edwin H. Morris company in that city.

Morris follows on the heels of Irving Berlin and Leeds Music, both of which have set up their own English publishing companies in association with firms in that country. Berlin was the first; he made an arrangement, also with Louis Dreyfus, to set up Irving Berlin, Ltd. Leeds worked out a deal with Peter Maurice only a couple months ago to set up Leeds Ltd. of London while Leeds established a Peter Maurice firm here.

Morris' deal with Dreyfus will displace an agreement now being in effect between them under which Dreyfus publishes all Morris tunes in England. This contract had one and a half years to go. New deal calls for all copyrights of Morris' music, now owned 50% by each firm, to be shifted from the Chappell catalog into the new Morris setup. This is substantially the same methods in the Berlin and Leeds cases.

Deal involves all of Morris holdings here, i.e., the various catalogs he owns; Melrose, Mayfair, Burke-Van Heusen, et al. It will be called Edwin H. Morris Co., Ltd., and will have a separate staff. It will also seek to make British representation deals with other U. S. pubs.

Moody's Mills Deal

Wally Moody, head of Electrical Music Industries of England, made a deal with Irving Mills for some of the old Variety record masters which EMI would press abroad.

Moody sailed for London, Monday (13) and Mills returned to Hollywood over the weekend.

Film Clef Snippers Won't Join Local 47

Hollywood, May 14.

Report that film music cutters will switch from present affiliation with IATSE to AFM local 47 is denied by windjammers' union here. Cutters have been reported to have made pitch to 47 more than once during past two years, but office of the International Studio Representative, under whose jurisdiction studio musikers fall, has never encouraged change of affiliation.

Any switch would have to be arranged by toppers of the two international unions, so as to circumvent any jurisdictional brawl. There are approximately 100 cutters employed here.

Coca-Cola Contract Restrictions Hold Up Harry James Dates

Completion of contracts for Harry James bookings in the locations dates he will play in the cast, is being held up by the Coca-Cola Co. for which James broadcasts each Friday evening. Coke contracts with James, Guy Lombardo and Xavier Cugat, give the company the right to designate the origination points of broadcasts. And it is not too amendable to permitting them to be done from the spots James wants to play. However, it's expected the situation will be straightened out without serious argument.

James, at the moment, is tentatively set for a week at Convention Hall, Asbury Park, a week at Steel Pier, Atlantic City, and five days at Totem Pole Ballroom, Auburndale Mass., at a combined total of $66,000 in salary. Opening dates aren't definite.

British Best Sheet Sellers

(*Week Ending May 2, '46*)

London, May 3.

Chickery Chick	Connelly
Can't Begin Tell You	Chappell
Ashby De La Zouch	Gay
Cruising Down River	Cinephonic
Along Navajo Trail	Maurice
Grand Night Singing	Chappell
I'll Buy That Dream	Wood
Bygones Be Bygones	Feldman
I Dream Of You	Macmelodies
Might Well Be Spring	Chappell
Kentucky	Connelly
If I Had Dozen Dreams	Victoria

'Annie' Score's 44 Platters

Something of a music business record for a legit score is Irving Berlin's "Annie Get Your Gun" music. Firstly, "They Say It's Wonderful," which in five weeks achieved the Hit Parade under Berlin's prop. mgr., Dave Dreyer. It's on next week.

Secondly, the score has 44 recordings set to date, on the six tunes, of which "Wonderful" alone has 18 platters. "Doing What Comes Natch'lly," "Sun in the Morning," "Lost in His Arms." "Who Do You Love I Hope" and "The Girl I Marry" are the other sellers.

MPCE Shindig's 10G Net for Benevolent Fund

Annual affair by the Music Publishers' Contact Employees Union in New York last Thursday (9), plus a $12,500 gross journal, has poured more than $10,000 into the union's benevolent fund. Aside from the profits from the journal, a $2,600 profit was realized from the sale of tickets to "St. Louis Woman," which the org bought out for the night, and $1,500 from the raffling of a Ford car, won, incidentally, by Solly Loft.

MPCE's Chicago affair, held last month, turned up a profit of between $2,700 and $3,000. Added to the N. Y. total was a $1,000 donation from the American Society of Composers, Authors and Publishers.

Dash Sees British Films Dominant In Music Publishing As In the U. S.

Irwin Dash, the American who became head of the British music publishing firm bearing his name, returned to London on the Queen Mary Monday (13) after several weeks in New York on business. He sees the same major changes occuring in postwar England as in America, with the picture companies—Rank and Korda, dominant in England, of course—acquiring musical copyrights just as Metro, Warners and Paramount have done in the U. S.

Music would have greater value for pix than for basic publishing purposes, considering that the five record companies in England in aggregate sell only 90,-100,000 records. And in recent memory only a few ofone song. And in recent memory only a few songs have gone 450-500,000 sheet copies. The international smash "Isle of Capri" only hit 900,000 copies, and that was because it was priced only a shilling.

Wally Moody, recording head of Electric Musical Industries (Regal-Parlophone, Zonophone, Columbia and His Master's Voice, counterpart of RCA-Victor in the U. S.), went back on the same boat. Decca is EMI's only out-and-out competitor since EMI pools the above brands under one holding company. An important change due in England is the growth of the jukeboxes. The U. S. loan is expected to further that development.

While here Dash picked up tunes from U. S. publishers like Ashley Music; the "Chiquita Banana" novelty from Maxwell-Wirges; Bob Miller's "Some Day You'll Want Me to Want You"; Shapiro - Bernstein's "There's No One But You"; Global's "Without A Penny in My Pocket." Dash's associate, Reg Connelly, is still in America, not due to return to London until June 1.

Jarrett Re-Forming Orch Along Kemp Style

Hollywood, May 14.

Art Jarrett, who exited the Navy last February, is in town re-forming an orch. His last crew was disbanded in 1942 when he entered the service. New outfit plays first date with three-week stand at Plantation, Houston, Texas, opening May 30.

In his new crew, Jarrett will pattern style after that of late Hal Kemp. First man signed for crew was Porky Banker, former lead sax under Kemp.

Court Nixes Embassy Music Motion to Dismiss Suit Vs. D&H Pubs on 'Blue Blazes'

Motion by Embassy Music and other defendants to dismiss a suit by Denton & Haskins, music publishers, was denied last week in Supreme Court, N. Y., by Justice Felix A. Bevenga. Publisher's action is against Embassy on a claim that it owns the copyright of the song "Blue Blazes," written by Sy Oliver and Jimmie Lunceford, which Embassy is marketing, and against maestro Tommy Dorsey and RCA-Victor for arranging and recording the tune without consent.

Embassy asked for a dismissal on the grounds that the complaint fails to state a cause of action and that the court has no jurisdiction. Justice Bevenga held that the allegations of the complaint do not indicate the plaintiff bases his action on alleged infringement of a statutory copyright. If such infringement had been claimed his court would not have jurisdiction.

Embassy published the tune after having taken it from Oliver, an employee of Dorsey, apparently unaware of Denton's claimed prior ownership.

Pat Yankee, singer, signed by Columbia Pictures. On her way from N. Y. to Coast to start work.

WALTER GROSS

IS HAPPY TO ANNOUNCE
THE RELEASE OF HIS

JEROME KERN
ALBUM

FEATURING HIS ORCHESTRA AND HIS PIANO

Musicraft Album N-6

358 DON'T EVER LEAVE ME
WHY WAS I BORN
from *"Sweet Adeline"*

359 ALL THE THINGS YOU ARE (*"Very Warm for May"*)
WHO (*from "Sunny"*)

860 SMOKE GETS IN YOUR EYES
THE TOUCH OF YOUR HAND
from *"Roberta"*

361 MAKE BELIEVE
WHY DO I LOVE YOU
from *"Show Boat"*

Musical Director—MUSICRAFT RECORDS

Exclusive Management—WILLIAM MORRIS AGENCY

Caesar Stance As Publisher Nominee On Appeals Bd. Sets ASCAP Precedent

Heated discussion centering around Irving Caesar's acceptance and subsequent withdrawal as a publisher nominee to the appeals board of the American Society of Composers, Authors and Publishers, after he was defeated for re-election to the Society's director board as a writer, is not yet finished. Probably for the first time in the history of ASCAP there is a concerted move among certain major Society members, to elect a man not nominated to an office.

Caesar's name is being written in on the Appeals Board ballot distributed to members by ASCAP last week. Since the people who are disregarding the men designated by the nominating committee for the posts, are among the most powerful, votewise, the probability is that Caesar will be elected. Along with Caesar's name, those who are proceeding to write-in their own choices are adding the name of Max Mayer, incumbent member of that board, who was offered the post again but rejected it. If he's elected on write-in votes he will herve.

In this particular case, the writers who ganged up on Caesar and installed Paul Cunningham in his place on the main director board, cannot interefere. Balloting on the writer and publisher posts of the appeals group is restricted to writers for writers and publishers for publishers. Caesar, though he occupied a seat on the director board for years as a writer, is also a publisher and is fully entitled to a seat on the appeals board.

VALDES' MUSICRAFT DISKS SET UP BAND

Miguelito Valdes is planning formation of a 19-piece band to bow sometime in the fall. He's already planting the idea through his latest crop of Musicraft disks, which will be billed as being done by Miguelito Valdes and orchestra.

It won't be the first time that bands have been formed following billing on platters. Larry Clinton founded his hit orchestra after he clicked on recordings.

Top Tunes for Your Books
An All-Time Favorite
CUBAN
LOVE
SONG
Music by. . .
JIMMY McHUGH
Published by
ROBBINS

Victor Pacts Gaillard

Hollywood, May 14.

Just prior to making tracks back to N.Y. on Sun.(12), Eli Oberstein, veepee boss of pop recording for RCA-Victor, pacted Slim Gaillard for one year's disking.

Last week William Morris agency nullified exclusive waxing deal which Gaillard set up himself with 4 Star Records. Coast plattery, on grounds that agency had performer under contract on standard AFM form which precluded artist from selling himself without agency approval. Gaillard will wax first sides for Victor in two weeks under direction of Art Rush, plattery's Coast chief.

Local Okays Cooley In Beef With Spriggens

Hollywood, May 14.

Spade Cooley has again been given clean slate by Local 47 on charge of having solicited job formerly held by Deuce Spriggens' band at Western Palisades ballroom, Santa Monica. Following first dismissal by trial board on grounds of insufficient evidence, Spriggens tried again to hang the RAP on Cooley; egged on by Bobbie Bennet, who formerly operated the ballroom, and who herself has been eased out of spot by owner Walter Newcomb along with Spriggens.

Understood that Spriggens, also on Miss Bennett's insistence, will take the matter to the board of directors, customary move when dissatisfied with trial board verdicts. It's also reported that Miss Bennett will sue Newcomb, though it was admitted at Cooley's trial that she had no lease and Newcomb was more or less within rights in ousting them. Cooley is now occupying Spriggens' spot at cactus capery under aegis of Newcomb. Formerly he alternated with Spriggens, coming in several months after Spriggens opened spot.

Spriggens and Miss Bennett virtually were evicted weekend of May 3 when Newcomb simply moved in ahead of them with Cooley. Week before, Cooley had been dropped as alternate band after Miss Bennett accused him for soliciting both the job and the "lease" she reportedly held.

In flatly denying charges of Spriggens and Miss Bennett, Cooley countered with report that he wasn't getting an honest shuffle in his percentage deal. Both he and Newcomb installed their own checkers, it's stated, and found appreciable discrepencies in reports they received compared with the return given them.

Mildred Cavanaugh shifts from N. Y. office of Capitol Songs to Coast branch.

A Tenth-Week Report of the
Harry Moss Agency
CONCERTS—Robert Stolz
World-Famous Conductor and Composer
Hollywood Bowl, August 24 Grant Park, June 29-30
Record-Breaking Guest Appearances, Robin Hood Dell, Lewisohn Stadium
Exclusive Representative, Harry Moss
ORCHESTRAS—Art Mooney, Enoch Light, Johnny Messner, Johnny Morris, Jonny Grant
Thanks to: TOMMY DORSEY, SAMMY KAYE, STAN KENTON, HAL McINTYRE, CLAUDE THORNHILL, GEORGE PAXTON, INA RAY HUTTON, HERB MILLER, MARK WARNOW, SAM DONOHUE, SHEP FIELDS, VINCENT LOPEZ, RANDY BROOKS, GEORGE TOWNE, RAY McKINLEY, ADRIAN ROLLINI and their offices for cooperation in servicing our clients.
ACTS—Sammy Walsh, Sonny King, Diane Courtney, Anne Barrett, Henry Nadell, Myra Jeanne, Ann Brewster, Hal and Renee Marquette, Pat Rooney, III, Kajar, June Brady
COCKTAIL UNITS—Three Bars, Jackie Paris Trio, Don Scott Four, Four Naturals, Carol Norton and Freddie Grant
HARRY MOSS AGENCY
1697 BROADWAY, NEW YORK CITY
Phones: COlumbus 5-7788, Circle 5-9835

10 Best Sheet Sellers

(Week Ending, May 11)

Gypsy	Leeds
Laughing on the Outside	BMI
All Through Day	Williamson
Prisoner of Love	Mayfair
Sioux City Sue	Morris
I'm Big Girl Now	World
Shoo-Fly Pie	Capitol
One-zy Two-zy	Martin
Oh What It Seemed	Santly-Joy
Cement Mixor	Mills

DAR Revises Anti-Negro Stand to Permit Tuskegee Choir to Use Its D.C. Hall

Washington, May 14.

The Daughters of the American Revolution has reversed its stand, at least temporarily, against permitting Negro artists to appear in Constitution Hall here. DAR board last week okayed a concert by the Tuskegee Institute choir June 3 in honor of Booker T. Washington, college's founder.

Hall will be lent without charge and all proceeds will go to the United Negro College Fund. Mrs. Julius Y. Talmadge, of Athens, Ga., president general of the DAR, denied that pressure by Rep. Clare Booth Luce (R., Conn.) had anything to do with the action.

Just how long the new policy will remain in effect is uncertain because there is a strong faction within the organization demanding no deviation from the amendment written into the DAR constitution in 1932 to bar the hall to any but white artists.

The Tuskegee concert will be the first since 1931 at which a Negro choir has appeared on the stage of Constitution Hall. At that time the Hampton Institute choir sang there.

In 1939, Marian Anderson was barred and eventually sang in Washington before 75,000 people in an outdoor Easter concert in front of the Lincoln Memorial. That was the time Mrs. Eleanor Roosevelt resigned from the DAR. In 1942, Miss Anderson was invited to sing at the Hall but negotiations fell through because the singer insisted that she also be permitted to appear in future concerts and that there be no segregation.

In Jan., 1943, Miss Anderson did sing at Constitution Hall in a benefit performance for the United China Relief. Last year the DAR nixed an appearance by Hazel Scott, the pianist.

MILLS BROS.-DECCA TIFF ON 'BABY' DISKS

Mills Bros. and Decca Records got into sharp disagreement about two weeks ago over production of their latest disk hit, "Don't Be a Baby, Baby," published by Triangle Music. Dispute started when the Mills freres found that production and marketing of what they thought was a big hit for them had been slowed almost to a halt after little more than 300,000 disks had been put out.

Brothers, along with General Artists Corp. execs, who handle them, went to the mat with Decca, which resulted in a revival of production of the disk.

Singer Files $400 Claim Vs. Bob Crosby at AGVA

Bob Crosby and his band manager, Gil Rodin, are being called up on carpet for a hearing by American Guild of Variety Artists to answer charges by Jewel Hopkins that she is owed $400 in back salary. Miss Hopkins recently was replaced as vocalist with band.

Singer asserts she was not paid $25 for a dance date over March 25 weekend, plus full week's salary of $125 for week ending April 2, and was thereafter fired summarily without payment of two weeks' salary in lieu of dismissal-notice.

Hearing will be held this week in Hollywood branch of AGVA. Crosby crew is at Meadowbrook ballroom there.

SHERWIN DUE FROM ENG.

Manning Sherwin, American songwriter who penned one of the top British war tunes, "A Nightingale Sang in Berkeley Square," is slated to arrive from London, May 19, for his first visit to the U. S. in several years.

Sherwin is bringing several new songs and other material with him, which he hopes to incorporate into a Broadway musical.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, May 3-May 10, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All the Cats Join In	‡Regent
All Through the Day—†"Centennial Summer"	Williamson
Atlanta, G. A.	‡Stevens
Coax Me a Little Bit	Bourne
Come Closer To Me	‡Melody Lane
Come Rain, Come Shine—*"St. Louis Woman"	Crawford
Day by Day	Barton
Do You Love Me—†"Do You Love Me"	BVC
Full Moon and Empty Arms	Barton
Gimme a Little Kiss	ABC
Gypsy, The	Leeds
I Don't Know Enough About You	‡C-P
I Fall In Love With You Every Day	Stept
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
It Couldn't Be True	Santly-Joy
Laughing On the Outside	‡BMI
More Than You Know—*"Great Day"	Miller
Oh What It Seemed To Be	Santly-Joy
One More Dream	Barton
One More Tomorrow	Remick
One-zy, Two-zy	Martin
Personality—†"Stork Club"	Burke-VH
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Sioux City Sue	Morris
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Who's Sorry Now	Mills
You Won't Be Satisfied	Mutual

*† Filmusical. * Legit Musical. ‡ BMI Licensed.*

Tic Toc, Mont'l, Musicians Guild Shift Battle Holds

Montreal, May 14.

Months of legal tiffing ended Friday (10) when the Tic Toc Cafe here settled its dispute with the Musicians Guild out of court. Tic Toc threw in the towel, which led to Superior Court quashing an interim injunction granted November 5, 1945, and dismissing a petition for a permanent injunction to prevent the Guild from placing the spot on the "unfair" list.

The whole matter isn't ended, however, since the out-of-court settlement merely means that the Tic Toc will not try any more legal restraint against the Guild's labeling it "unfair." As far as the Guild is concerned, the spot is still "unfair," and, furthermore, the Guild is instituting a $25,000 damage action charging the Tic Toc with putting the Guild's activities in jeopardy during the period of litigation.

Row started months ago, when the Chez Maurice Danceland, which the Guild charged was run by the Tic Toc ops, threw out the union band and substituted a non-union outfit. Tic Toc ops claimed that they were merely creditors, not owners, of the Danceland. So when the Guild listed the Tic Toc as "unfair," the shooting started.

Savoy Sues to Loosen Leeds Grip on Copyright

Savoy Music Co., claiming prior ownership of the song, "Just In Case You Change Your Mind," filed suit against Leeds Music Corp., in New York federal court last week. Suit seeks a judicial determination of the rights of the parties to the tune.

According to the complaint filed by Benjamin Starr, Savoy obtained assignment of tune from Harry S. Patterson, co-owner, acting as agent for Melvin Bell, another co-owner (both writers, in 1943, obtained copyright in the name of Patterson) in March, 1945, and obtained copyright in April, 1945. Savoy alleges that subsequent to the March date, the writera assigned the same rights to Leeds.

Savoy asks the court to declare the legal rights of the parties with reference to ownership of the song. Also that Leeds be required to account and pay over all moneys received by it from any source.

Dolores Chavez a Suicide

Dolores Lila Bettua Chavez, wife of maestro Eduardo Chavez, committed suicide in New York Monday (13) morning by leaping from the ninth floor of a hotel. Chavez, in the room with her at the time, was unable to prevant her leap.

Back in 1943, Chavez was stabbed by his wife, and for weeks was on the critical list at a N. Y. hospital.

Mutual Opens on Coast

Hollywood, May 14.

Mutual Music Co., Dreyfus subsid, has opened offices here. Firm formerly was owned by Helen Miller, widow of late Glenn Miller.

Mike Gould is Chiefing the Coast office.

CATALINA CASINO TO REOPEN WITH J. GRIER

Hollywood, May 14.

Casino ballroom on Catalina Island will reopen after four war-shrouded years on May 30 when Jimmy Grier's band moves in and holds until Leighton Noble combo replaces July 20 until ballroom shutters for season Sept. 7. CBS will insert four network remote pickups weekly, top attention from this locale. Catalina, of course, is Wrigley-owned and family also holds chunk of CBS.

Budget for bands is being kept down to around $2,000 weekly bracket chiefly because Catalina has this year but one ship to haul commuters from mainland. Islet was serviced by a deuce of barges prewar.

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NOW - - HARMS Professional Staff

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YOU ARE TOO BEAUTIFUL

Music by RICHARD RODGERS **Lyric by LORENZ HART**

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It's going to be
the biggest hit
throughout
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GEORGE PAXTON, Majestic
FRANK PARKER, Mercury
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HARMS, INC.

BEN BORNSTEIN, Professional Manager
RCA Bldg., Rockefeller Center
New York 20, N. Y.

On the Upbeat

Joe Vera, boogie-woogie pianist who had a four-piece outfit at Hotel Roosevelt, Pittsburgh, before going into service, has expanded to seven men and a girl singer, and is now at the Continental in Chicago. . . . Johnny Long band opens 10-day engagement at Vogue Terrace, Pittsburgh, Monday (20), following Glen Gray . . . . Chic Barrie has joined Tommy Carlyn band in Pittsburgh on the drums. . . . Alberto Casbaona, violinist with Marty Gregor's band at William Penn hotel, Pitt, plans to do a cafe act when room closes for the summer. . . .

Al Ramsey, Tom DiCicco into Frankie Masters' trumpet section; Jim Putnam in saxes. . . . Count Basie's 10th anni as a maestro comes up next week during his Apollo theatre, N. Y. run. . . . Guitarist Al Norris rejoined Jimmie Lunceford band after Army discharge. . . . Bobby Byrne orchestra cut first Cosmo disks in N. Y. Monday (13). . . . . Elliott Lawrence's initial Columbia disks will be released coincident with opening of his first job in N. Y., at Pennsylvania hotel, July 1. . . . Louis Bellson takes over Benny Goodman drums at 400 Club, N. Y., opening tomorrow night (Thursday). . . . Exclusive Records opening new Hollywood offices May 24 with cocktail party. . . . Paul Pruner, ex-president of Musicraft disks, into N. Y. hospital early in June for surgery. . . . Les Elgart band cut first Musicraft disks last week in N. Y. . . . Mike Elliott named executive head of Musicraft sales promotion. . . . Charlie Ventura out of Gene Krupa orchestra, which moves into Aquarium restaurant, N. Y., tomorrow night (Thursday).

Deacon Dunn, ex-Kay Kyser vocalist, formed own band and is at Club Donroy, Hollywood. . . . Leighton Noble currently one-niting along Coast, opens at Waldorf Hotel, N. Y., June 9. . . . Borrah Minnevich building what is basically a harmonica band on Coast, using as nuclei former members of his old vaude and screen act, most of whom have just emerged from uniform. Outfit will consist of ten harmonicas, bass, drums and guitar. . . . Jake Porter, former trumpeter with Lionel Hampton, forming own six-piece combo on Coast. . . . Louis Jordan Tympany Five dated into Orpheum, L. A., week of Sept. 17, the Golden Gate, San Francisco, following stanza, thence into Billy Berg's Hollywood nitery, on Oct. 2 for eight weeks. . . . Barbara Nelson's allgal band new combo in Showboat, San Diego. . . . Debby Claise new chirp with Ray Bauduc. . . . Ernie Walker has replaced Jacques Marx as arranger with Desi Arnaz band. Charley Picknell joined as lead alto. . . . Jack Meyerson added to Decca staff in N. Y. as purchasing director for Phono and Accessories Division. . . . Herbert H. Horn Co. to distribute Musicraft Records in Southern California and Yuma, Ariz., territory. . . . Les Elgart band to cut for same company. . . . Bobby Byrne band making Columbia pix short May 17. . . . Eric Becker became partner in Pick-Up label. . . . Swan Records issued charter in N. Y. State. . . . Jerry Sellers to record for Sonora. . . . Musicraft completed setting up Hamp-Tone Records subsidiary in association with Lionel Hampton. Disks will be devoted to Negro talent exclusively. . . . Tony Pastor cut first disking of Leeds' "Under the Willow Tree" for Cosmo. . . . Betty Riley doing two albums for DeLuxe label. . . . John Kirby signed to Vogue disks. . . . Ray Eberly ditto to Apollo.

Tommy Tucker's band opens outdoor dancing season at Bill Green's in Pittsburgh May 19 . . . Will Osborn band booked to open outdoor dance season at Bill Green's, May 24 . . . Bernie Armstrong and KDKA staff band signed for the entire series of special dances at the Westmoreland Country Club, Pittsburgh, this summer.

Mel Powell, Benny Goodman pianist, will accompany the clarinet maestro in his two guest artist appearances with the Memphis Symphony Orchestra, June 18-19.

Gypsy Markoff has recorded an album for United Masters, a new disk firm.

Robbins-Musicraft disk stunt in Greyhound Bus terminals to push "Love On a Greyhound Bus," from the film, "No Leave No Love," fell through due to inadequate p.a. systems in bus terminals. . . . Enoch Light recorded racial tolerance tune for Continental last week titled, "No Restriction Signs Up In Heaven."

Gray Gordon Robbed

Pittsburgh, May 14.

An organ keyboard attachment for a piano, valued at around $500, was stolen here over the week-end from a bus carrying the Gray Gordon band on a one-night tour. Band had come here to play U. of Pitt Mardi Gras Carnival. Gordon offered a $50 reward through the newspapers for its return.

Production of the keyboard device was stopped during the war and it's not replaceable. Thief probably didn't know that the portion he stole is useless without the other equipment he left behind.

Mexican Songwriters' Society Seek Better Pub Royalty Payoff

Mexico City, May 14.

Better breaks in the way of royalties for Mexican song writers and composers is the objective of a drive launched by the Mexican Society of Authors, Composers and Publishers (SMACEM). Society holds that writers and composers cannot exist due to ever higher living costs in Mexico—400% hike over 1939—unless they secure a "fair and just" royalty.

Song writers and composers have but seven publishers of their works in Mexico—Promotora Hispano Mexicana, Editorial Mexicana de Musica Internacional, Empresa Comercial de Xavier Cugat, Atlas, Ediciones de Mexico, Repertorio Wagner and Editorial Hermanos Vargas.

Publishers deny writers' charge that they are responsible for the composers' precarious economic life. Publishers aver that they lose $50,000 (Mex) a year by catering to the Mexican market, but assert that despite complicated treaties with the U. S. and the Argentine they are able to retrieve that loss by marketing in those countries.

Publishers agree with the writers that Mexican music deserves better coin break in the other 19 American republics.

Stevens Music in N. Y. having trouble with song shark firm by same name.

Inside Orchestras—Music

Barry Gray and Ben Pollack, former bandleader, cut loose a fair oral Dempsey-Firpo on the former's WOR all-nighter last week. It was a fireworks display the show needed, Gray having sounded lately as if he were broadcasting with his feet on the desk.

Pollack touched off the rocket when he questioned the authenticity of VARIETY's "Ten Best on the Coin Machines"—meaning phonograph records. And Pollack had a point. But he didn't explain it well. Meanwhile, Gray had leaped in with a "You can't say that about my sponsor" (VARIETY), and the boys were off.

By the time it got back to Pollack again he'd forgotten what he'd said in the first place, Gray was burning in the second and what they were saying had very little to do with the matter in the third. However, what Pollack meant was that he believed VARIETY's "10 Best" list was merely based on the number of disks sent to, but not necessarily played by the coin machines (they have the privilege of rejection), and being the head of Jewel Records, he maintained he knew what he was talking about. Fair enough, but he was wrong on this one. What Gray overlooked pointing out was that the "10 Best" list is based only on what disks the proprietors of the machines order. And so across the country and as authoritative as VARIETY can make it. When a Jewel platter shines sufficiently to make the list VARIETY will print it regardless of what Pollack thinks of VARIETY.

By this time, getting back to the program, Alan Courtney had stepped in as mediator between Gray and Pollack to get them both off. Courtney had dropped in by happenchance. Leo Reisman was also present, having accompanied Pollack, but became a secret when the argument started.

To top the week off Gray dropped into the Roxy and suddenly found out Jessel was quite a performer. Which led into a two-night rave on the part of Gray about the only Fox producer who communicates with Zanuck by postcard. And Georgie, not having heard himself complimented on the air in some time, wound up across the table from the disk jock Saturday night.

A tired Jessel he was, too. Not mentally, but vocally. That day he'd only been up to guest on one of those 8 a.m. married couple breakfast sessions, done five shows at the Roxy, and here he was at 3 a.m. the next morning still talking after 57 minutes. (Who carried him out of the studio?)

This week Gray does one entire show from Lindy's restaurant on Broadway with Life reported sending photographers for one of its "goes to a party" series. If the stunt gets over the program may originate once weekly, from where, if you sit there long enough a herring you know must go by.

Bel-Tone Records, Coast pop-plattery, and Mills Music, Inc., reached amicable understanding after the publisher last week asked the recorder why it had released a disk of one of pub's copyrighted songs sans permission. Ditty involved was "That Ain't Right," written rather a while back by Nat (King) Cole and Irving Mills, and which was included in "Stormy Weather," 20th-Fox musical three years ago. Mills has accepted the statements of Bel-Tone, that waxery was unaware tune was published item when disk was made by Wini Beatty. Contract now has been drawn.

Greyhound Bus Co. is preparing an extensive campaign to couple self-exploitation with Robbins Music's, "Love On a Greyhound Bus" song, from the film, "No Leave, No Love." Company is inserting in its mag and other ads all over the country, references to the tune in addition to window displays in ticket offices on recordings of the song.

Cable report from London had Metro (1) starting a British branch of its new recording company and (2) going into commercial radio via purchase of a radio station in Ireland. Both reports not so. Metro Records has hardly started rolling in the U. S., although a year in the making.

A real money song heading for hitdom

I DIDN'T MEAN A WORD I SAID

from 20th Century-Fox's "Do You Love Me"

Lyric by HAROLD ADAMSON Music by JIMMY McHUGH

Topping "Rum and Coca-Cola"

ALL THAT GLITTERS IS NOT GOLD

Lyric by LEE KUHN Music by ALICE CORNETT and EDDIE ASHERMAN

ROBBINS MUSIC CORPORATION [illegible]

Music Notes

"Among My Souvenirs," 20-year-oldie by Edgar Leslie and Horatio Nicholls will be theme tune for Sam Goldwyn's "Best Years of Our Lives" ..Skitch Henderson new band pacted by Capitol Transcriptions and will start recording May 29....Victor Blau, veepee of Publishers' Holding Corp., back to Coast cubicle end of this week after 10 days at N. Y. homeoffice discussing exploitation of Warners' forthcoming "Night and Day," Cole Porter autobio film....Dave Kapp, Decca veepee, on Coast clocking waxings....Murray Massey in Hollywood to rep Coast office of Stevens Music.

Standard Radio pacted Paul Martin band and Hal Herzon's orchestra for transcriptions....Four Chicks and a Chuck signed for "Singing on the Trail," Columbia film....Frederick Hollander will compose score for "That Way With Women"....Gaylord Carter, swing organist, pacted for platters by Black & White....Feist Music's revived "I Don't Know Why" will be inserted in Metro's "Faithful in My Fashion"....George Antheil will score "That Brennan Girl" for Republic Picts....Jimmy Young, sepia singer formerly on Aladdin label, pacted by Bel-Tone Records.

Bob Crosby set for prom at Stanford, June 14, and week after jabs at U. of Calif....Jack Barrows' band, current at El Patio, San Francisco, set for indef run at Saltair, Salt Lake City, June 14....King Guion crew dated for Decoration Day weekend at Rendezvous ballroom, Balboa Beach, Calif....Denny Beckner has disbanded orchestra and will resume as comedy single on June 6 when he goes into Nevada Biltmore, Las Vegas, for fortnight....Lawrence Welk crew making short for Universal....Bob Millar orchestra closes nine months' stand at Nevada Biltmore, Las Vegas, June 4 and scools across town for eight weeks at El Rancho....Jack Fina, longtime Freddy Martin 88'er, has completed building own band and waxes for Mercury Records next week. Martin is backing new endeavor....Tommy Dorsey opens fortnight stand today (15) at Mission Beach, San Diego....Teddy Powell vacationing in Hollywood with wife....Joe Glaser planed back to N. Y. from Hollywood Sunday (12) after quickie to set summer dates on Coast for Lionel Hampton.

Louise Rey Quits Act, Joins Husband's Combo

Louise Rey, ex-member of the King Sisters and wife of maestro Alvino Rey, will play harp in the latter combination when it opens its first N.Y. date next Monday (20) at the Astor Roof, N.Y. Her spot in the King Sis act has been taken by a younger sister.

Incidentally, Rey's band is perhaps the largest of the combos reorganized by bandleaders fresh out of service. It includes 10 brass (six trumpets, four trombones) seven sax, four rhythm and Rey's guitar. It carries seven singers.

OLMAN TO VISIT COAST

Hollywood, May 14.

Abe Olman, veepee and active topper of Robbins, Feist and Miller music firms, due on Coast July 1 on combined biz and vacash jaunt.

He will be accomped by his wife and Rose Robbins, wife of firm's prexy, Jack Robbins.

Oxley Tees Bongo Label

Hollywood, May 7.

Harold Oxley, talent agent with offices here and in N. Y., is prepping his own pop-plattery. Last week he received a license to record from the American Federation of Musicians. Name of label will be Bongo and first item to be issued will be disk of Teddy Stauffer's newly formed 17-piece band.

Al Katz, Coast chief of Oxley agency, last month incorporated own disk-label, F-M, and received license to wax. Katz states that his firm has no connection with Oxley's.

Debut Schedule Hot With 6 Band Preems

Flock of band "openings" in New York this week will keep first-niters in the band and music businesses on the jump. Unusual at this time of year, six straight debuts were and are scheduled for this week.

Joe Reichman bowed at the Roosevelt hotel, Monday (13); Alvino Rey, at the Terrace Room, Newark, and Randy Brooks at Frank Dailey's Meadowbrook, came up last night (Tuesday); Xavier Cugat moves into the Waldorf Starlight Room tonight (Wednesday); and Benny Goodman at the 400 Club tomorrow night (Thursday), and Gene Krupa at the Acauarium Restaurant the same evening.

Max Schall Teams Up With Harry Romm On Glenn Miller Biog Pic

Max Schall, ex-band manager and recently in the music business as Coast representative of Bourne, Inc., has become associated with Harry Romm in the latter's picture-producing efforts. Schall will be Romm's assistant in the making of the film "Life of Glenn Miller," due to go before the cameras in August.

Romm left for the Coast Friday (10) to begin preliminary work on the picture. He secured the rights to the story of the late bandleader from Mrs. Helen Miller. According to their deal, the film must cost a minimum of $1,000,000 to turn out.

WALLERSTEIN'S MEX JAUNT

Ted Wallerstein, president of Columbia Records, took off by plane from New York Monday (13) evening on a jaunt to Mexico. It's his second trip below the border within eight months.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	15	1,600	35,150
Jerry Wald*	New Yorker (400; $1-$1.50)	6	1,725	12,425
Tony Pastor	Pennsylvania (500; $1-$1.50)	4	2,025	8,000
Leo Reisman*	Waldorf (550; $2)	14	2,750	49,750
Buddy Morrow	Lincoln (275; $1-$1.50)	0	†450	450
Nat Brandwynne	Roosevelt (400; $1-$1.50)	8	2,000	16,825
Ray McKinley	Commodore (400; $1-$1.50)	11	1,925	23,825

* *Asterisks indicate a supporting floor show. New Yorker has ice show Lexington, an Hawaiian floor show; Waldorf, Joan Edwards, John Sebastian.*

† *2 days.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). When the lights came on again all over the Loop Friday (10), some 2,900 had been accounted for here.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Hartmans opened Friday (10), splitting nice 2,700 with Robert Maxwell and Myrus, who closed.

Woody Herman (Panther Room Sherman hotel.; 950; $1.50-$2.50 min.). "Blue Flame" was just a little conflagration what with the dimout, but 5,500 wasn't bad.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Pretty good 5,300 for Kisley, 3 Swifts, Martells & Mignon, etc.

Frankie Masters (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Up a little over last frame; 4,600.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). Straeter's bow, with Gil Lamb heading show, Thursday (9), brought week's total to 4,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Collecting nice toll with 3,500 covers.

Jimmie Grier (Biltmore; 900; $1-$1.50). Downtown theatre crowds keep the pot boiling with 3,900 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Generators were going full blast for Danny Thomas, who moved in Wednesday (8) to split nice melon of 5,600 with preceding Ben Blue.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Upped to 2,900 for Foster, Jay Seiler, Isabelle Johnson.

Eddy Howard (Aragon; 90c-$1.15). Operated only two nights—Friday and Saturday—thanks to coal miners' strike; 8,000.

Stan Kenton (Rainbo; $1-$1.25). Open all week, with its own generator, snagging a lot of the Aragon's regular customers. Smash 16,000—best yet.

Henri Lishon (Frolics; 700; $3-$3.50 min.). Fair 3,800 for Lishon, Gypsy Rose Lee, et al.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Some 4,000 on hand for Martha Raye, Shaw.

Benny Strong (Trianon; 90c-$1.15). Open two nights only; 6,000.

(Los Angeles)

Sammy Kaye (Palladium, B. Hollywood, 2nd wk.). Lotsa moola for the house with 28,500 customers.

Benny Carter (Trianon, B. South Gate, 6th wk.). Transit strike clipped this down to nsg 4,600 tickets.

Stan Myers (Slapsy Maxie's, N. Los Angeles, 5th wk.). Down slightly but 3,500 entries still solid.

Spike Jones, King Cole Trio (Trocadero, N. Hollywood, 7th&15wks.) Jones, Cole moved out midweek to leave Page Cavanaugh Trio and Eddie Oliver band in top spots. Way off to 2,200 tabs.

Garwood Van (Ciro's, N. Hollywood, 5th wk.). Joe E. Lewis still pulls crowd here to take repeat 3,475 tabs.

Wired Music Feeders Will Now Feed ASCAP Kitty at Rates of 2½% to 6%

After months of negotiations with the firms involved, American Society of Composers, Authors and Publishers has established a scale of fees for the use of its music by wired music feeding companies. Contracts executed on the basis of the worked-out scale have already been signed with Muzak and World Transcriptions, two of the principal companies dealing thus in music.

Deal ASCAP demands from the wired music field calls for payment by the companies who sell the service. Companies, in turn, will either pass the levy on to customers or absorb it themselves, as they wish. ASCAP exacts 5-6% of revenue from outlets catering to the public, and 2½-3% of revenue from industrial outlets. The variance between each set of figures is due to involved details depending upon certain conditions.

In addition, ASCAP asks another 5% of any income derived from the use of the outlets for advertising purposes. Few, if any, companies insert paid ad blurbs into their music feeding, however.

Final development of the above contract followed months of dickering with wired service representatives over a fair price. All during the war, ASCAP had been issuing $1 per year agreements to industrial plant users of music, mainly to establish their right to license the use of its repertoire in this way.

OK Variety of U.S. Music Highlights Russe Relief

Wealth and variety, as well as vitality, of U.S. music was amply demonstrated in a special concert of modern American music at Carnegie Hall N. Y., Thursday (2), to aid Russian Relief. Concert served a lavish miscellany program including Gershwin music, film scores, works of Marc Blitzstein, Leonard Bernstein and others, for one of the most unusual, impressive events of the N. Y. concert season.

Most interest attached itself to a preview of songs from Blitzstein's newest, as yet untitled Broadway music-opera, with composer at piano playing and singing the tunes.

The American Youth Orchestra, under Dean Dixon, performed Bernstein's "Jeremiah" Symphony with Nan Merriman a gifted soloist. Orchestra also presented first concert performance of Lou Cooper's impressive cantata, "The Last Speech," in memory of late President Roosevelt. Isaac Stern played a group of violin solos, including two Gershwin Preludes, arranged by Heifetz. Muriel Smith, "Carmen Jones" soprano lead, sang several Gershwin pop tunes, and also Earl Robinson's "The House I Live In" to new lyrics. Aaron Copland's "Our Town" and Elie Siegmeister's "Ozark Set" completed the program. *Bron.*

Arnstein Agrees To Drop 'Begin Beguine' From Cole Porter Suit

Cole Porter's "Begin The Beguine," charged by Ira B. Arnstein, songwriter, to be an alleged infringement of one of his tunes, was withdrawn from the complaint by Arnstein's attorneys at the trial before Federal Judge John C. Knox and a jury in New York. This occurred yesterday (Tuesday).

Arnstein, since the trial began last week (7) has been testifying in his own behalf attempting to prove that Porter's hit tunes, "Night and Day," "My Heart Belongs To Daddy," "Don't Fence Me In," was appropriated by Porter from Arnstein's "I Love You Madly," "La Priere," "A Moderne Messiah," and "A Mother's Prayer." With the exception of testimony by Monty Woolley, who testified last Friday (10) as a character witness for Porter and Professor Samuel A. Baldwin, called in as an expert, Arnstein was the only witness during the six-day trial.

Woolley's testimony brought out that he was with Porter most of the time when he composed "Night and Day" and "Begin The Beguine." Woolley said that the tunes were written while Porter, Moss Hart and himself were on a round the world trip a number of years ago. He also stated that during the trip, he had never seen any of Arnstein's tunes around while Porter was composing his hits. Arnstein's attorneys, however, during cross examination, drew from the actor the admission that he did not known whether Porter had ever heard Arnstein's tunes.

At the resumption of the trial yesterday (14) Professor Baldwin, called in as a music expert by the plaintiffs, testified that in his opinion there was similarily in certain portions of Arnstein's tunes with Porter's "Night and Day," and "My Heart Belongs To Daddy." Trial resumes at 10 a.m. today.

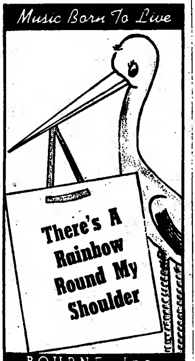
H'wood Bowl Hikes Pay For Musikers $15 Per

Hollywood, May 7.

New pact has been jotted by Hollywood Bowl Assn. and Musicians' Local 47, giving jammers a $15 increase weekly per man over last season's scale of $70.

Local has now gone to work on Los Angeles Symph to effect similiar deal.

Music Born To Live



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THE POSTMAN ALWAYS RINGS TWICE
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Music by NEIL MORET
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SANTLY-JOY Standards
IT'S THE TALK OF THE TOWN
By SYMES, NEIBURG, LIVINGSTON
[illegible]
[illegible]
Tommy Valando Gen. Prof. Mgr.

New Orleans Politico Cleanup May Aid AGVA in Organizing Niteries

Crackdown of new city administration in New Orleans which has nixed mixing of gal performers and hostesses with customers in the French quarter cafes, may solve the problem for American Guild of Variety Artists in organizing the town.

Better class spots such as the St. Charles hotel and several others, as well as theatres, are operating under AGVA pacts, but there have been 20 or more holdout spots in that area which refused to pact with the talent union. These spots having been declared unfair by union several weeks ago, have been operating with local non-union talent ever since.

Strongest holdout has been the French Casino. When AGVA yanked talent here and threw a picket line around place, it continued with non-affiliated club entertainers and a coterie of strippers. Since recent crackdown operators have tendered an olive branch to the vaude union, and confabs have been set for latter part of week between French Casino operators and those of 15 other niteries from which a deal is expected to be worked out to pact them into the union.

However, AGVA will make no attractive concessions to bring them in, according to Matt Shelvey, union's national head. These spots, Shelvey says, will have to sign basic agreements calling for regulation salary scales as per classification and post cash security to guarantee such salaries as other operators have done throughout the country.

"If and when AGVA steps in, the day of the $15 chorus girl and $25 principal will be a thing of the past in New Orleans," Shelvey added.

N. O. Biz Socked By City Reforms

New Orleans, May 14.

Night club row here has the jitters since Mayor DeLesseps Morrison's reform administration took over the city's reins this week. Boys who operate bars and bistros fear the clampdown on vice, gambling, bookies and slot machines will extend to them before long.

Reform of this normally wide open town has begun in earnest. Since inauguration day, early last week, bluenoses have had a field day. Raids have been conducted daily on poker and dice games in "chartered" clubs, policemen have been fired for talking on street corners, houses of ill-fame closed, and taxi drivers jailed for soliciting for the madams.

Nitery lads hurriedly cleaned up floor shows and put more clothes on entertainers. No longer are the patrons applauding bumps by stripteasers clad only in G-strings. Off color songs, too, have been dropped. French Quarter, where most hot spots are located, reports a big drop in business. Operators attribute it to fear of customers that places might be raided. Prominent in many of the spots is the absence of B-girls.

Major fight looms on the question of legalized gambling between the New Orleans Ministerial Union and the Young Men's Business Club, influential civic group. Club recommends legalizing gambling, holding that resultant taxes would yield the city about $50,000 a day. Bluenoses vigorously oppose legalized and taxed gambling. Ministers will go to the state legislature to oppose passage of any such bills.

In the meantime, Orleanians who like games of chance—are enjoying cards, dice, roulette and other games in Jefferson and St. Bernard, which adjoin New Orleans and do not come within the city's jurisdiction. Spots in these parishes are doing a land office business without interruption.

Mayor Morrison, who introduced a bill in the state legislature some years ago that legalized horse racing in the state, has not committed himself on the question of legalized gambling.

Jack Leonard opens at the Blue Mirror, Newark, tomorrow (16).

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Jose Curbello Set

Jose Curbello rhumba band has been signed to succeed Noro Morales at the Embassy, N. Y., May 23. Morales Shifts to Bill Miller's Riviera, Ft. Lee, N. J., same day to alternate with Ted Lewis. He's getting $2,500 while Lewis is getting $9,000 per.

Curbello who opened last week at La Conga, N. Y., previously signed a longterm contract with Miller and had to get latter's permission to take that date.

USES Resorts' Drive Pays Off

U. S. Employment Service's special unit for employment of social directors, singers, dancers and other performers as well as musicians on resort and mountain circuits reportedly got off to a flying start last week. Unit set up at N. Y.'s 59th st. and Madison ave. branch is providing talent for spots other than niteries and hotels unable to meet union scales.

However, according to a spokesman for USES, it is not attempting to break down or compete with unions but merely to find employment outlets for servicemen who had cavorted in GI shows while in service and may wish to continue in that field but don't have the experience or wherewithal to join the talent or musicians' unions.

In clarifying its position with the unions the bureau is sanguine that in addition to the smaller spots they are now booking for summer sans fee to either talent or resort owner, it will also have many jobs at union scale, which of course, according to spokesman, will be offered to professionals rather than tyros.

Although a definite scale for the summer jobs, mostly of season duration running from Decoration Day (May 30) to Labor Day, is still to be determined, bureau made a number of placements last week ranging from $37.50 weekly plus room and board and a couple social directors at $400 and $500 for the season.

While veterans are given preference on such placements, non-servicemen and gals having a year's experience as entertainers are also eligible. Bureau has also placed a number of musicians thus far at salaries comparable to union scales in territories where employed.

Union Supports Agent's Claim for Commission

American Guild of Variety Artists is supporting claim of west Coast agent Harry Rogers, who is seeking $378 unpaid commission for placing hand-balancing act of Park & Clifford with Earl Carroll's "Sketchbook," vaude touring unit.

Act, it has been definitely ascertained by union, was spotted in Carroll unit by Rogers and though show has been on road for about eight weeks, agent has never been paid commission by act, which has been getting $550 weekly.

Hal Fisher into the Latin Quarter, Boston, today (Wednesday).

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Rio's Gaming Tables Being Removed, Ending Hope of Further Bookings

Rio de Janeiro casinos apparently have given up all hope of resuming gambling. Permanency of last week's gaming ban, which eliminated expensive talent-buying, is evidenced by the fact that all casinos have started to rip out elaborate chance rooms for transformation into dining halls. Equipment valued at hundreds of thousands of dollars, according to acts who were cancelled out following rescinding of gambling rights by the Dutra government, is being discarded.

With permanence of the decree seemingly settled, hopes of U. S. talent agencies that ban would be lifted and casinos would soon resume buying American acts, is gone. Performers who arrived late last week, declare that if any talent is used, it will consist of local acts.

Salary Claim Disallowed

Salary claim for $150 by Connie Harris, dancer, against Jim MacAndrade, operator of the El Morocco, Fall River, Mass., for an unplayed date at the spot, week of April 14 last, has been disallowed via arbitration at American Guild of Variety Artists in New York.

MacAndrade, in combatting the dancer's claim, produced evidence that after Miss Harris' first show local gendarmes notified him that the dancer's scant attire would not be tolerated during Holy week and unless corrected his license might be revoked. He claims that he asked dancer to wear another costume or even street clothes. She refused to cooperate, MacAndrade said, so he had to cancel her out and substitute another act.

Chas. Yates Appeal Argument Next Wk.

Hearings on Charlie Yates' appeal of a lower court injunction preventing him from working for any agency other than Frederick Bros., has been set for May 22, in New York. Case is on the Appellate Division calendar for that date.

Yates, now with Joe Glaser's Associated Booking Corp., was recently ordered back to Frederick Bros. by the N. Y. supreme court. He left Frederick last summer when he still had seven years to go on a 10-year contract.

Over 60 Agents Take Out AGVA Franchises, 22 Former EMA Men

More than 60 agents, some of whom had previously been grouped in recognized agents associations in New York and elsewhere were issued franchises by American Guild of Variety Artists last week as individuals. This called for the customary $50 bite required from indie talent agents by the union.

Conspicuous in the group were 22 Chicago act-sellers who had formerly been issued franchises for free when they were members of Chicago's Entertainment Managers' Assn., practically disbanded some months ago when 30 members of that org aligned with Artists Representatives Assn., N. Y. agent group. Those going into ARA made up about one-third of membership of EMA. At the time, it was reported that the other 60 holdouts would form another Chi agent group to be known as Variety Bookers Assn., which thus far has failed to materialize despite Matt Shelvey, national head of AGVA having given them extended time to get together on a new organization setup or come in as independents. From looks of things it seems that at least the 22 who laid their coin on the line for AGVA-franchises prefer to go it independently.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., May 14.

The passing of Jimmy Johnston, sports promoter, was a shock to many of this colony, whom he aided during his frequent visits here. His former secretary, Margie Regan, is a patient at the Will Rogers.

Birthday greetings are in order for Sophia Medes, William A. Larner, Jr., and Albert Brandt, all at the Will Rogers.

Rotary club to arrange series of concerts this season under the direction of Benny Bessler. Margaret Speaks will teeoff series.

Swiss Chalet nitery, shuttered for the past three seasons, will reopen with orch and floorshow under aegis of Alfredo Ganzalez and Jimmy Birk.

(Write to those who are ill.)

Frank Parker down for Loew's State, N. Y., May 30. It's his first N. Y. date since he closed in the legiter, "Follow the Girls."

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AGVA-Pitt Nitery Owners Maintain Unbending Positions in Bond Fight

Pittsburgh, May 14.

First week of American Guild of Variety Artists Talent ban against more than 20 local cafes for failure to sign basic minimum agreements or post cash security bond, passed without a move on either side to settle differences. According to niteries, biz has been affected only slightly, and savings on entertainment have more than made up for drop in revenue.

Solid front being put up by local Nite Club Owners Guild has so far showed no signs of cracking, with most of the bigger places, which ordinarily have floor shows, putting in extra musical units to pull up the slack. Nixon Cafe, Villa Madrid and Don Metz' Casino are now giving customers continuous music, with two and three different bands.

Only spot to post a cash bond was Hotel Summit, near Uniontown, principally a resort place which uses acts during the summer season. There's been some tendency on the part of the Guild to let a couple of members go ahead and post the cash bond since these places, like Nite Court of Fun, don't have dancing and go in exclusively for nut-house type of entertainment. That'll be acted on at a meeting this week. Otherwise, however, member clubs are sticking together.

Guild only lately became a going concern, with the election of Joe Lieber, ex-GI, as executive secretary. So far there have been no picketing of niteries placed on the unfair list, but there have been hints from Nat Nazarro, Jr., who heads AGVA here, that this may come shortly.

Terrace Room of William Penn hotel continues to be only local spot with floor shows. Nazarro said it hadn't been asked to post a bond because inn's a part of the Statler chain and any negotiations would be strictly between AGVA national headquarters and Statler biggies in N. Y.

Fred Barry, London-Born, Held by Immigration In Fla., En Route From Rio

Miami Beach, May 14.

Fred Barry, of the dance-team Fred and Elaine Barry, is being detained by U. S. immigration officials here pending investigation of his citizenship. Barry returned last week from Rio de Janeiro, Brazil, where he worked for three days at the Casino Copacabana, which was forced to suspend shows because of Brazilian government ban on gambling.

Barry is under surveillance because of his leaving the country without permission of immigration authorities. He's in custody of TACA Airways which flew the talent from Brazil.

Barry claims that while London-born, he assumed he was a citizen because of the fact that his father was naturalized before he reached 21. Matter was complicated because of the fact that citizenship papers could not be found after his father's death, and further mixup came with revelation that Barry had gone to Nassau in 1941 claiming American citizenship then. Barry claims that matter will be cleared up by the fact that investigation of records at the Port of Entry, Buffalo, N. Y., will show legal entry into this country of the entire Barry family.

While under surveillance, Barry is staying at a Beach hotel.

MEMPHIS BLOWS TOP WITH COTTON CARNIVAL

Memphis, May 14.

This is the Mid-South's first Cotton Carnival Week since 1941 and the town is blowing its top. Preliminaries have been building up for weeks, with the fete actually getting underway tonight (Tuesday) and continuing through Sunday.

Bands of Jack Teagarden, George Olsen and Bernie Cummins are here for various Carnival balls. Al Wagner's "Cavalcade of Amusements" is providing the riverfront midway.

Classic touch tonight when Memphis Symphony Orchestra presents final concert of season with Donald Dickson, of Metropolitan, as guest soloist.

Rogers & Moss, English Skaters, Here for 'Follies'

First ice-skating talent to be imported since before the war is the team of Anne Rogers and John Moss from England. Duo arrived last week to play the Shipstad and Johnson "Ice Follies." Deal was made by Walter Brown, manager of the Boston Gardens, who has been in England signing talent.

Brown, while in Britain, also signed Colin and Joyce Bosley, another blades pair scheduled to arrive shortly. This team will be assigned to the Arena Managers' show, "Ice-Capades."

Savo's AGVA Claim Vs. Miami Nitery Hits Unusual Legal Snags

Unusual angles have cropped up in controversy between Jimmy Savo, pantocomic, and E. M. Loew, operator of the Latin Quarter, Miami, who Savo claims owes him $3,200 on an unfinished contract due to the premature closing of the nitery last March 23. Savo had been booked into spot for three weeks at $2,000 per and had still 10 days to go on contract when the L. Q. shuttered.

Savo filed claim for amount due with American Guild of Variety Artists, which had a blanket bond of $4,000 deposited by Loew to cover performers' salaries. When union attempted to process and pay Savo out of the bond Loew protested the union had no right to interfere in controversy since Savo had not held an AGVA contract and moreover had signed as Jimmy Savo, Inc., instead of as an individual. AGVA had to agree that Jimmy Savo, Inc., was not a member of talent union but that Jimmy Savo, as individual, was.

After series of conferences between AGVA and Loew's attorney, latter offered settlement of $1,600, half original amount, which Savo has refused to accept. He states he will sue for full amount in court.

Meanwhile AGVA has censured Arthur Fischer, who pacted the date, for failure to use regulation AGVA-contract in the transaction, which in such case would have empowered the union to collect the full amount.

St. L. to Curb 'Set-Up' Spots Catering to Minors

St. Louis, May 14.

Legislation to regulate "set-up" night spots, held to be contributing factors to juvenile delinquency, will be enacted by the city and more than 200 such places will henceforth come under the scrutiny of cops, empowered by ordinances. State Legislature last January passed a bill enabling cities in the state to impose license fees and regulations on places not under liquor board control.

Excise Commissioner Arthur H. Bader in a recommendation to Director of Public Safety Charles J. Riley for ordinance control of set-up spots, charged some of the places were illegally selling liquor to teen agers in spots where the management furnished the setups.

Until the empowering act was passed by the State solons, the setup places were open all night because they did not dispense liquor. Other niteries, which have liquor licenses, were forced to close at stipulated hours. Under the new law setup spots may be charged $300 for an annual license.

Ciro's 30-Day Blackout

Los Angeles, May 14.

Thirty-day liquor suspension was slapped on Ciro's nitery, starting June 3. Ruling was made by the State Board of Equalization.

Several months ago the night spot, operated by H. D. Hover, was fined $1,000 on a Federal charge of refilling bottles.

Allan Jones has been signed for Roxy theatre, N. Y., to start late July or August.

Circuses Blocked Out Of Pitt; No Lots Available

Pittsburgh, May 14.

Big Top and the larger carnivals will have to pass up Pittsburgh this year because there are no lots available. As a result, town's only circus will be the Policemen's annual show at Forbes Field, home of Pittsburgh Pirates, which isn't available to any others.

Ringling show last year had to play an out-of-the-way location because its previous sites had been eliminated. It couldn't even get that one this season.

Zucker-Borde Merger Working

Stanford Zucker agency and the Al Borde office are negotiating to effect a merger. Both offices are presently engaged mainly in bookings of small bands and cocktail acts, but both similarly handle talent for nitery and vauders. Zucker has a good list of novelty orchestras, too.

Once merger is effected, a Coast office will be opened and outfit will go in for a wider variety of bookings.

Presently, Borde's acts are represented in the east by Leon Newman of the Mark Leddy offices. Borde's main office is in Chicago, and when in N. Y. himself, Borde is mainly concerned with his legit holdings. He's the producer of "Follow the Girls" and is slated to produce another musical in the fall.

CARMEN AMAYA SUED FOR DUCKING BOOKING

Buenos Aires, April 26.

Hector Quiroga, Chilean impresario, is filing suit against the fiery gypsy dancer, Carmen Amaya. Quiroga's burn-up against the dancer stems from her refusal to fulfill a contract with him for a tour in Chile, with her company. Miss Amaya pleaded ill-health and a nervous breakdown following on her father's death, which prevents her travelling.

Quiroga's claim is based on the fact that, counting on the dancer keeping her pledge, he had hired a theatre, ordered sets and engaged a company as a fill-up around the Amaya troupe, with some of the stand-ins already collecting salaries.

Spanish brigade of vaudeville artists continues strong in Buenos Aires. Apart from the Amaya troupe, the Joaquin Perez Fernandez company is still raking it in at the Teatro Avenida, and has been signed for a London season in 1947. Fernando Granada and Garcia Guirao, of the warbling troupers, are doing s.r.o. business at the Tronio and Goyescas "colmados" (cafes). Curro Carmona, another gypsy singer, is due to preem in a few days, while Imperio Argentina is expected to add to her film chores by making personal appearances in one of the more important cafes.

Mario Visconti, Spanish tenor, is on the voyage from Spain and is slated to do cafe and radio chores.

B'casts Mark 25th Anni Of Chi's Blackstone Cafe

Chicago, May 14.

Anniversary celebration of the Blackhawk, Chi Loop nitery, marking its 25th year in biz, featured a revival for one night of "Midnight Flyers" radio program, once a regular Monday night remote originating there. Guest stars from most of the top shots in town made quick appearances. Carried by WGN-Mutual, show also was 20th anni of station's remotes from the boite. It was staged Monday (13) from 11:15 to 11:55 p.m., and 12 to 1 a.m.

Show was emceed by Lee Bennett, WGN announcer, formerly a singer who worked on earlier "Midnight Flyer" broadcasts while vocalist with Jan Garber, Chuck Foster band, finishing out booking at the bistro, provided music.

Nitery was one of first in Chi to have radio pickups of its band music. Its original comeuppance came from the Coon-Sanders orchestra.

Renee and Root to play 10 weeks of niteries on the Coast. Pair have been concentrating on Florida and Coast dates since Eddie Root's discharge from the Navy.

Nitery Bookers Look Askance At Lenny Green's Appointment As Rep Of Bill Miller's Two N. Y. Niteries

Bill Miller, operator of the Embassy, N. Y., who recently purchased the Riviera, Ft. Lee, N. J., has appointed Lenny Green as his exclusive booking representative. The appointment was made as a matter of convenience to Miller inasmuch as operation of both spots will prevent him from devoting too much time to auditioning talent.

Miller asserts that he deliberately selected a comparative unknown since award of booking rights to a major talent agency would tend to keep acts belonging to other offices out of his spots. He doesn't want to develop such a situation. Green last year was in the cafe department of General Artists Corp., but resigned to handle Florida bookings independently. He recently returned to New York.

Nitery industry, however, sees in that Green's retention a situation comparable to Lou Walters' appointment last year of Ruth Barr as booking rep for Latin Quarter, N. Y. That connection was severed two weeks ago. At that time, agents, through the Artists Representatives Assn., protested the move to the American Guild of Variety Artists, believing it to be a dodge to lower talent costs by 5%, the usual booking office fee. They also felt that Miss Barr's limited experience in that field supported their point. However, it was proved to AGVA's satisfaction that Miss Barr would engage in representing other talent as well, and a franchise was issued.

However, Green's experience is already sufficient for an AGVA franchise. He is already engaged in a general agency business.

Chi's Rio Cabana Fined 10G for OPA Violations

Chicago, May 14.

Fine of $10,000 for violating OPA ceilings in sales of food and beverages was levied Monday (13) against Chuck, Bert and Harry Jacobson, operatora of the Rio Cabana here. Judge Michael Feinberg, of circuit court made the decision.

Judge also issued permanent injunction restraining owners from further selling at over-ceiling prices.

Lou Walters Knows On Which Side His Bread Can Best Be Buttered

Lou Walters, operator of the Latin Quarter, N. Y., will play Ted Lewis starting July 14, despite the fact that the bandleader precedes his date there with four weeks at the Riviera, Ft. Lee, N. J., opening May 23. Decision was made Friday (10) at a meeting attended by Walters, Lewis, and Eddie Elkort, of Music Corp. of America. Lewis was to get $4,500 at the L.Q. for himself and two performers to be selected by him but now goes in with a full band at higher coin. He will get $9,000 at the Riviera.

Walters originally was peeved at the Riviera booking, feeling that stay at that spot would take the edge off run at his cafe. However, he will play Lewis anyhow for 12 weeks and an option period.

Simultaneously, it was learned that Paul Small has been agenting Lewis elsewhere despite existence of both contracts. Small has already submitted Lewis to Nicky Blair at the Carnival, N. Y., to follow current Milton Berle. But since Lewis will be occupied until early October at the earliest, it's likely that any battle between MCA and Small over Lewis' booking rights will be held in abeyance until shortly before that time.

NFPA Develops Fire Prevention Standards

As a result of the circus fire in Hartford, Conn., last year, the National Fire Protection Assn. has issued a new set of regulations and construction standards for outdoor shows in an effort to prevent repetition of the Ringling and Barnum & Bailey circus fire, which cost 168 lives.

In a pamphlet issued by the organization, new standards of construction, seating arrangements, electrical installations, fire exits, lighting, load capacity, etc., have been issued.

New regulations were written by the group at the request of the NFPA, in cooperation with the Building Officials Conference of America. Copies of the new regulations were sent to a committee of outdoor showmen. All members of the circus committee approved the new orders, with the exception of Ringling Bros., who did not vote on the matter.

Corelli Threatens Suit Vs. Miami Columnist

Alan Corelli, Theatre Authority executive secretary, says he's readying a suit against a Miami columnist who accused him of improper handling of TA funds and autocratic control over the Benefit situation.

The papers are being filed by Jonas T. Silverstone, Corelli's personal attorney. The TA board gave Corelli permission to take action against the Miami writer.

Barry Back to Work

Bobby Barry, comic, who temporarily dissolved his vaude act to go into cast of "He Who Gets Slapped," Theatre Guild revival which closed at Booth theatre, N. Y., last week, will revive act for summer vaude dates.

Barry will return to the east when "Slapped" goes on tour next season.

1st Annual Chi Fair Cancelled by Lack Of Labor, Materials

Chicago, May 14.

First of a series of annual Chicago fairs, planned for next October, has been cancelled by Mayor Edward J Kelly because of shortage of labor and material needed to make Northerly Island, scene of the 1933-34 "Century of Progress," into a suitable site.

Plans to promote the city with an annual "Harvest Festival," on the order of New Orleans' Mardi Gras, Pasadena's Tournament of Roses, Philadelphia's Mummers' Parade, etc., haven't been abandoned entirely, however. It's pointed out there are a few more years left in which to pave the way for a "World's Fair to end all World's Fairs" in 1950, which has been in the planning ever since the close of the last fair here. That, incidentally, was the only such exposition ever held in the U. S. that wound up in the black.

N.Y. CAFE GIVES IN TO AGVA-IATSE PICKETS

Murrain's Cafe, Harlem, N. Y., nitery, has settled differences with American Guild of Variety Artists. Ops signed basic pact with talent union calling for scale of $75 for principals and $40 for chorus, latter on six-day week. Cash bond was also posted to secure performers' salaries.

Spot, which employs sepia talent, capitulated to demands of the talent union after AGVA had declared it unfair and threw a picket line around it last week. AGVA's picket line was augmented by members of the Negro local of International Alliance of Theatrical Stage Employees, which insisted upon employment of a stagehand in the cafe to handle lights and other effects.

When nitery made overtures for a truce with AGVA, Matt Shelvey, head of the vaude union, would not okay the truce without stagehand also going in. That was settled, too.

Tito Guizar to Waldorf

Tito Guizar, recently on a concert tour, has signed to go into the Starlight Roof, Waldorf-Astoria hotel, N. Y., June 20. The Hartmans will be on the same layout.

Roof opens tonight (Wednesday) with Xavier Cugat's orchestra.

Night Club Reviews

Copacabana, N. Y.

Jane Froman, Desi Arnaz Orch (12), Raul & Eva Reyes, Julie Wilson, Bob Johnson, Lynn Barrett, Joey Gilbert, Janet Gaylord, Ernie Holst Orch, Line (8); Production staged by Douglas Coudy; Music by Bob Hilliard & Dick Miles; costumes by Billy Livingston; $3.50 min.

Monte Proser's summer splash is probably one of his highspots come entertainment and boxoffice values. Holdover of Jane Froman coupled with eastern bow of Desi Arnaz' band is certain to excite enough patronage to compensate for the dull siege that has hit the nitery industry in the past few weeks.

Booking of Arnaz is certainly the smartest move possible during this time when name availability is at its lowest. He'll not only have Arnaz' contribution to the b.o., but his wife, Lucille Ball, has been informally hostessing at the cafe and will probably continue to do so while she's in town. With this kind of glamorous shilling, spot is virtually guaranteed to get all the vacationing Hollywood trade. Frank Morgan was among those showing up at the opening, and Proser will be getting others.

Arnaz has gone far since he last appeared in these environs around six years ago. He started in these parts as the conga leader at the old La Conga, and since then he's made film appearances, and several months ago blossomed out as an orch leader bowing at Ciro's, Hollywood, where he proved his efficiency as lure for the important money. However, his forte isn't as a batoneer, but as an entertainer at which ling he shows himself to be one of the most polished of the Latin singers who is equally proficient in knocking off a tune in a manner guaranteed to excite femme attention, and going all-out in vigorous conga terping while making on the bongo drums. Applause windfall is tops. He mixes his numbers, provides variety, opening with a medley of "South American Way" type tunes with the pashy "Lamento Gitano," with his guitar accompaniment, "O Manuel" and an exciting rendition of "Babalu."

It's a tribute to Jane Froman's artistry that she's able to follow Arnaz and register with as many decibels. On her roving piano stand with Joel Herron accompanying her, this polished performer displays a new line of songs. Her ditties are sprightly and ballads hit just the right note. Included in her repertoire "You Meet the Nicest People in Your Dreams," a special material lyric "Poor Little Two-Cent Stamp" and knocks off "In Love in Vain" and "Night and Day" among others. She holds the admiration and attention of the crowd with her bright asides and banter. On show caught, she had Morgan doing a song bit in the manner of an earlier day namesake (Helen). Both Morgan and the crowd loved it. Miss Froman also preemed ability to locomote on her own without the aid of stilts. It's a heartening sight to all familiar with her travail of the past few years.

The terp-twain of Raul and Eva Reyes, a top rhumba team effectively warm up the house for the bill toppers. Their work is smooth, fast and full of comedic overtones. Their number depicting a bulky car is a modernization of their old routine of shoeing the mule and is far more effective than the previous bit. For smoothness they insert "Beguine" and open with their familiar Carnival number.

Production is among the fanciest Proser's had here, although much of it is slow tempoed and ungaits the show. But costumes are smart and tasteful and music is listenable. Julie Wilson, Bob Johnson are the chief production singers displaying good voice, while Lynn Barrett and Joey Gilbert hit a nice stride in dance numbers. Janet Gaylord's atmospheric terping is highly effective. *Jose.*

Chez Paree, Chi

Chicago, May 8.

Danny Thomas, with Walter Popp; Maurice & Maryea, Phyllis Claire, Marion Francis, Line (10) with June Cabot, Gay Claridge Orch (13), Lucio Garcia Orch (5); $3-$3.50 minimum.

Dimout or no, the new Chez show got off in a blaze with almost as many tables on the floor as entertainers. Messrs. Fritzel & Jacobson are right back to their old format of comic-dance team-tapstress-chirpstress, but it's a surefire one, as evidenced by the terrific mob that turned out for the opener.

Danny Thomas, Chi's "adopted son" (via Toledo), was apparently too knocked out after the first show to give the second much of a needling. Reached his peak on his classic yarn about the guy who got everything with his car but a tire jack. Rest of it was pretty weak, from a hoary crack about Jane Russell to a Chic Sale-James Whitcomb Riley rondelay and, of course, "Chloe." He gets good accomp from pianist Walter Popp.

Maurice & Maryea cut some neat capers in tango to "Jalousie," conga to "La Bomba," and a Veloz-&-Yolanda-ish "Strutters' Ball." Maryea has an eloquent pair of stems that she could display to better advantage, a la Jayne DiGatano. Withal, the team is a slick, nicely turned out duo. Phyllis Claire gives a good account with fast cleats to "Cherokee" and another stint sans music.

Marion Francis, whose forte is comedy, does "Lonesomest Gal in Town," "Can't Say No," and "Cheatin' on Your Baby," to cue fact that some new numbers wouldn't hurt her at all. Good as she is on the humorous stuff, it's a shame something newer than the "Oklahoma!" tune and the rest couldn't be used.

Line does a hard-to-figure-out "Walt Disney Fantasy" routine, and is led by June Cabot in a hot beguine. The Gay Claridge and Lucio Garcia outfits are in their usual good form. *Mike.*

La Martinique, N. Y.

Ben Blue, Ben Lessy, Patti Moore, Roger Dannes, Dexie Roberts, Joe Candullo Orch (10), Sacassas rhumba band (10), Line (6); opening night minimum, $5, others $3.50.

Dario and Jim Vernon are apparently out to prove that west-side talent can do well in an eastside type spot. For the second consecutive show they have by necessity eschewed the usual type sophistication they usually have in their spot in favor of the punchy and betimes hoke antics prevalent on the unswank sector.

However, his show's a hit as far as entertainment values are concerned. The Lochinvars from the west, Ben Blue, Ben Lessy and Patti Moore, are hitting the effete easterners with sufficient force to cause diaphragmatic reactions. For comedic values they're truly baff.

Withal, La Martinique ops have made concessions to their usual patronage with the booking of Roger Dannes (New Acts), a French musicomedy star with a fetching personality and who has great potentialities.

But main portion of the show is by the trio who have worked in the Hollywood Slapsie Maxie's for around five years. During that time they've accumulated vast amounts of comedy material ranging from parodies to several kinds of buffoonery. All of it is broad, lusty and well developed, with some blue interpolations, and always productive of results.

Blue's highspots come with his recitative songs with Lessy on the piano. He has a long, rambling dissertation that gets laughs all the way and as an afterpiece makes with his well known Russian dance. He also participates in songs with Lessy and Miss Moore, most notable of which is the satire on the Coast used car dealers. Blue and Lessy on a panto bit to a Miranda recording didn't hit as hard. Piece was anticlimactic.

Long stretches are taken up by Lessy and Miss Moore. Their parodies are solidly constructed and capably delivered. Both have a good feeling for comedy and stuff hits home. Lessy is remembered to Broadwayites as half of team with Julie Oshins, who banked around lesser N. Y. spots for a while.

Other billed performer in the show is Dixie Roberts, a jivey and personable tapster with a flair for rhythm. Reaction is solid.

The line, as usual, has stunners, but production this trip is askew. Material by Frank Warren is essentially funny, but gals fall down on execution. They're tastefully costumed and terrif come-ons for the wolf trade. Joe Candullo show-backing wasn't up to the usual standard at show caught, but good on the dance stuff, while Sacassas goes big in the rhumba sessions. *Jose.*

Trocadero, Hollywood

Hollywood, May 10.

Dick & Gene Wesson, Bette Bradley, Marvin & Christina, Modernaires with Paula Kelly, Eddy Oliver Orch (17); Page Cavanaugh Trio; cover $1.50.

Trocadero management has assembled a package of entertainment, which should be good fare during the warm weather, although it has no hefty names to rate boxoffice pull. Page Cavanaugh Trio, youngsters just out of the service, do a neat bit of blending in the Cub Room and are worthy successors to the King Cole outfit. Given a chance to put a bit more authority in their work with added touch of showmanship, this group will be hustling into the salon bigtime shortly. Right now, boys are feeling their way and developing arrangements. Neither they nor the Troc lose by the booking.

Modernaires with Paula Kelly do vocal chores in the Cub Room and double in the main dining room. Vocal group formerly with Glenn Miller is solid sending quintet, rating encores for new stuff as well as medleys from hit waxings they made with the Miller orch.

Dick and Gene Wesson, a zany pair of comics, do much to satirize the impressionists and imitators. Their style of humor gets across with both out-of-towners as well as nitery regulars. Pair also does some neat quipping on the ad lib side, pulverizing photogs who disturbed their act opening night.

Bette Bradley's thrushing is okay for the ear and eye, although her lapses into French dialect, which she does on the Rudy Vallee air show, are strictly cornball. She does sell tunes well, however, when she stays out of the Gallic alley.

Marvin and Christina, dance team, wave around some fluorescent yard goods and work over a burning incensor in a manner that suggests they are cooking up cherries jubilee. However, they are not sensational terpers for nitery work.

Eddy Oliver has a good piano and a so-so band for society rhythms. Band does average dancing chores and backs up the show well. *Hats.*

Terrace Room, N. Y.
(NEW YORKER HOTEL)

"Off to the Races" Ice Revue, conceived by Don Arden, with Mary Jane Lawson, Jerry Mapes, Genevieve Norris, Teddy Roman, Line (5) (Caroline Hartwig, Morice Sherwood, Clara May Kennedy, Kay Guier, Florence Bundy, Dorothy Chandler, Mae Hausman), m.c. Kendell Kelly. Music, Elliot Eberhard-Joel Herron. Lyrics, Lee Morris. Costumes, Bob MacIntosh, Mme. Berthe; Jerry Wald Orch (17), with Ann Russell; no minimum, cover $1 weekdays, $1.50 weekends.

This new ice show in the New Yorker's Terrace Room, opening coincident with the unveiling of the $50,000 refurbishing job on the room, is far below the spot's par. But, with the number of transients and suburbanites who get their nightclub thrills here, it'll do business. It's all backed up by the Jerry Wald orchestra, a holdover from the previous show.

Don Arden, who stages the New Yorker's blade layouts, has no easy job. Ice shows can be varied by only costumes and ideas. Ability of skaters, except the few star individuals who demand a lot of money (too much for this room) doesn't vary much. Hence, Arden must click with every idea. He didn't with this one and to further point it up the costumes aren't up to previous productions.

Show is built around Mary Jane Lawson, who is by now a fixture here, newcomers Genevieve Norris and Teddy Roman, who go through some crack tricks together (one a whirl of the gal by one foot), and Jerry Mapes, who also has been here for some time. They do a good job with what they've got to show the customers.

Arden's idea this time is a series of scenes supposedly set near various race tracks. Of all the scenes, the best, from the viewpoint of costumes, is an Agua Caliente thing that stands out sharply from the mediocrity of the remainder.

Jerry Wald's orchestra works the show and for dancing. It's a combo of four trumpets, three trombones, five sax, four rhythm, which plays well enough together, but is not outstanding. Aside from Wald's clarineting, which lends distinction from the angle of differentiating between bands, the combo sounds like 100 others. What it needs more than anything is better arrangements. When heard, a very interesting and colorful writing of "Me and My Shadow" came up, which would be a fine pattern on which to base a style. It was a muted, softly rocking item that stood out like a high "C."

Wald has with him Ann Russell for vocals. Cute and able, she turns a neat tune. *Wood.*

Chanticleer, Balto.

Baltimore, May 13.

Sophie Tucker, with Ted Shapiro; Nick Long, Jr., Burton's Birds, June Taylor Dancers (6), Lenny Hobbs & Orch (13), $3.50 min.

High budget shows prevailing in the top niteries hereabouts reaches a high in both dough laid on the line for a single performer and talent bought, in the current engagement of Sophie Tucker in this spot. Spotted in for three weeks, star got off to biggest opening in bistro's career and has been parking them from the tee-off. Every number is sock and a cue for audible demands for more. On show caught it was simply a matter of giving "until exhausted."

Pleasantly supported by Nick Long, Jr., in groovey hoofing routines assisted by a line of six lookers who also open and close doings, plus a decided novelty in Burton's Birds, a most appealing aggregation of beautifully plumaged love birds who are sent through a series of amazing tricks by good talking master, show is climaxed by next-to-closing appearance of La Tucker and it's smashi from then on in.

Pacing her numbers with nostalgic and flip cracking intros, and accompanied and heckled by Ted Shapiro, she gives out with characteristic versions of "Red Hot Mamma Is a Jitterbugging Hep Cat Now," "After He's Out of the Army, Don't Put Him Out of Your Arms," a potpourie of oldies climaxed, of course, by "Some of These Days," and as extras begged for, "They're Never Too Old," "Why Go to Havana" and "Mama Is Reconverting for G.I. Joe"—every one a solid sender and sold to the very hilt.

Musical backing for show and dancing by Lenny Hobbs and orch is very much on the credit side, and it's really big doings in this town. Soph has certainly got 'em! *Burm.*

G'wich Village Inn, N. Y.
(FOLLOWUP)

Inn has a pair of billtoppers guaranteed to break leases, cause license revocations and get as much word-of-mouth flackery as a sale of nylons. Unless kept in check as was evidenced on the opening night, duo of B. S. Pully and Carrie Finnell can cause all these to come to pass. But Rocky Camera and Lou Taylor are wise enough to know that with the current reform wave hitting sporadically in all sections of the country, these characters must vitiate the natural lustiness of their turn.

How Pully will do with the Inn's usual type of patronage is a doubtful factor. The opening night's show-wise audience enjoyed Pully's struggle with sapolioed material but lay spenders wouldn't be hep to his inner wranglings and what he'll do when there isn't a laugh in his lines can't be foretold. There were some purple cracks, but only for practice.

For this engagement he has picked up his old partner, H. S. Gump, for

(Continued on page 70)

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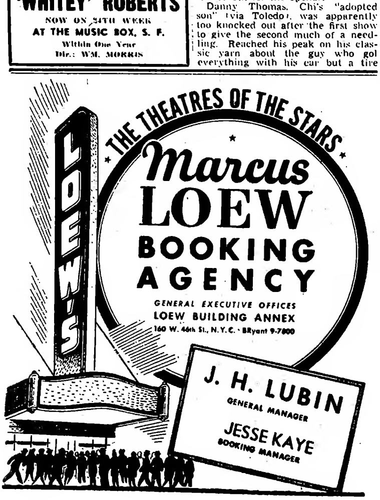
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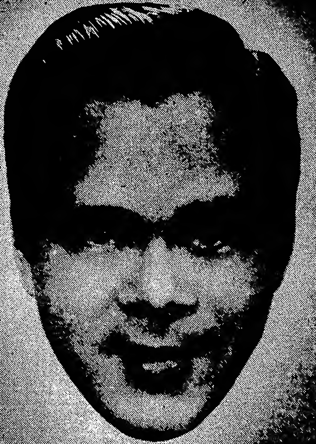

Pictures—
CONCLUDED
"PAN AMERICANA" (RKO)
SOON TO BE RELEASED
"SUSPENSE"
(King Bros. Monogram Release)

Records—
FOR MAY RELEASE
RHUMBA RHAPSODY
BABALU
(on Musicraft)

Radio—
GUEST STAR
JACK SMITH
"CHESTERFIELD
SUPPER CLUB"

Theatres—
CONCLUDED
LOEW'S STATE, New York
RKO, Boston
PALACE, Columbus
DOWNTOWN, Detroit
STATE, Hartford
OPENING
GOLDEN GATE, San Francisco
May 29th

Cafes—
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LA CONGA, New York
Returning Sept. 9
CONCLUDED
MOCAMBO, Miami
OPENING
CLUB BRAZIL, Los Angeles
July 9

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Variety Bills

WEEK OF MAY 15

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (15)
Guy Lombardo Orc
Willie Shore
Annamary Dickey
Bob Williams
State (16)
Starlets
The Gaudsmiths
Herman Hyde
Roberta Light
Harry Savoy
Ciro Rimac
Alzira Camargo
Charley Boy
WASHINGTON
Capitol (16)
3 Corwins
Fred Lowery
Dorothy Rae
Tripp & Fall
Keltin & Lynn
Bobby Herman
PHILADELPHIA
Carman (16)
2 Trumpet Kings
Jack De Leon
3 Claire Sis
Wayne Marlin 3
PROVIDENCE
Metrop'l'n (17-19)
Ray McKinley Orc
Almont Bros
Helene & Howard
Canfield Smith
ROCKFORD
Palace (17)
Singing Weavers
Tucker & Tremaye
Dauvilla & Charl'e
Art Warren
SPRINGFIELD
Court Sq (16-19)
Delage & Shirley
Gautiers Bricklay'rs
Terri La Franconi
Rod Rogers
Joe King Co
Harris & Allen
WILLOW GROVE
Park (19 only)
Armand & Pallette
Hal Haviland
Marimba Sires
Eddie Mills
The Palladiums
WOONSOCKET
New Park (19)
Paul Gory
3 Reeds
Tripp & Fall
H & D Marquette

Paramount

NEW YORK CITY
Paramount (15)
Duke Ellington B
Mills Bros
Stump & Stumpy
Clark Bros
BUFFALO
Buffalo (17)
Chas Solvak Bd
Tom Herbert
The Kemmys
CHICAGO
Chicago (16)
Frank Sinatra
Pied Pipers
(2 to fill)
MIAMI
Olympia (15)
Castle Sis
Peter Chan
Pat Rooney
Paul & Paulette
Marcy & Eaton

RKO

BOSTON
Boston (16)
Ross Sis
Lewis Puppets
Easton West
Rose Marie
(one to fill)
COLUMBUS
Palace (20-22)
Louis Prima Orc
The Barrets
The Pitchmen
Minevich Boys
Johnny
CLEVELAND
Palace (16)
Lionel Hampton Or
Reds & Curley
SAN FRANCISCO
Golden Gate (15)
John Gallus
Ruth Terry
Keye Luke
John Calvert

Warner

NEW YORK CITY
Strand (17)
C Cavallaro Orc
Rochelle & Beebe
Lenny Kent
Barbara Blaine
PHILADELPHIA
Earle (17)
Eddie Bracken
Tommy Dix
Rosa Linda
Whitson Bros
Joan Barry
Barbara O'Brien

Independent

NEW YORK CITY
Music Hall (15)
Marian Carter
Choral Ensemble
Wally Boag
Myrtill & Pacaud
Rockettes
Roxy (15)
George Jessel
Merry Macs
Rosario & Antonio
Buccaneers
Ernestine Mercer
Russo do Pandiero
Flatbush (16-19)
Anthony & Rogers
Billy Dunn
Jean Fielder
(two to fill)
Jamaica (13-15)
Jack Murray
Fay Karol
Marcelli Bros
Pat Chandler
Mexicana Trio
(16-19)
S Williams & Dad
Jan Lathi & Co
Diane Courtney
Clifford & Marion
Tom O'Neal
(16-17)
The Pettys
Michael Chimes
Joe Greene & Bé-B
Bill Brown
ATLANTIC CITY
Steel Pier (18-19)
Lee Trent
Lowe Hite & St'nl'y
3 Kings
(two to fill)
BALTIMORE
Hippodrome (19)
Georgie Kaye
R & M Sawyer
Acromaniacs
Air Lane 3
Royal (17)
Tommy Reynolds
Edward Sie
Charioteers
Berry Bros
Sam & Eddy
State (16-18)
Armand & Pallette
Hal Haviland
Eddie Mills
The Palladiums
(19-22)
Berkley Sis
Glen Gregory
George Freems
Juno & Lawlor
BOUND BROOK
Brook (18-19)
Smith & Hart
The Perrys
Michael Chimes
Greene & Be-Be
Bob Byron
CAMDEN
Towers (17-19)
Royal Whirlwinds
Noel Hytown
William Terry
Augur & Clifford
Richard-Adair Trs
CHICAGO
Oriental (16)
Chuck Foster Orc
Bob Eberly
Masters & Rollins
ELIZABETH
Liberty (16-19)
Curtis & LeRoy
Deldi & Tanya
Seed & White
The Dwyers
Billy Carr
HARTFORD
State (17-19)
Ted Lewis Show
HOLYOKE
Valley Arena (19)
Andy Kirk Orc
Born Bros
Henry Therrien
3 Wiles
Gil Maison Co.
KANSAS CITY
Towers (17)
2 Jacks
Joleen Harris
K McLaughlin
Benny Meroff
NEWARK
Adams (17)
Louis Armstrong O
Billie Holiday
Coles & Atkins
3 Chocolateers
NEW BEDFORD
Ballus Sq (16-18)
3 Reeds
Barlo & Mann

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NEW YORK CITY

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Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Copp
Cafe Society (Downtown)
Josh White
Sarah Vaughan
Bernie West
Cliff Jackson
Pete Johnson
J C Heard Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Tony Pastor Orc
Hotel Pierre
Myrus
Consuelo & Arthur
Stanley Melba Orc
Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Danny O'Neil
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Mr & Mrs Melody
Hotel Taft
Vincent Lopez Orc
Cafe Society (Uptown)
Golden Gate 4
Moune
Vicente Gomez
Imogene Coca
Mary Lou Williams
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Henny Youngman
Jerry Bergen
Flora Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Club Sudan
Patters'n & Jacks'n
Leroy Carrington
Canfield & Lewis
B Eckstine Orc
Copacabana
Desi Arnaz Orc
Jane Froman
Julie Wilson
Bob Johnson
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Benny Goodman O
G'wich Village Inn
Jan Merrill
Ann Paige
Carrie Finnel
B S Pully
H S Gump
Russ Carlyle Orc
Havana-Madrid
Nestor Chayres
Bettina Serrano
Virginia McGraw
Don Casanova
[illegible] Shan'n
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Stan Keller Orc
Hotel Belmont Plaza
Paul Regan
Jack Fields
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dick Stabile Orc
Lathrop & Lee
Phil D'Arcy Bd
Marjorie Knapp
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Al Trace Orc
Hotel Edison
Blue Barron Orc
Essex House
Panchito Orc
Hotel Lexington
Momi Kai
Tapu Kaoa
Talima
Malie
Mokihana
J Pineapple Orc
Hotel Lincoln
Buddy Morrow Orc
Hotel Waldorf-A
Xavier Cugat Orc
Misha Borr Orc
Iceland
Alan King
Una Cooper
Eileen Deneen
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stables
Teddy Kaye 3
Osmond Sis
Linda Keene
Rex Stewart Orc
Nellie Hill
La Conga
Miguelito Valdez
Nancy Donovan
Diane & Edwards
Jose Curbello Orc
La Martinique
Ben Blue
Lessey & Moore
Roger Dannes
Dixie Roberts
Joe Candullo Orc
Sacasas Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Sonny King
Tony Kardyro
Christine Johnson
Howells
Jo Ann Summers
Madison Cafe
Jan Call
Jack Kerr
Carl Harte
Monica Boyar
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Jackie Philips
Happy Lewis
Jordan & Parvis
Sadie Banks
Mimi Kellerman
3 Cleta Sis
Helen Bower
Joe La Porte Orc
Ruban Bleu
Doodles Weaver
Maxine Sullivan
Vin Baldie
Muriel Gaines
Cedric Wallace Trio
Russ Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorki
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Irene Fondora
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Karavaeff
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Spivy
Daphne Hellman
J. Marshall
Stork Club
Morales Orc
Versailles
Carl Brisson
Emil Petti Orc
Village Barn
Billy Kelly
Paul & Viola
Susan Cabot
Jane White
Page Morton
Bart Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
Eleanor Bowers
Edith Allaire
Don Fry
Henk Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Juan Alaelle
Francisco
Bruce Norman
Vivien Nickolson
D'Rivero & Belm'te
Zanzibar
Bill Robinson
King Cole 3
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Pee Wee Marquette
Claude Hopkins Orc
Leon Warrick
Ted McRae Orc
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zaiga

CHICAGO

Blackhawk
Billy Bishop Orc
Jay Seiler
Malone & Mandell
Chez Paree
Danny Thomas
Maurice & Maryea
Phillis Claire
Marion Francis
Gay Claridge Orc
Frolics
Jackie Green
Gypsy Rose Lee
The Albins
Cover Girls (6)
Estrellitas (6)
Henri Lishon Orc
Hotel Bismarck
Duke Art & Junior
Sherman Hayes Or
Kay & Glenn
Martinia
Mari Gloria
Eddie Fens Orc
Hotel Blackstone
The Hartmans
E Heckscher Orc
Hotel Congress
June Robbins
S Williams Orc
Pancho & Orc
H Edgewater Bch
Stephen Kisley Orc
Three Swifts
Martells & Mignon
Betty Gray
D Hild Dcrs
Hotel LaSalle
Terry Lynn
Al Chamberlain
Garron & Bennett
F ZaBach Orc
Hotel Sherman
T & D Hoffman
Jack Lane
College Inn Models
Carl Marx
Woody Herman O
Hotel Stevens
Gene Sheldon
The Appletons
Winter Sisters (2)
Boulevardears
Frankie Masters O
Latin Quarter
Martha Raye
Three Rockets
Estelle Sloan
Martin Kent
B Yost Cavaliers
L Q Lovelies
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan 4
Merriel Abbott D
Rio Cabana
Buddy Lester
Harbers & Dale
Dean Martin
Cee Davidson Orc
Jose Manzanares O
Vine Gardens
Jessie Rosella
Larry Ross
Tony Marks
Sunny & Judy Ray
Joe Kish Orc
Regan Callais
Jack Page Orc

Sportsman's Show Idea Parlayed $200 Into a $100,000 Annual Take

Minneapolis, May 14.

Starting with an idea—an exhibition where prospective buyers might come to see sporting-goods equipment—and $200 cash, which he borrowed from his wife, Nick Kahler, localite former professional hockey player has built the annual Sportsmen's Show into an amusement enterprise which nets him an estimated $100.000 annually. He began here in 1934, for the first few years operating the show only once a year in Minneapolis for a week. He now stages it in Chicago, St. Louis, San Francisco, Kansas City and New Orleans and next year plans to invade Los Angeles and Portland.

When Kahler started here, he induced a Minneapolis automobile whom he since has bought out, to invest $200, too. He tried unsuccessfully to get other local sponsors for the show. The first year, the partners netted $10.000 on their $400 investment from a one-week engagement. One of the first show's features was the first indoor ski jump, an act that cost $700.

Each show runs from one to two weeks and has 175 exhibitors who pay substantial rental sums for space. Kahler also has a stiff admission scale—74c for adults and 50c for children under 12 and $1.25 for reserved seats, including tax. Whereas most similar so-called trade shows depend for their revenue almost entirely on exhibit rentals, with passes accounting for the bulk of the attendance, Kahler operates differently. With him the box-office take is a major item. He gives away 50.000 passes to exhibitors to distribute, but they're only good for the first two days and they carry a sizable service charge. This year the show set new attendance marks all along the line; in Chicago it drew 242.000 people. Attendance here exceeded 180.000. They're the shows two best spots.

For their admission, customers also are given a big floor show with outstanding sports world figures among the performers and including a water ballet, animal and other circus acts, clowns, lumberjacks rolling logs, etc. Kahler claims the show stands him $14.000. He buys them on a percentage basis.

Something Old, Something New In Jack Blue Unit

Jack Blue, songwriter and dance instructor, is assembling a unit comprising new talent and old-timers called "Stars of Future and Past." Unit will be spotted in film houses throughout New Jersey and Long Island on percentage basis sans guarantee.

Unit will carry 15 performers and is being agented by Joe Wright.

Del Casino goes into the La Conga, N. Y., May 23 for four weeks. It's singer's first N. Y. booking since service discharge.

New Acts

ROGER DANNES
Songs
14 Mins.
La Martinique, N. Y.

Roger Dannes, making his American preem at a time when Charles Trenet, Embassy incumbent, is making N. Y. cafegoers singing Import-conscious, inevitably invites customer comparison with his predecessor on the N. Y. scene. But Dannes is impressive in his own right, bofling the spenders with a boyish personality, which is sometimes poured on too thick. But that can be attributed to his eagerness to please on what is probably the most important date of his career.

He comes to this country without the impressive songwriting record of Trenet, but his scrapbook will evidence wide Gallic musicomedy work, much of it with the top musical stars in that country. He ingratiates himself with affable announcements (he speaks English fluently, which is one advantage he has over Trenet) and provides a slight explanation of his times, just enough to give the customers an idea of what they're about without making them feel put out on not knowing the lingo.

His numbers are melodic enough to compensate for the strange tongue and even though they're unfamiliar, they hit the audience mark. He does "Paris, Toujours, Paris," "Mimille" and "J'Attentrai" in English and French. Latter number hits the boudoir note, and perhaps more of them would enhance his cause with the femmes, although they're plenty struck by the kid. Finale is a Parisian street song which he reprises into a community sing with a large sign with wordage to help the crowd.

Jose.

EDDY MANSON
With Marjorie Welles
Harmonica
10 Mins.
Village Vanguard, N. Y.

Eddy Manson, accompanied at the piano by Marjorie Welles, displays terrific virtuosity on the harmonica. He's not averse to taking compositions with breakneck runs and hitting every note with distinctness and clarity. He also has a flair for interpretation and gives out with an excellent tone. Miss Welles' background pounding heightens musical effect.

Included in his repertoire are "Minute Waltz," "Beguine," "Polovetzian Dance" by Borodin, and Shostakovitch's satire on the polka. Latter is a tricky bit filled with musical humor, all of which is caught by him, and it's an extremely difficult bit for the harmonica inasmuch as it contains many dissonances hard to reproduce on the mouth organ.

He's suitable for arty and class niteries but time revision is necessary for vaude. Has nice personality.

Jose.

EDITH ALLAIRE
Songs and Guitar
10 Mins.
Village Vanguard, N. Y.

Edith Allaire, possessing a studied voice and a large catalog of ballads, is certain to realize some benefit from the current popularity of folk-singers. She's a capable songstress and her guitar accomps are adequate. However, drawback here is the fact that her voice seems too cultured for the lusty hill songs. As she presents the numbers, they're specimens for study and contain too little folk quality.

However, what she misses in interpretation is amply compensated for by other factors. She makes for easy and pleasant listening by virtue of tonal and musical qualities of her numbers. If sufficient warmth were added, she'd be of concert calibre.

Jose.

CLARK BROS. (2)
Dancing
10 Mins.
Paramount, N. Y.

Sepian duo follow the usual line of precision tapping and acro-splits. Some fastly-paced offbeat terping and constant emphasis on their heelwork, however, set them as an act that should develop rapidly.

Boys have plenty of poise for stage presence. Routine at present consists of the two tapping in unison, then doing a series of alternate solo breaks and winding up in a flash acro finish. Duo should do well in either vaude or niteries.

Stal.

TONY KARDYRO
Magic
10 Mins.
Leon & Eddie's, N. Y.

Tony Kardyro is a serious and accomplished manipulator with smooth execution of tricks that hold attention on the floor. He's a well-groomed gent working in tails and loses none of his sight advantage after initial appearance with some quick manipulations.

He works with pigeons, a trick cabinet, but main part of his act is his Cardini-ing of cigarets to which he has added the extra twist of working with a holder. At conclusion of the show it's announced that he knows a few table tricks for those interested.

Jose.

WINGFOOT TURNER
Balancing, Dancing
6 Mins.
Apollo, N. Y.

Turner, an iron-jawed colored performer, turns in a neat bit of balancing with incidental acro-terping. Chef d'oevre is some fancy table and chair manipulation with his teeth as the gripping device.

In opening, Turner starts in low gear. With one chair between his teeth, he does some lively acro-hoofing and tapping. Act builds up from that point, with Turner adding chairs and tables gradually, hoisting them skywards and continuing his vigorous dance routines. Climax comes when Turner piles up four tables and three chairs in a compact pyramid. Does some nice clowning to fake a muff. Then he lifts the mass in toto and takes to the wings.

Audience went for it strong at this Harlem vaudfilmer. Turner OK for niteries too.

CHRISTINE JOHNSON
Songs
8 Mins.
Leon & Eddie's, N. Y.

This newcomer with a deep sultry voice, plus her self-guitar accomps, impresses as having the ingredients. She still needs experience and a considerable amount of showmanship in projection, but net effect of her efforts in this spot hit their intended mark.

She shows good judgment in going in for Latin songs that are familiar. She does well with "Tico," "Guadalajara" and "Conchita," latter with English interpolations.

Despite her name, she's a pronounced Latin type, not unattractive, but more expert makeup would enhance her considerably.

Jose.

THE HOWELLS (2)
Comedy Ballroom
7 Mins.
Leon & Eddie's, N. Y.

The Howells have far to go before their comedy ballroom routines are perfected. This well-appearing team needs more sophisticated routining, but more than that they haven't developed basic comedy conception. Consequently what they do seems puerile.

They show promise in the few moments of straight ballroomology—which is essential inasmuch as a solid background in straight dance work is necessary before savvy in burlesquing can be achieved.

Jose.

Circus Review

Barnes Bros. Circus
(CHICAGO STADIUM, CHI)

Chicago, May 10.

In many respects Barnes Bros.' caravan resembles a grandiloquent vaudeville show far more than a circus. Owned by Arthur M. Wirtz and the Chi Stadium Corporation, the layout smothers its aud. and a very healthy crowd, too, with a seemingly interminable series of vaude acts, some of them familiar from house and nitery dates, but all fill-ins here. It's all very entertaining under the "tent" of steel and cement. Show junkets to Detroit for four weeks where it breaks up.

Spec is called "A Trip to Candyland" and shows more than the average amount of imagination for this sort of production. Floats represent candy sticks, sodas, lollypops, etc., with usual sidelights provided by clowns and animals. Opening night found the acts still going after better than four hours, but subsequent editing cut things down to near-normal.

Terrell Jacobs cats lead off the headline acts. Stint has the standard accoutrements, and interest is heightened by fact that the beasts are younger than average. Circus, as a whole, is extremely short on animals, which adds appeal to the Jacobs routines.

"Girl in Moon" stanza has femme acrobat, strong on the muscles, doing aero poses while hanging from rings whirled by "rocket" plane suspended from roof. Lack of net and screaming sirens together with smart lighting make this a good circus act.

Probably the best animal act in the show is Greer's horses, with Capt. William Bushbaum pulling the equines through their paces. Hannaford family, a bareback stint, is a little sloppy at times. Elephants, the biggest attraction with most tent shows, are underplayed with the Barnes Bros. layout. Only three of them.

Another standard is Victoria Zacchini in the w.k. human projectile routine. Other bill-toppers are John Gibson Co., aerialists, and Malikova.

Music supplied by Isadore Cervone band (17) with vocals by Marcele Edwards. Not the best circus band heard in Chi by a long shot, but good enough for this show. Cervone outfit is helped plenty by Al Melgard on the huge stadium organ. Announcements by local radioite Bob White, with Leo Hamilton directing.

Tonnu.

Roxy, N. Y.

George Jessel, The Merry Macs (4), The Buccaneers (6), Ernestine Mercer, Russo do Pandeiro, Rosario & Antonio, Gae Foster Roxyettes, Paul Ash Orch; Hal Beckett (organist); "Dark Corner" (20th).

VARIETY'S disk jockey Barry Gray just "discovered" Georgie Jessel as a great comedian and the Roxy fans seem to be doing the same thing. This is in the nature of a "farewell" performance for the seasoned monologist, after-dinner speaker and now 20th-Fox film producer. Ostensibly doing a trailer for his forthcoming "Do You Love Me?"—which, at $10,000 a week to the comedian, makes him the most expensive trailer in history—Jessel shapes up as one of a handful of remaining greats who have successfully bridged the gap of 30 years or more.

Back in 1914 *Sime* reviewed him with Gus Edwards' Kid Kabaret and observed, "Georgie is growing and is no longer a child comic. When he grows up he will perforce manifest greater ability to entertain." Ten years later (1924) at the Palace *Lait* reviewed him: "The audience showed that vaudeville welcomes and wants Jessel. He has that faculty for getting over and being liked, which is the Jolson golden-fleeced combination. He can get tears, yells and pleasant trans-footlight contacts; that means entertaining power and drawing power; which adds up into stardust."

On his own here, Jessel did a tongue-in-cheek insistence with A. J. Balaban and Irving Lesser, of the management, who mildly opposed the "farewell" billing, by cracking, "If Harry Lauder made a dozen farewell appearances in America so why not I?" Kidding on the square, as Jessel puts it to his audiences, if he doesn't click in Hollywood he'll be back here.

The comedian evidences from his first entrance that assurance, poise and ability to "take command" which only the most expert monologists can exude. He walks on in business suit and his manner of raconteuring, small-talk, off-key vocalizing, out-and-out songplugging of the "Do You Love Me?" title song (with ill. slides yet!), trailer for Maureen O'Hara, Haymes and James; gagging of "Zanuck, Eisenhower and Churchill" (in that sequence), is surefire showmanship. His medley of oldies from "School Days" through "Kol Nidre" out of "Jazz Singer" (Hebraic secular hymn with which only an expert showman could hold the audience the way he did) through "My Mother's Eyes" (his own) is tribute to Jessel's personal prowess on the rostrum.

Show, otherwise, is bright and colorful. The opening Latin stuff is gaily Cuban with "Peanut Vendor" as the central musical theme interspersed with "No Can Do." The Merry Macs are a sock vocal quartet whose jive rhythm singing style is in the best 1946 manner. Their concerted breaks and vocal riffs are top-drawer, socking over four numbers, including a "Mr. Beebe" conceit. Rosario & Antonio, the tiptop Spanish gypsy dancers, click with their flamenco routines in solo spot.

Paul Ash's pit musikers accomp expertly, for this semester being spotlighted on the rostrum, backing up the show. *Abel.*

Orpheum, L. A.

Los Angeles, May 10.

Johnnie Otis Orch (16), King Cole Trio, Eddie Green, Claude & Cliff Trenier, Tina Dixon, George Washington, Leon Collins, Kent Pope; "The Undercover Woman" (Rep).

Orpheum is getting a tough break this week due to streetcar strike. Filmvaude house assembled an expensive bill, headed by the King Cole Trio. It adds up to potent entertainment for jive fans who are turning out in sufficient quantity to make week's gross outlook rosy, although not near take show would normally be geared for.

Trio gives the fans six numbers for a large money's worth. Tunes benefit from the specialized treatment featured by trio and each sells big. Numbers are "It's Better to Be By Yourself," "Sweet Lorraine," "Get Your Kicks on Route 66," "Frim Fram Sauce" and two instrumentals.

New to this house is Johnnie Otis' orch. Band has plenty of euthusiasm and makes good music on the swing side. Number of featured players also dress up the turn to make it showmanly for filmvaude bookings. Crew opens with powerful drive on "Omaha Flash" and then lets Kent Pope take over solo spot with his alto sax on "Harlem Nocturne." "Dark Town Strutters Ball" features vocals and clowning by George Washington, trombonist. "The Needle" is another potent piece with a lot of drive. Otis adds flash by using lighted sticks for solo skinbeating on the number. Leader keeps his orch on the beam with the beat of his powerful drumming and outfit is sharp in all departments for type of delivery Otis features.

Leon Collins is a polished and clever tapster who pleases with smart terping. Tina Dixon wraps up "Rockin' Horse Ran Away," "E-Bop-o-Re-Bop," and "I Like to Be Like That" with stylized vocaling. Claude and Cliff Trenier, twin crooners, had a hard time getting off at show caught with workout on "When Your Lover Has Gone," "Day by Day," "I Begged Her," and "A Young Man's Blues." Twins were out of line by bringing in very blue lyrics on the last tune, but it was what the audience wanted, judging by response.

Show is welded together by m.c. work of Eddie Green, from Radio's "Duffy's Tavern." Comic also occupies next-to-closing spot for funny talks on grandpop and caps his act with the surefire pantomime of a poker game. *Brog.*

Keith's, Indpls.

Indianapolis, May 11.

Prof. Konyot & Dancing Horse, 3 Chords, Ray Conlin, Jr., Al Samuels & Jai Leta, Christine Forsythe, Coco, Steve & Eddie, Ray, Don & Jack; "Crime of the Century" (Rep).

Keith's has best show of season currently. Layout is strong on comedy.

Niftiest attention getter are the Chords, a two-man team with talent for imitating musical instruments and keen sense of the ridiculous. Their take offs on Henry Busse Guy Lombardo, Kay Kyser, Harry James and other bands get plenty salvos. There's an extra warm reception, too, for Ray Conlin, Jr., who scores as smooth emcee and keeps 'em chuckling with rapid-fire line of gags on topical stuff. His ventriloquist routine also is okay.

Prof. Konyot and his dancing horse registers as pleasing novelty. The bangtail waltzes, rhumbas and foxtrots with agility with trainer astride. Coco, Steve & Eddie, featuring their amusing line of tumbling and comedy acrobatics, are good for some of heftiest laughs. Al Samuels & Jai Leta offer a line of gags and eccentric dances that also strike a merry reaction. Christine Forsythe, tap dancer, shows plenty of speed and skill in two smart routines. Ray, Don & Jack, trio of local youths who won house's latest amateur contest, do a neat turn on electric guitars in opening act.

Biz started only fair, due to rain. *Corb.*

Gayety, Mont'l

Montreal, May 13.

Jerry Lewis, Joy Davis, Sharon Devries, Marian Burroughs, Gloria LeRoy, Les Manning & Mitzi, the Raymonds (2), Ludovic Huot, Len Howard Orch (9) Line (12).

New parlay at the Gayety is strong, on the whole, major fault to be found can be laid to some booking boners. Sharon Devries, always a fave in this town, knocks 'em dead with some fast mugging, slapstick and anything else she can think of. It's unfortunate that Gloria Leroy, acro comedienne, who follows Miss Devries on second half of the bill, works so much like her that effectiveness is lost. Miss Leroy is still a strong performer, but she couldn't sell with Miss Devries preceding her, which isn't her fault.

Next booking mistake is Jerry Lewis in the comedy slot. He's obviously a seasoned guy with plenty of know-how on selling a punchline, but this just isn't his spot.

The rest of the bill shows up nicely with Marian Burroughs, femme fiddler, having to beg off after some sock commercial items in the longhair and pop vein. Her "Hungarian Rhapsody" and Strauss waltz bring hefty mitting. Les Manning works some clever acro routines with his canines, with comedy helping considerably.

The Raymonds click in stair and rhumba taps and Joy Davis registers in her strip routine.

Ludovic Huot, last minute replacement for warbler Suzanne Cane, who bowed out after opening show, goes well with the natives but that's about all. Lad has nice set of pipes but needs seasoning.

Len Howard's orch is solid in the pit with the line doing a nifty opening routine. *Laza.*

Tower, K. C.

Kansas City, May 10.

Gil Robinson, Betty Lou Holt, Herbert Loe, Speedy Huggins, Connie Perry, Tower Orch (9) with Don Tiff & Beverly Cassidy; "Garden of Allah" (UA) and "That Uncertain Feeling" (UA).

Opening day brought a bit of snafu around the Tower as transportation snarls traced to the coal strike prevented Big Boy, the Bear, from making the date. Speedy Huggins, colored hoofer, substituted.

With two long features the stage show boils down to a half hour. Gil Robinson emcees capably. Tower band gives out on "Shoo-Fly Pie," with Beverly Cassidy taking the vocal.

Huggins follows with two fast tap routines for average response. Betty Lou Holt intermixes cartwheels and body twists with a jittertap routine; she's adequate. Weekly amateur selection, Connie Perry," contribs a corned version of "Ma."

Next to closing has Herbert Loe, fire eater, who stuffs his pan with lighted cigarets and cigars. Winds with brief terp routine.

Robinson closes with impreshes of Ted Lewis, Barrymore, Boyer, Cantor and Groucho Marx for average results. *Quin.*

Nostalgia Pays Off

(METROPOLE, N. Y.)

Nostalgic entertainment projected by oldtimer vaude talent, which started out as a noble experiment as a temporary policy for Ben Harriman's Metropole, Times Square catery a year or so ago, has sustained as permanent policy for spot—and plenty profitable. It's also provided careers anew for the yesteryear talent booked in, since most of the acts playing the spot are there 40 weeks, or better, and after brief vacations return for another run of marathonic proportions.

Harriman, who also operates the Aquarium, a block down at 47th street, with name band policy (Louis Armstrong incumbent) had to find something other than dancing as a lure at the Metropole, since layout of latter does not permit dance space. When seeking a policy he met up with Billy Jackson, vet talent agent, who had a couple oldtimer units winding vaude dates. Latter sold Harriman on the idea and it's worked out profitably for everybody ever since.

Performers cavort on portmanteau stage elevated back of the bar, which can be seen from the street and makes a perfect baily as well as one of Broadway's biggest free shows. Although primarily a drinking place, there is a food menu at pop prices. It does mostly in and out business, perfect for turnover since it has only 150 capacity but plenty of room at the horseshoe bar.

Current stage lineup comprises 15 performers, going on as trios and contribbing half-hour session. Show runs continuously from 3 p.m. to closing 4 a.m. daily. Each set of acts has own pianist and entire rundown consumes three hours. Three Nifties, male rathskeller trio with pearl-grey iron hats and Chuck Connors garb to match, give out with such mauve decade tear-jerkers as "Dear Old Girl," "Bird on Nellie's Hat" and any other oldies customers call for. It's all as informal as parlor entertainment but the boys work hard and get salvos of applause. Jean and Tommy Wardell, flanked by Maggie Murphy for the Irish songs, give them everything in the book from "Donegal" to "Rose O' Day." Connie Martin, teamed with Stang & Barrett, also give out with yesteryear ballads but really cook on a George M. Cohan medley. There's also Ethel Riley, Frank Ross and Jimmy Le Roy as well as Helen McArdle (Strawberry Blonde). Benny Saunders and Dick Kennedy as additional units giving out with more oldies and sandwiching in a current hit parade tune for contrast. They're all costumed in motif of the Gay 90's tunes they purvey and their numbers grab plenty applause.

Adjoining the cafe is the community sing room, which is now undergoing new decor for the summer season and will soon reopen as sidewalk cafe. Performers will double in latter room to conduct the community singing.

According to Harriman he had merely booked in a few oldtimers he knew to give them a financial lift. His altruism has since paid off nifty dividends as well as keeping yesteryear vaude performers on what seems a permanent payroll. *Edba.*

Adams, Newark

Newark, May 9.

Bob Chester Orch (16), Lou Gardner, Marie Carroll, Johnny Hylan; Rose Marie, Monroe & Grant, Robinson & Martin; "Behind the Mask" (Mono).

Something less than perfection, this mild frameup should rate about B minus. Bob Chester's barnstorming outfit shakes down as one of the minor league jive units and his soloists seem to be breaking in as new material.

It remains for Rose Marie, a continuously developing personality who has considerable local fame, to set the joint a-jumping. This she does in the final stanza, with torchy singing of "Mama Said No" and "Crying My Heart Out for You," with clicko results. Put on earlier, she might have sparked the whole setup into a brighter semblance.

Chester's main fault is in programming too many of the same numbers every other band plays. This is a nationwide complaint, though. There are just so many tunes in the public fancy and a batoneer is a fool if he doesn't cater to the prevailing taste. Even so, a few weeks more and "I'm a Big Girl Now," "The Gypsy" and "Hay Bob a Ree Bob" are going to find this mugg hitting for the great outdoors.

The band's novelties are little better. "Easy Breeze" is an instrumental bit that gets nowhere in this rendition. "Octave Jump" is a nerve shattering piece of brass work with little of the new jazz feeling in its froglike leaping of octaves. "Tanning Dr. Jekyll's Hide" has only a cute title. Outstanding new work is Shostakovich's Prelude in E Flat Minor, effective in this rhythmical arrangement despite absence of strings and odd harmonies.

Lou Gardner, vet making stage debut, conquered nerves at opening (9) and went on to applause. His numbers, "Oh, What It Seemed to Be" and "The Gypsy" were good enough to rate a recall, which turned out to be "Prisoner of Love." A slight lad, he has definitely appealing qualities. Miss Carroll, not given much of a chance, does the "Big Girl Now" stuff with charm.

Monroe and Grant, trampoline artists, perform some perilous tricks with fine results. Robinson and Martin, combining tap and ballet steps, give an appearance of being rushed and out of breath. *Bran.*

State, N. Y.

Buck and Bubbles, Patricia Bowman, Karen Cooper, Jimmy Edmondson, 3 Corwins, Hugh Forgie, Frank Jasen, Randy Kent; "Spellbound" (UA).

Compact and varied show on tap here currently, which runs but 55 minutes. Plays smoothly, has good balance and while not exceptionally punchy still manages to rate as pleasing diversion.

Buck and Bubbles, who have played here lots of times, headline the bill but are doing only eight minutes, scoring forcefully with songs, dances and talk. Ahead of them is Jimmy Edmondson, garbed in school graduation dress, whose chatter on opening is a bit spotty but who gets over the hurdles nicely with his blackboard work, writing words of audience members backward and upside down.

Patricia Bowman is doing two dance numbers. Sandwiched into her act in order to permit a change of costume are the Three Corwins, youthful, sprightly girls who specialize in acrobatic dancing to circus-type music. Their jumping-rope sequence clicks nicely. Miss Bowman opens in a gay can-can brand of toe number and closes with a tricky, well-executed ballet specialty.

On second is Karen Cooper, pop song dispenser, who's doing four numbers, including three old ones. While she has good style and gets across suitably, she sings more loudly into the mike than's expedient and on one number particularly has the orchestra much too forte for best effect.

Opening are the badminton champs, Hugh Forgie and Frank Jasen in a nine-minute exhibition game on which Randy Kent hands out the details of play. Provides an interesting teeoff for show. *Char.*

Chicago, Chi

Chicago, May 10.

Frankie "Sugar Chile" Robinson, Arthur Blake, Allen & Kent, Mary Jane Dodd, Lou Breese Orch (15); "Miss Susie Slagle's" (Par).

Opening show at the Chicago was at 7:30 p.m., due to the evening-hour-showings-only policy imposed by the dimout, as a result of which they had all day to rehearse and get the whole layout trimmed down to exactly 37 minutes. House was packed solid at the opener, which should make up—a little, anyway—for any slack during the day.

Seven-year-old Frankie "Sugar Chile" Robinson wraps the doings up with his boogie piano. It's impossible to call the toddler a pianist, for the simple reason that his tiny digits can't stretch anywhere near an octave, but he has such a fine feeling for rhythm and is such an amazingly natural showman that nobody cares. It should be noted, incidentally, that his playing actually seems to be improving, and it's to be hoped when his hands do acquire spread he won't forsake the yock-getting banging out of strident chords with his fists and elbows that's his stock-in-trade.

He has e'm with him all the way, through "Sugar Chile Boogie" ("A song of my own arrangement," says he) and "How'm I doin', folks?" to 'Caldonia" and "Ba-Ba-Le-Ba." Has a short interview with maestro Lou Breese, and scoots off a solid hit. It's a terrific act.

Arthur Blake, next-to-closing, also rates a salvo for his as-per-usual incisive impreshes, which have been cut down to Laughton-Davis-Lamour - Morgan - Stewart - Hepburn - Lorre-Miranda this semester, time being of the essence for the sake of those two shows.

Crowd also likes Allen & Kent, who open with taps to "Who Cares?" and bring on an unbilled a.k. for some comparisons of terps of other days with those of today. Old guy shags with the mixed couple, and they demonstrate some remarkable resemblances between the Suzie Q and Walkin' the Dog, the Shorty George and Alligator Wiggle, etc.

Mary Jane Dodd, from NBC's "Club Matinee," is nowhere near ready for vaude dates. She consistently sang off key at the opener, doing no justice at all to "Zing Went the Strings,' "Laughing on the Outside," and 'Coax Me a Little Bit." Breese helped out as much as he could, but it wasn't enough. Miss Dodd needs a lot more priming than she's had for a bigtime date like this.

Breese's band rushes through a swingy "Loch Lomond," to open—no fault of theirs but a strain on the customers. All things considered, they do a swell job of backing the show. *Mike.*

Paramount, N. Y.

Duke Ellington Orch (19) with Kay Davis, Ray Vance, Johnny Hodges, Lawrence Brown, Oscar Pettiford, Harry Carney; Mills Bros., Stump & Stumpy, Clock Bros.; "Blue Dahlia" (Par), reviewed in VARIETY *Jan. 30, '46.*

With Duke Ellington's fine band and the perennially socko Mills Bros., the Paramount stage bill this session couldn't be anything but top entertainment. The Ellington orch continues to dish out its unique arrangements, providing music that's different from the standard swing combos. Mills Bros., doing several of the tunes they made famous via recordings, wind up the well-paced show with the audience clamoring for more.

Ellington's band, with five trumpets, four trombones, five reed and four rhythm, appeals strongly with the sometimes weird but always ear-caressing qualities of the leader's arrangements. Despite the fact that the brass outnumbers the reed section almost two to one, the orchestral effects are always well-balanced. Use of both a string bass and a pluck bass also adds a lot to the band's modernistic touches.

After a hot chorus on "Riff Staccato" by Ray Nance, fiddle-player in several of the Duke's more longhairish numbers, Johnny Hodges brings his alto into play for an applause-drawing solo on "Laughing on the Outside." One of the best alto-men in the business, Hodges' fine instrumental work is equalled by almost every member of the band. Orch also plays Ellington's "Transblueency," the number he introduced at his recent Carnegie Hall Concert, in which femme vocalist Kay Davis uses her voice as an instrument to blend in solid harmony with a clarinet and two trombones. Calloway himself shines on a medley of some of his most famous works, including "Mood Indigo," "Sophisticated Lady," "Solitude," etc. All go over for heavy returns.

Mills Bros., the four boys and a guitar, demonstrate plenty of showmanship know-how in selling their stuff. Emphasizing the constant rhythm that highlights their fine harmonies, the boys add a nice dash of stage presence with some well-timed mugging and gestures. After a couple of newer numbers, they back with "Paper Doll" and "You Always Hurt the One You Love" for a real beg-off.

Stump and Stumpy inject clicko comedy into the bill with their zany antics, impersonations and terping. Duo has brought the same routines downtown that they displayed recently at the Harlem Apollo and their work goes over just as well with the ofay audience. Their completely relaxed manner of selling themselves gets the business over in top fashion.

Clark Bros. (New Acts) round out the show with some satisfactory precision tapping. *Stal.*

Hippodrome, Balto

Baltimore, May 12.

Air Lane Trio, Ronnee & Myra Sawyer, Georgie Kaye, Acromaniacs (3), Felice Iula House Orch (12); "Gilda" (Col).

Fast moving layout is nicely routed for maximum entertainment. Following a highly potent opener by the Acromaniacs, three lads who work swiftly and surely in sock hand-to-hand and tumbling, Ronnee and Myra Sawyer hold pace with smooth crossfire and okay clowning. Duo of contrasted looking femmes utilize parodies and panto to point well-timed gags and garner ample laughs. Comedy half of act has a decided way with an audience.

Georgie Kaye is next and a pleasing comic. Material is fairly fresh and psychiatrist bit, a decided novelty which could be worked into a trademarking asset. With added rounding out of this characterization, Kaye would have sufficient stuff to lift him out of the run of the mine list of emcees in decidedly more ambitious possibilities. Scored when caught.

Air Lane Trio, consisting of electric organ, guitar and accordion, supply good clincher with a swingy opener followed by a classic pace changer after which vocal of "Josephine. Don't Lean On the Bell," rings the bell resoundingly and makes way for closing arrangement of "Donkey Serenade." Just right for this layout and a groovy curtain puller.

Biz very good. *Burm.*

RKO, Boston

Boston, May 11.

Louis Prima Orch, The Barretts, The Pitchmen, Jack Powers, Lily Ann Carol; "Swing Parade 1946" (RKO).

A pretty rough show for a stage offering here with plenty of blue gestures and scattered dialect wisecracks, but unquestionably a sock layout. Louis Prima is always terrif here, and works harder to keep up with his fans than anyone else, never short-changing with a letdown. Opening show had enormous biz, and should maintain for a top gross.

Prima, star of show, takes many a whack at the trumpet, sings, shouts

(Continued on page 68)

Dizzy 'World' Mixups Snag N. H. Preem; Welles Adlibs His Way Out of Setbacks

New Haven, May 14.

Local stand of "Around the World," Orson Welles extravaganza, at the Shubert last week was a cross between a romp and a nightmare.

Latter angle developed quickly on opening night (7) when, a half hour before curtain, members of a costume company furnishing a small amount of circus apparel, walked off with several outfits including one said to belong to a different firm.

Story going the rounds that costumes were snatched because of nonpayment was scotched by Welles who stated that costumes had been paid for and differences arose over added charges. It was reported that the affair reached the point of a probable grand larceny complaint due to the removal of material belonging to another company.

Next stumbling block was failure of the projection machine which starts the show off via films. After a brutal beginning, stage manager asked audience permission to start the show over again. A second flop brought Welles onstage with an apology and a bit of narration that filled in for the faulty flickers.

Major headache number three developed Wed. when Alan Reed, playing an important role, withdrew from the cast. Welles took over the part and played it for the balance of the week. Reed stated to VARIETY his reason for withdrawal hinged on developing his role into a heavy rather than a comic. He originally accepted the part to establish himself along comedy lines and he felt that the switch in interpretation would not serve his purpose. A run-of-pay contract was amicably dissolved.

Current negotiations for a new player depend on weaning him from a present run assignment. Failing this, there is a possibility that Welles may have to stick in the part, although a Columbia pic commitment precludes his staying with the show indefinitely.

One more setback involved the Ray Goody slide-for-life, pegged as a sensational finale to an act-one circus curtain. Local ordinance nixed the stunt as too dangerous from audience overhead angle.

On several occasions Welles proved his showmanship by turning what might have been sour spots into solid laughs. The premiere film fiasco brought from him the comment that "this just proves what many of us in the theatre have felt right along . . . movies are not here to stay."

His ace ad-lib came in a western barroom scene when, as a guntotin' bad man, he invites another character to join him in a "prairie pickup" ("straight formaldehyde with a black widow spider ridin' the olive"). At that point his crepe whiskers fell off by accident and as he carried on undisturbed, Welles cracked, "Mighty powerful stuff, that liquor. Burns the whiskers right off'n a man's face."

Following the hectic preem, show hit its stride late in the week and finished with indications of clicking solidly as a prize-package novelty.

Mechanical difficulties have added to the nut in getting "World" started, but despite this, it is claimed that production will hit Broadway May 31 under its budget. Welles himself is toting major share (80%) of the bankrolling. Sir Alexander Korda, who holds screen rights, has no financial interest in the stage venture.

Interstate Troupe Touring Texas in 'Can't Take It'

Dallas, May 14.

The Moss Hart-George S. Kaufman "You Can't Take It With You" will be the second stage offering of the Interstate Players in houses of the Interstate Circuit. Group will play here Thursday (16). Other showings have been set in San Antonio, Waco, Houston, Amarillo, Fort Worth and Austin.

Featured roles are being taken by David Atlee Phillips, Jack Bostick, Brooks West and Virginia Lipscomb. Director is Lawrence Carra.

FITCHBURG REOPENING

Fitchburg, Mass., May 14.

Lake Whalom Playhouse, Fitchburg, will open June 24 with "Kiss and Tell," Guy Palmerton directing.

Cast will include Isabel Price, George Baehr, Thom Conroy, Bland Harris, Marian Waters and others.

Kiepura's Flagwaving Can't Save 'Polonaise'; Musical Flops in St. Loo

"Polonaise," an operetta that seemed to be a magnet for involvements almost from the time it opened on Broadway, finally expired in St. Louis Saturday (12), one of the season's costly flops.

Musical closed temporarily in Chicago last month but after a week's layoff most of the players decided to continue, Equity assenting after additional money had been posted by producer Harry Bloomfield to guarantee salaries. Frank Dare, who represents Equity in Chicago, went to St. Louis to pay off the company and provide return transportation.

Jan Kiepura, the show's lead, figured in some of the "situations" through his temperamental antics. Early last week he telephoned to N. Y. that he was quitting the show because his salary had not been paid, but later changed his mind and said he'd stick. Kiepura intimated that around $25,000 was coming to him, his percentage of the gross allegedly not having been paid.

There was trouble between the tenor and the management before the musical started to tour. When asked why he didn't quit, Kiepura explained that he got a kick out of waving the flag of his native Poland during the performance (show's story has to do with Kosciusko, Polish patriot of long ago).

Horace Schmidlapp produced the show in association with Bloomfield who took over after the former bowed out. It was originally hooked up too expensively, and falling business complicated matters. Through financial manipulation and outside assistance "Polonaise" managed to take to the road and although business was reportedly strong, bankroll trouble cropped up repeatedly.

Bois Judgment Entered

Chicago, May 14.

Judgment for $2,500 in favor of Curt Bois, who recently won an arbitration suit against Harry Bloomfield, producer of "Polonaise," was entered by Judge Elwyn Shaw in federal court last week.

Court allowed Arthur Morse, Bloomfield's attorney, 10 days to file exceptions.

Golden $25-Plate Dinner Set for Overflow House

Sponsors of the $25 per plate dinner in honor of John Golden to be held at the Hotel Astor, N. Y., May 26 have reserved all tables and indications are for an overflow evening. Event will be under the auspices of the Jewish Theatrical Guild, the Catholic, Episcopal and Negro Guilds to be participating sponsors. A partial list of the well knowns who have made reservations includes:

Gov. Thomas E. Dewey, Gen. Hugh Drum, Sen. James M. Mead, William F. Carey, Booth Tarkington, Mrs. William H. Vanderbilt, Sen. Robert F. Wagner, John Hay Whitney, Com. Arthur Wallender, Gen. Irving J. Phillipson, Anna M. Rosenberg, Mayor William O'Dwyer, Gen. Frederick Osborn, John F. Royal, Nicholas M. Schenck, Joseph M. Schenck, Spyros Skouras, Lowell Thomas, David Warfield, Grover A. Whalen, Dr. Harry N. Wright, Merlin Aylesworth, and Vincent Astor.

Also Hon. Sol Bloom, Bruce Barton, Barney Balaban, Harry Brandt, Frank Buck, James A. Farley, Marshall Field, Bernard F. Gimbel, Albert D. Lasker, Mrs. William R. Hearst, Frank S. Hogan, Jules Brulatour, Harry Woodburn Chase, Robert Christianberry, Gov. James M. Cox, Gus Eyssell, Rupert Hughes, Will H. Hays, Walter Hoving, Marcus Heiman, J. Edgar Hoover, John Herz, Sr., Charles McCabe and Tex McCrary.

K. C. GETS 'WIVES'

Kansas City, May 14.

"Merry Wives of Windsor," with cast headed by Charles Coburn, has been booked into the Music Hall June 10-13, closing the legit season and winding up the commitments of the Theatre Guild here for this year. Play is brought in under the Nixon and Antonelli banner.

Coal Strike Causes No Legit Headaches for L.A.

Los Angeles, May 14.

Travel restrictions on theatrical companies is causing little trouble on the Coast, where only one eastern troupe is slated to play within the next three months.

Sole troupe is "Bloomer Girl," scheduled to open in June at the Philharmonic Aud. By that time it is expected that transportation difficulties will be solved.

Concerts Abroad For Prestige If Unsure on Coin

Rush of concert stars to Europe in recent weeks has raised questions of how they're being paid off and in what—with the artists, and least of all their U. S. managers, not quite knowing the answers.

Most of the talent, anyway, is going overseas for sentimental or prestige reasons, rather than for money. Some, foreign-born, want to visit their former homes and relatives. Some are donating their services for the honor of a bid from a foreign govt., sponsored by the U. S. State Dept. Matter of money seems secondary in all cases.

Columbia Concerts, largest management in the world, now has the head of its foreign dept., Andre Mertens, in Europe, making arrangements for its several artists who have gone or are going. Mertens is also digging information from various countries on withdrawals of fees, the tax situation, whether gross or net fees are to be taxed, whether double taxation is to obtain, etc. Columbia hasn't heard from Mertens yet, and is frank to admit it can't answer the questions.

Artists who have gone abroad at invitation of private managers to perform for fixed fees have been paid in the currency of the respective countries. In some cases they received special permission to take money out of the country at the same time that they received labor permits to perform. In other cases they could spend their money only in country where they received it.

England isn't allowing money out of the country. Australia won't let money out, except within the sterling area (which would include Britain). Artists who performed in Australia have been permitted to take their fees to England, but have as yet not been able to get it from there. Artists going to South America are being paid in dollars, which they can bring home.

'Lambs' Won't Gamble In N.Y., Melo Folding in Philly

"Lambs Will Gamble" is the latest addition to the peak list of tryout flops this season, having folded after a record low gross at the Walnut, Phila., Sat. (11). It is definitely one of the crop that is not slated for Broadway next neason, at least not under the same management. Setting will be sent to Elitch Gardens, Denver's stock enterprise, as a gift from the producers.

Denver is Helen Bonfils' home town. She and George Somnes presented "Lambs," a melodrama by Lew Lipton and Ralph Murphy, based on a script by Buster Keaton.

Cohasset Strawhat Late

Cohasset, Mass., May 14.

Probably latest opening of any of the strawhats will be that of South Shore Players at Cohasset, Mass., this summer. Season won't get under way until July 8 and is being limited to eight weeks. That's because Fred Burleigh, released from Army only few months ago, was called back to his director's spot at Pittsburgh Playhouse sooner than he expected and wasn't sure when he'd be able to get away from here.

Burleigh directs and also co-owns South Shore setup with Mrs. Alexander Dean. Cohasset hasn't been operating since 1941.

BUFFALO TAPERS OFF

Buffalo, May 14.

Erlanger will feature only two legit performances for the current month. Gloria Swanson in "Goose For the Gander" May 20-22, and Marquis the Magician, May 23-25.

Inside Stuff—Legit

The long-run, three-person click, "The Voice of the Turtle," is scheduled through the summer at the Morosco, N. Y., but may move to the Bijou next door on Labor Day for anticipated continuance into the new season. Alfred de Liagre, Jr., producer of "Turtle," has an option for the switch, having until July 15 to decide. Both houses are owned and operated by City Investing Co.

Run-leading "Life With Father" occupies the Bijou, having moved there early last fall, and is guaranteeing the house. It is producer Oscar Serlin's intention to continue "Father" on Broadway next season and he will seek another theatre if "Turtle" moves in. Donald Randolph and Mary Loane have been set for leads. Serlin is aiming for the run record of "Tobacco Road" and, while sturdy business is not expected for "Father," if a new mark is reached it should enhance the value of the picture version now being shot by Warners. If "Father" operates at a loss in breaking the record, there's a chance the film end will share in the red. Serlin has also set plans for ninth touring company of "Father" with first road date set for Aug. 19.

The 64th annual meeting of the Actors Fund was held at the Fulton, N. Y., last Friday (10) when it was announced that income amounted to $266,174, of which sum $85,077 came from bequests, $34,745 from benefit performances and $19,126 represented donations. Formerly the Fund had an annual operating red, but started the fiscal year with a surplus of $73,740.

An increase in relief outlays was noted, total so expended being $159,426, which included $19,584 used for needy cases in California. Hospitalizations cost $43,035 and the amount of maintaining the Fund's home in Englewood, N. J., was $31,735. Burials cost $7,956.

Officers reelected: Walter Vincent, president; Harry G. Somers, 1st vice-pres.; Katharine Cornell, 2d vice-pres.; Vinton Freedley, treas.; Robert Campbell, sec'y. Trustees named for three years: Charles Dow Clark, J. Herbert Mack, Jacob I. Goodstein, William J. Kelly, Raymond Massey and Frank Mandel.

Early in production, "On Whitman Avenue" a mixed-cast drama which opened on Broadway last week ran into an unexpected outlay problem. Scene builder estimated a cost of $18,000 for the single setting used. When J. J. Leventhal became interested in the show, there was a downward revision of the scenic cost and the actual bill was one-half of the original figure.

Play is presented by Canada Lee and Mark Marvin in association with George McLain, latter being on the staff of Marcus Heiman in the United Booking Office. While other mixed-cast plays have been presented this season, Lee is the first colored actor-manager.

Leventhal was in on "Native Son" in which Lee appeared five seasons ago. Drama was presented by Orson Welles and John Houseman ending about $40,000 in the red. It was taken over by George Brandt, Leventhal being one of the backers, and was said to have made money for the new owners.

An elderly actress in the Pulitzer prize-winning "State of the Union" (Hudson, N. Y.) got herself somewhat disliked recently when exhibiting a bit of subversive propaganda to others in the cast. It was an article wrongly credited to one of America's early statesmen, who supposedly had had anti-Semitic ideas. Actress was told by fellow artists that they believed article was of phoney authorship and, anyhow she should not have brought it backstage.

Matter reached the ears of the management and the story was checked. Offending article was attributed to Benjamin Franklin who did not write it, an examination of the records disclosed. Understood that the bit of "literature" was among other propaganda distributed by a rabble-rouser who has used similar methods, claiming that deceased patriots expressed racial antipathies.

When Equity raised the minimum pay for stock actors to $46 weekly, not many summer hideaways were operating. Those with drama school adjuncts have equalized the increased payroll by upping the fee of students. Latter are permitted to appear in plays four times during the season, usually of eight weeks, but are not supposed to be used on any two succeeding weeks.

Regularly engaged stock players may accept room and board if available, the rate being established at $21 per week, leaving $25 clear.

Sylvia Friedlander has been appointed head of Dazian's play department. Theatrical fabric house has an interest in several Broadway shows including "Oklahoma!," "Carousel," "Follow the Girls," "Anna Lucasta" and "Deep Are the Roots." Miss Friedlander's appointment will not change the Dazian policy as shows they back will be done in association with Broadway producers. She's the daughter of Emil Friedlander, chairman of the board of Dazian's.

Lambs recently held a Gambol at the Majestic, N. Y., the first public show since the war, the event being profitable to the actors' club. Ads in the souvenir program grossed $5,900 and the takings at the theatre, with tickets at $25 top, approximated the same figure.

James Montgomery Flagg's drawing for the program cover was an eye-filler, principal figure being a girl in shorts, but nothing above that.

Hilltop's New Setting

Baltimore, May 14.

Hilltop theatre will present ninth season of stock, starting July 1, at new home on campus of Maryland College for Women, Lutherville. Don Swann, Jr., is operating the company.

Company originally played Ellicott City four years; switched to Baltimore for two, then to Mt. Washington for last two. First production this season will play a week in Baltimore before the Lutherville opening.

New Minn. Little Theatre

St. Paul, May 14.

The old Plantation night club at White Bear Lake, Minn. is now being remodeled to house the Plantation Playhouse, new little theatre. Ted Fiorito and Ben Pollack used to play at this once famous nitery. Seating approximately 350, Seats will sell for $1.50, including tax.

The owners, three Pacific war veterans, are Kenneth and David Raskin and Allan Livers, who invested heavily and plan to make this a permanent set-up. Kendrick Wilson, now at the Omaha (Neb.) Community Playhouse, will be the director.

JOHNSON VICE JONES INTO PITT OPERETTA

Pittsburgh, May 14.

Bill Johnson, who has just closed in "The Day Before Spring," has been signed for male lead opposite Rosemarie Brancato in opening summer opera at Pitt Stadium, in "Naughty Marietta." Allan Jones had previously been dickered for the role but local outfit couldn't see paying the film actor $5,000 for the week, which he demanded.

Miss Brancato and Johnson arrive this week for rehearsals with other principals and the singing and dancing ensembles. Choruses have already been rehearsing for some time. Johnson's last local appearance was at Nixon theatre with Joan Blondell in Mike Todd's "Something for the Boys." "Marietta" opens June 1.

PINE BROOK TO UNSHUTTER

Bridgeport, May 14.

Pine Brook strawhat in nearby Nichols will be unshuttered this summer with Robert McQueeney, Bridgeport veteran, and Byron McGrath promoting two-month stand.

The 500-seater was used in the '30s as a proving ground for the Group Theatre.

'Suppressed' Rascoe Out as W-T Critic; Several Drama Changes Due Next Year

Several changes among the drama critic personnel on the staffs of N. Y. newspapers are due for the season 1946-47, one to be a replacement for Burton Rascoe, who resigned from the World-Telegram last week.

Rascoe was well regarded as a literary commentator but when he started covering first nights during the war, so many of his reviews were contrary to the merit or demerit of plays that his opinions were discounted. Not infrequently his notice would be the only one favorable to a flop, which inspired a waggish pressagent to rate Rascoe's nod as "the kiss of death."

Understood that Lee B. Wood, Tely editor, would have named a new reviewer last season but for the fact that Rascoe was reputed to have had a contract. Last week the critic attended the premiere "Henry IV," Part One, but instead of a notice on the following day (Tues.) it was announced in the daily that a review of the first and second parts of the Shakespearean work would appear Wednesday. The combined notice on that day was bylined by William (Bill) Hawkins, of the Tely's drama department.

Reported that Wood telephoned the critic's home early Tuesday to say that Rascoe's notice, which latter had turned in, would not be printed. He was told that the reviewer was ill and and would not be able to cover the second part of "Henry" that night. Understood that the copy turned in severely castigated the play and Ol Vic's British players who enacted it.

'Pass' Passed

Previous week Rascoe witnessed "This, Too, Shall Pass," and that notice was also tossed into the wastebasket. A notice on the drama appeared under the byline of Barclay Hudson, a Tely stock byline, that review also being by Hawkins, whose father, W. W. Hawkins, is chairman of the executive board of the Scripps-Howard chain of newspapers.

Rascoe is quoted saying he had resigned because a number of his reviews had been "suppressed" by the editor, insisting that although he severely criticized some plays, that was within his province. However, he was torch-bearer for some weaklings, as indicated when he wrote not one but two or three raves about conceded flopperoos. Rascoe ran last in VARIETY's annual critics' boxscore for the past two years.

Because it is the end of the season a new reviewer will not be selected by the Tely at this time, although Richard Lockridge, former critic for the Sun, has been mentioned.

The Post may also have a new critic, but none is likely until fall, if then. Vernon Rice has been covering first nights for the afternoon tab since the death of Wilella Waldorf last winter. Richard Watts, Jr., reviewer for Go magazine, is a Post possibility. He succeeded the late Percy Hammond on the Herald-Tribune but withdrew during the war. Howard Barnes took over and is reviewing both films and plays.

Wasserman in Damp Debut in Jersey Stock

Morristown, N. J., May 14.

Premiere of Jack Wasserman's season at Jersey theatre, here, Wednesday (8) with Somerset Maugham's "The Circle," was auspicious in one sense, and chilly in another. Sprinkler system broke down during performance, deluging actors, scenery, costumes and dressing rooms. Florence Reed, playing lead, claimed a $200 dress was completely ruined, Wasserman figuring $800 damage in all.

Mishap only temporarily held up performance, show, resuming an hour after the break.

Groupsters' L.A. Reunion

Hollywood, May 14.

John Garfield will return to the legit stage for the first time in six years when "Awake and Sing," by Clifford Odets, is revived by Actors Laboratory, Hollywood. He will play the role originally played by Luther Adler.

Others from the original Group Theatre cast in the Actors Lab production will be Morris Carnovsky, J. Edward Bromberg and Phoebe Brand.

After All These Years

Basil Rathbone and Eugenie Leontovich will do revival of Louis Verneuil's legiter, "Jealousy," on Coast, with Reginald Denham going west to stage it. Drama was originally produced in N. Y. by Al Woods.

Presentation will mark a reunion for Rathbone and Denham, the two having been fellow members of a Shakespearean troupe in London in 1913.

City Investing Denies Chi Deal

Report from Chicago that the City Investing Co. of N. Y. had bid for the Blackstone theatre, proved to be incorrect. Robert W. Dowling, City prez, in saying the company was not interested in acquiring that property, added that his realty-theatre operating coterie may "go to Chicago some day but not on any deal involving the Blackstone; we have a better idea," indicating the purchase or building of other theatres is likely.

Blackstone, operated by the Shuberts, is located south of the Loop, current attraction being "State of The Union" booked in for an indefinite period. Despite its location the house has scored long runs with "Life With Father" and "Ladies Night." Theatre is due to be sold at auction on May 28 and it was intimated that when the Shuberts learned about a bid other than their own having been made, they jumped to conclusions that City was after the property. City is a contender with the Shuberts for Broadway theatres. If it absorbed out-of-town legiters, an independent booking oufit might eventuate.

Blackstone Goes for 50 G

Chicago, May 14.

The Shuberts and two Chi Theatre treasurers—Harry Rossnagle and George Rochford—won out over a N.Y. bidder last week, following an earlier-than-scheduled auction of the Blackstone theatre. They got it for $50,221, the bid having forced up $10,000 higher than that approved by the county board recently, due to the competition.

Sale was held earlier than the scheduled date (May 28, announced two weeks ago) to allow Samuel B. Epstein, counsel for Select Operating Co., N.Y., Shubert subsidiary, and Lee Samuels, counsel for N.Y. party to return to N.Y.

When Epstein sought confirmation of the sale to the Shuberts, Rossnagle and Rochford two weeks ago, Samuels appeared before Judge Robert E. Crowe in superior court to ask postponement on the grounds that his client would pay $10,000 more. Epstein last week matched Samuels' bid.

When Samuels tried to obtain a continuance, apparently to discuss the question of hoisting the bid with his client, Epstein told the court that the judge had no alternative but to confirm sale to the Shuberts, et al., as his clients were the sole bidders at the original bidding.

Buyers Getting Winded In Chi Title Confusion

Chicago, May 14.

Indications are there'll be a lot of surprised customers here for the next week and a half who'll be buying tickets to see Kay Francis and wind up seeing a Dick Kollmar musical. And vice versa.

Miss Francis is appearing in "Windy Hill" at the Harris, and "Windy City," the musical, opens at the Great Northern Thursday (16). Former closes May 25, but in the interval confused ticket buyers are legion, according to cashiers and speculators.

'Sheila' In Double Play

Hollywood, May 14.

Harry Popkin, head of the newly formed Cardinal Pictures Corp., will make a legit play as well as a picture out of "Sheila."

Robert St. Clair, author of the novel, will write the play, slated for fall presentation in N. Y.

Dorothy Sarnoff to Sing At Covent Garden, London

Los Angeles, May 14.

Dorothy Sarnoff, currently singing in "The Vagabond King" for the Los Angeles Civic Light Opera, was inked for 20 opera appearances at Covent Garden, London.

Star leaves for England on completion of her "Vagabond" chore.

Rules for Coal, Transport Snarls

Equity's council, anticipating the possibility of further transportation curtailment because of the still unsettled coal strike, lighting restrictions in various municipalities and the railroad trainmen's walkout schedule for next Saturday (18), adopted measures whereby the burden of managers may be lightened during crisis conditions.

In advising showmen of its moves, Equity stated that the resolution adopted last week was done with the idea of helping "both the producers and Equityites through a trying period."

If out-of-town shows are unable to give performances because of local or state ordinances, the producer can end the season without notice, not being obligated for further pay. If the company is returned to N.Y., the manager has the right to hold the cast intact without financial obligation, this provision having been made because of scrambled conditions in Chicago, when lighting service was curtailed and actors wanted to go home until the date was resumed or a jump to another stand was due.

However, if the producer decides to hold the company outside of N.Y. during a temporary layoff, he must pay each actor $5 daily for a period of not more than 10 days, after which full salaries are payable.

On Broadway last week there were declines in grosses. The somewhat improved outlook of the coal situation has been discounted by the threat of a railroad strike. With trunk lines having already slashed train schedules, chances of business as the season approaches the summer period are growing more uncertain.

Negro Groups Protest Pitt 'Uncle Tom' Musical As 'Indecent, Insulting'

Pittsburgh, May 14.

Three-day engagement of American Civic Opera Company's musical production of "Uncle Tom's Cabin" at Syria Mosque this week was protested by local Negro groups on the grounds that it's "indecent and unfit for public consumption." James Reid, news editor of Pittsburgh Courier, lodged the complaint with Mayor David L. Lawrence on the basis that the show "is a burlesque of the original story with white persons using grotesque black makeup."

Jack C. Anderson, an official of the United Theatrical Booking Exchange, which is bringing "Tom" to town, countered Reid's protest with the claim that "it's one of the cleanest entertainments and best-liked 'Cabin' productions to appear on any American stage."

Mayor Lawrence decided to have the opening performance viewed by a competent authority, who will determine the status of the show's subsequent performances.

COAST 'HARVEY' SETS SPLIT-TIME RECORD

Last week's takings of the road "Harvey" with Joe E. Brown were quoted over $42,000, said to be a record for a straight play in split time on the Coast.

Three performances at San Diego Sunday and Monday (5-6) grossed $14,000; following night at Long Beach, takings were $6,700, and count was $9,400 for two showings in Pasadena last Wednesday (8). Show traveled on Thursday, then got $5,800 at Fresno on Friday (10). Jump to San Jose Saturday (11) could not be made in time for the matinee, night takings being quoted over $6,000.

Coast "Harvey" lays off for six weeks starting June 8. It resumes at Buffalo July 22, plays a full week in Toledo (Brown's home town), then goes to the Harris, Chicago, Aug. 5 for an indefinite stay.

To Be or Not To Be in Bard's Parade Is $6 Question; Kudosed Old Vic No SRO

Accorded wide press attention, the Old Vic troupe from London immediately established a new record for Shakespeare on Broadway, but the attraction did not sell out through the initial week in the 1,670-seat Century. Gross was quoted over $52,000, but takings could have been more. Not only did the house prove too vast for straight plays, but audiences frequently could not hear the lines, uttered rapidly by the British players.

It appears to have been a mistake to give two first nights of "Henry IV," Parts One and Two, on succeeding evenings and it is evident that a $6 top is too rich for Shakespearean addicts. As that price applied to the first floor entirely after the premieres, the rear rows were hard to dispose of. Both the first nights were $12 top and although the first premiere was capacity the second failed to sell out, chopping being resorted to. Agencies were advised that $12 tickets were available for half the price, but because of the tax such tickets were offered at $7, instead of a dollar less.

In London the first part of "Henry" was the more popular, whereas here it was quickly noticed that the second part was better liked, the bawdy Boar's Head tavern scene provoking much comment. Theatre, Inc., which planed the Vic complement over, now finds that it cannot change the schedule, which has more performances of the first part of "Henry" than of the second, whereas it should be the reverse, sponsors figuring capacity for the second but not being so confident about the first.

First week's schedule was tantamount to 11 performances because of the doubled tap on two evenings and an extra matinee last Thursday (9). That performance was for professionals appearing in other shows and unable to attend regularly, it being a sort of afterthought. With scant notice for the added afternoon, that performance didn't go clean either, but takings were better than anticipated from the advance sale.

Old Vic drew a generally enthusiastic press, but some reviewers indicated they could do without Shakespeare and a couple of notices were not so good. One critic thought that some of the Bard's plays have been done as well over here, if not better. However, Sunday (12) comment was laudatory in the leading dailies and Ralph Richardson, who did Falstaff, was given the edge over Laurence Olivier who had dual parts in the first two attractions. That opinion may be reversed in subsequent appearances in other plays. Richardson lost his voice for three performances last week and couldn't play Falstaff.

Third $12 opening was held Monday (13) when Chekhov's "Uncle Vanya" was added to the repertory. It will alternate with "Henry" during the week. Fourth double-rate debut will come next Monday (20) when the combination "Oedipus" and "The Critic" will constitute the bill. Except for the latter dual performance the other three plays will alternate more or less during the six weeks' engagement. Boxoffice lines are slow in moving because patrons are confused over dates and the plays they wish to see. Brokers say Old Vic anything but a hot ticket and some agencies didn't have a solitary request from customers. There were 100 unsold $12 tickets for "Henry," Part II, even with the aid of the agencies.

'Go West' Was Right!

Thrilling reception accorded the Old Vic company at the Century, N. Y., must have dispelled the doubt in Laurence Olivier's mind whether he would not have done better by taking the group to Moscow. Russia had also extended the Old Vic players an invitation.

Before first night's show, Olivier was heard to remark, "I know we made a great mistake by not going to Moscow The Russians would have given us a great reception." Turnout of most of the top personalities for the preem and the way they applauded the performance, must have made him change his mind.

Dick Kollmar Bows Out of 'It'

Richard (Dick) Kollmar, who has been following an arduous schedule of activities between musical show production and morning and evening radio programs, is reported withdrawing from "Are You With It," one of the legiters.

James (Jimmy) W. Gardiner, co-producer of "It," is said to have already taken over the show which recently moved from the Century to the Shubert, N. Y. Business slipped lately and the players agreed to a salary cut in anticipation of holding over during summer.

Kollmar also produced "Windy City" which opened out of town last month. Show is currently in Chicago where it is due to open Thursday (16) after layoff rehearsals of one-and-a-half weeks, required by the revision of the musical's book.

Unable to supervise "Windy" by remote control, Kollmar has been sticking with it but planes in weekly for "Boston Blackie" the evening radio show. Morning broadcast "Dorothy and Dick" is being handled by his wife Dorothy Kilgallen with the aid of guest artists.

"Windy" management asked Equity for a salary concession on the ground that because the show was jumped from Phila. to Boston and then Chicago, an additional outlay and operating loss of $46,000 was sustained. Equity declined the request to skip salaries.

Production budgeted for $180,000 raised by 60 backers who invested $3,000 each, Harry Brandt teaming with Kollmar in that operation. Last week additional coin was sought. Show is being staged by Edward Reveaux, a Yale drama school professor, said to have overstayed his leave of absence.

Gardiner, who is 26, hails from Houston, Tex., being of a wealthy oil family. He started as an actor in "Early to Bed" and "Allah Be Praised," then turned to the managerial end. He plans to produce a musical called "Westchester Countess" next season.

Original Ballet Russe Due in N. America in Fall

The Original Ballet Russe, directed by Col. Wassily de Basil, which has been playing in South and Central America the past four seasons, is returning to North America in the fall, having been booked for about 20 weeks in the U. S. and Canada.

Group is now in Cuba for performances May 16 to 20. Then it leaves for Rio de Janeiro for two weeks, with other S. A. bookings to be set before summer layoff.

Hartman to Go Legit

Hollywood, May 14.

Don Hartman, currently producing "Down to Earth" at Columbia, will shift his activities to Broadway on completion of his film chore, to stage two shows.

First legit venture will be "A Lady Waits for Love," authored by Jules Randolph. It will be followed by a musical based on his own book and lyrics. Title is "Love Song."

Paul McKim, son of the late Robert McKim, film heavy of the silent days, has joined the Wayne Babb Players, Dallas. McKim comes here from the Pasadena Playhouse, Hollywood.

Despite Its Good Press, London 'Town' Slow B.O.

London, May 14.

Despite good notices here, Jed Harris' production "Our Town" has failed to catch on and is expected to shutter shortly. Meantime, Harris has returned to the United States, where his father is seriously ill.

Producer may return to London, however, to stage other productions. Marc Connelly is doing the narrator role in "Our Town."

Worcester Festival Set

Worcester, May 14.

Fourth annual strawhat season will be presented by Worcester Drama Festival, under direction of Guy Palmerton, when outfit opens with "When Ladies Meet," Saturday, May 25.

Following with "Male Animal," group is skedded for a 16-week season.

Plays Abroad

Can-Can

London, May 9.

Jack Hylton presentation of new operetta in two acts by Max Catto. Lyrics by Fred S. Tysh; music of Offenbach arranged by Bernard Grun. Directed by William Mollison. At Adelphi theatre.

Alphonse de Perl	Leo Franklyn
Colette d'Espigny	Margaret Davison
Paul Latour	Clifford Mollison
Duc de Chambreau	Noel Morris
Count Simon	Charles Dorning
Angela	Elizabeth French
Mimi	Alys Tyrrell
Lolita	Doreen Duke
Anton	John Denis
Maurice	Charles Murray
Pierre	Peter Owen
Henri	William Morgan
Cafe Waiter	Andrew Massey

Jack Hylton poured nearly $100,000 into this Offenbach show, but is rather certain to make a profit on it, his most elaborate production to date. It is an exasperating production. So much that is good quarrels with so much that is bad, with the result it's a surprise that it ever came out in one piece.

Max Catto's script is banal to a degree. Much heavily wooden dialogue from the pantomime age goes along with ham situations to match. But the music, comedy and cast overcome this handicap to great extent.

Story, set in the Paris of 1860 where Hoffmann told his tales, tells of a young diplomat, Count Simon, who throws over the redhead Colette to marry Angela, the actress, on the eve of her final stage appearance. But a former lover, Paul Latour, turns up from Vienna, and there is the usual scrimmage of plots and passions before love triumphs.

William Mollison's direction is leisurely and old-fashioned, but he mixed the recipe, for what it is worth, with a skill. First night's running time of over three hours told against him.

Pictorially the show is a honey, with Bal Tabarin, Montparnasse and a ducal ball as highlights. There is a profusion of saucy hats, hooped skirts, velvets, frills and frou-frou to catch the eye. As a costume piece, it dazzles.

Pauline Grant's "Tales of Hoffman" ballet in the second half is dramatic and exciting, and clinches an evening strong in choreography.

A young newcomer, Elizabeth French, tops a cast in which young talent is abundant. She is a blonde whose nice voice and bright appearance exactly fit musical comedy. Margaret Davison's Colette and Doreen Duke as a fiery little dancer add much to the general success. They are nicely supported by Charles Dorning's singing.

Clifford Mollison and Leo Franklyn easily tackle the low comedy and high romance. With Offenbach's music liberally used (at least 20 of the famous tunes are here), this show should pull through to nice money.

Ebet.

Aupres de Ma Blonde

("Near My Blonde")

Paris, May 9.

Yvonne Printemps production of comedy in five acts (one set) by Marcel Achard. Stars Yvonne Printemps and Pierre Fresnay; features Claire Jordan, Bernard Blier, Jacques Dynam. Set by Max Douy. Dresses by Jeanne Lanvin. Directed by Pierre Fresnay. At Michodiere theatre.

In Act 1	
Toussaint Lesparre	Pierre Fresnay
His Son Frederic	Bernard Blier
Nicolas Merovee	Jacques Dynam
Claude Lesparre	Jean Paul
Guillaume	Philippe Kellerson
Pierre	Jacques Muller
Photographer	Jean Hellonger
Emilie Lesparre	Yvonne Printemps
Claire Merovee	Claire Jordan
Blanche Lesparre	Marcelle Tassincourt
Nicole Merovee	Christiane Barry
Secretary	Lucienne Granier
Nurse	Taiyo Chauvin
In Act 2	
Antoine	Gabriel Gobin
Cressida	Louise Colpeyn
In Act 3	
Daniel Ardouin	Bernard Blier
Soldier on Leave	Yves Massard
In Act 4	
Sebastien Lesparre	Michel Francois
In Act 5	
Jerome Ardouin	Bernard Blier
Sebastien Lesparre	Jean Paul
Agnes Ardouin	Blanche Denege
Veronique Lesparre	Christiane Barry

Handsomely produced, well directed and acted, this cleverly scripted play will undoubtedly pack the Michodiere for a long time. It was enthusiastically received. Play looks a natural for the screen. Marcel Achard, now foremost writer of love stories on stage and screen, has done a story of love at the various times in life cleverly reversing the "cavalcade" chronological idea by showing first old age and then going further into the past.

Play opens in Paris during 1939 on the golden wedding anniversary of a rich, elderly couple, extremely devoted to each other. The old man, who is still the heads the family business, shows that he does not intend to abdicate, even when he and his wife are already old and deaf.

Second act reverts to the happy days of 1920, showing that the old man was still feeling his oats then. Third act takes place two years before, during the war, and shows the wife waiting for news from her husband, who does not appear in the scene.

Next act reverts to 1900 when the couple were still young and a schoolboy brother of the husband was living with them. It shows the boy commiting suicide. The fifth act shows how the couple got married when the penniless young man succeeded in convincing the girl he wanted her to accept him despite her rich father's advice.

Acting is topflight throughout. Well-directed by Pierre Fresnay, who, as co-manager of the theatre would take no billing credit, action is framed around the Pierre Fresnay-Yvonne Printemps combo, as the title couple. "Aupres de ma Blonde," play's title, is from a pop French song. Fresnay is excellent as the husband who before he matures into a devoted old husband, is an impetuous lover and later a flighty mate. Yvonne Printemps does not miss a situation. She is the very deaf old lady, the sensible, tactful wife in 1920 and the devoted soldier's wife in World War I. In the last scene, she is the 1889 daughter.

Claire Jordan, in the opening sequence the middle aged daughter of the old couple, shows her dramatic ability in the next act when jilted by the young man she had met two years before during the war.

Denise Benoit, as the maid who has been in the family for years also shows considerable ability. Christiane Barry has a double role, being granddaughter of the old couple, and later the younger sister. Bernard Blier has really four characterizations. Jacques Dynam who first appears as the middle aged son-in-law of the old couple, is later the young man of 1920. Michel Francois, in the 1900 episode, is the young boy who commits suicide because of love for his sister-in-law. Gabriel Gobin is the family butler. Juvenile Jean Paul also has a double part.

There is only one set, the drawing room of the Fresnay-Printemps house, with an open flight of stairs leading to a gallery on which various rooms open. But though room remains the same, the fittings and decorations as well as the furniture fit in with the change in taste and fashions.

The whole thing has a telling effect on Parisian audiences. Foreign reaction might benefit by an adaptation of the French family background to appropriate locales.

Maxi.

National Velvet

London, April 24.

Embassy Productions, Ltd., presentation of play in three acts by Enid Bagnold from her novel. Directed by Anthony Hawtrey. At Embassy theatre.

Mi Taylor	Edward Chapman
Velvet Brown	Tilsa Page
Mrs. Brown	Marie Lohr
Mr. Brown	Noel Morris
Meredith Brown	Josephine Stuart
Edwina Brown	Mary Mackenzie
Teddy	Peter Bell
Clerk	Shaun Sutton
Lord Tunmarsh	George Butler

Its successful adaptation to the screen must have encouraged the authoress to try her hand at stage dramatization of her novel. But the film's big outdoor scenes and winning of the Grand National shown readily on the screen either is lacking or only given via the spoken word and sound effects on the stage.

Play's action is almost entirely in the home of the butcher's family, and talking about the horse's growing prowess is not the same as seeing the action. The only exciting part is the description of the race coming over the radio in the jockeys' changing room at Aintree. At crucial moments the set goes sour, causing plenty of laughs. But this is ~~too~~ slender a prop to support the entire play.

Tilsa Page gives a sincere portrayal of the schoolgirl fanatically devoted to horses. She is second best to the earnest, tense performance projected by Elizabeth Taylor.

Marie Lohr, a vet West End star is sympathetic but not quite at home as the child's mother. Edward Chapman per usual is strong as Mi Taylor, the role played by Mickey Rooney on the screen.

This book lacks punch as a play, and doubtful if it will move into the West End.

Clem.

Des Souris Et Des Hommes

("Of Mice and Men")

Paris, April 30.

Jacques Herbertot presentation of drama in three acts (six scenes) from John Steinbeck's novel. French translation by Marcel Duhamel. Features Andre Valmy, Robert Hebert and Claudine Dupuis. Directed by Paul Oettly. Sets by Georges Wakhevitch. At Theatre Hebert.

George	Andre Valmy
Lennie	Robert Hebert
Candy	Georges Saillard
The Boss	Rene Alone
Curley	Guy Decomble
Curley's Wife	Claudine Dupuis
Slim	Vital
Carlson	Roger Dufal
Whit	Jean Oettly
Crooks	Joe Alex
The Dog	Dick

Jacques Hebertot has given this play, done originally in N. Y. in 1937, every possible chance here. The cast is strong, and Marcel Duhamel's translation includes plenty of coarse words which the audience accepts. Despite its slow story development, this show is likely to have a fair run here. [On Broadway, John Steinbeck's "Of Mice and Men" was a moderate success.]

Robert Hebert, as the mentally deficient lover, is excellent performance.

Andre Valmy, cast as his guiding friend, puts across the man who cannot allow himself to let the other fellow down. He is especially good in execution scene.

Claudine Dupuis displays sex appeal as the woman who finds life dull until she starts chasing men. Support is good, with special honors going to Vital and Georges Saillard.

Georges Wakhevitch's sets of the ranch dormitory and the stable are among the best on the Paris stage this season.

Parisian audiences are evidencing increased interest in American stories and locales because of the unusually large number of American novels translated for use as serials in the daily and weekly press.

Maxi.

Sweetest and Lowest

London, May 10.

J. W. Pemberton and A. A. Inbens' presentation of third edition of "Sweet and Low" in two parts (30 scenes). Book and lyrics by Alan Melville, music by Charles Zwar; dances by George Carden. Directed by Charles Hickman. Stars Hermione Gingold, Henry Kendall with Edna Wood, George Carden, Gretchen Franklin, Olive Wright, Richard Curnock, Rex Reid, Christopher Hewett, Monica Mallory, Julie Stafford, Peter Trevers, Dorica Farmer. At Ambassadors theatre.

Third edition of "Sweet and Low" (1,134th performance since opening date), is the slickest, smartest and best in series. And also the naughtiest.

Hermione Gingold, who has a corner on artistic dirt and is well partnered by Henry Kendall, starts off big in an item called "Self Portrait." In this number her anatomy is a mixture of Surrealism and gaudy Technicolor. She proceeds later to a bitter attack on Noel Coward's war career called, "Noel, Noel," then a speech on India which doesn't quite come off and a scene in hell with Harry Kendall which is strewn with vicious wit.

Kendall is no less effective in a nostalgic scene about the old Daly's theatre, in a satirical skit as a duchess instructing a GI in behavior, as a Guards officer making love to an actress, and best of all, "Initiative." Last is the one serious sketch in the show. It concerns a navigator from Bomber Command praised for his initiative in war. At the demobilization office, he is sacked.

In the supporting cast are several bright young things, in particular Edna Wood, Gretchen Franklyn, Richard Curnock and George Carden, who sing, dance and announce in the proper spirit of abandon. Miss Franklyn has one song about her boy friend in the army, "The Last to Get Out," which shows her as something more than a revue actress.

Perhaps the most vicious item of all is "Film Foursome," which chews to rags the four reigning favorites of the British screen, Phyllis Calvert, Margaret Lockwood, Stewart Granger and James Mason. An extra line is thrown in to encourage J. Arthur Rank, probably his first taste of fame on the revue stage.

"Sweetest and Lowest" is the work of a new ex-R.A.F. author, Alan Melville, although he has contributed revue items before. He has written the best show of its kind in town and is being compared with Noel Coward. He is by no means a Coward, for he lacks his infallible touch. Nor does he compose or act. But his quality is unmistakable.

Show is set for a long run and got plenty of applause opening night, with the ballet, two pianists and the decor getting a share of credit.

Ebet.

Maria

Paris, April 17.

Claude Sainval and Roland Pietri production of play in two acts by Andre Obey. Stars Bernard Blier, Rosy Varte; featuring Roger Lauran, Suzanne Nivette, Jacques Serviere, Lucien Blondeau, Henriette Moret, Marc Cassot, Dagmar Gerard, Henri Nassiet, Yvette Fayolle. Directed by Claude Sainval. Set by Bernard Dayde. At Comedie des Champs Elysees.

The Manager	Bernard Blier
Maria	Rosy Varte
Maurice	Roger Lauran
Mme. Forestier	Suzanne Nivette
Henri	Jacques Serviere
The Doctor	Lucien Blondeau
Mathilde	Henriette Moret
Georges	Marc Cassot
Emma	Dagmar Gerard
Bearded Man	Henri Nassiet
Jeanne	Yvette Fayolle

A flop, production of which only can be explained as a tactful gesture towards the author who, besides having already written "Noe," recently was appointed official head of the Comedie Francaise where he already was acting manager. He also is a high official in the Ministry of Fine Arts.

Using a nearly bare theatre stage, plot shows Bernard Blier, as a manager trying to build a tragedy about what he recalls of Faulkner's story, "Mistral." Assisted by his secretary, Suzanne Nivette, he calls to life various characters in what looks like an attempt to give the show a Pirandello touch. This misses by a long margin.

It's nearly impossible to understand what the story is all about. There's an old man who is insanely jealous of his worthless young ward. He poisons a man she was compelled to marry despite her affair with a gigolo who has another femme, and on the string. The ward finally takes poison. Most of the time a bearded character, supposed to portray Death, is on the stage. Rosy Varte does the girl, and Death is impersonated by Henri Nassiet. No cast could save this.

Maxi.

Frieda

London, May 3.

Sherek Players, Ltd., and Arts Council of Great Britain presentation of new play in three acts by Ronald Millar. Directed by Irene Hentschel. At Westminster theatre.

Mrs. Mary Dawson	Barbara Everest
Eleanor Dawson	Barbara Couper
Tony Dawson	Ray Jackson
Mrs. Judy Dawson	Ursula Howells
Tom Merrick	Richard Warner
Robert Dawson	Jack Allen
Frieda	Valerie White
Richard Mansfield	Carl Jaffe
Rev. Francis Munroe	Edgar Norfolk

Noel Coward's satirical song of the war, "Don't Let's Be Beastly to the Germans," has become a serious play written by an ex-Navy officer of 26, who is also an actor.

Should we fraternize with the Germans, or not? That's the question posed here. An R.A.F. officer, Jack Allen, comes back to his hometown with a German wife, Valerie White, who saved his life during the war. She is the deep, blue-eyed Saxon type who strides manfully across the stage. Once she enters the scene, temperatures rise, the town objects and the family is divided.

The mother accepts the situation because her son is involved. Her sister-in-law, Barbara Couper, is bitterly opposed and fears it will destroy her chances as a budding member of Parliament. Then there's Ursula Howells, whose husband died in the war. She is torn between sisterly affection and concealed jealousy. For long ago she was in love with Jack.

All these conflicting elements build to a big scene near the end when the German girl's brother is attacked by the local people for the sadistic Hun he certainly is.

Ronald Millar, as a Navy man who was torpedoed in the Atlantic, is still in deep water with his play. His arguments are not always convincing but they are always theatrically effective. It is when they are the best "theatre" that they are the worst arguments. But he has a subject of wide interest and excitement. In Valerie White, as the German heroine, he has an actress of looks and intelligence who gives a vivid interpretation.

Play had a good reception and looks a hit. Summer weather may hurt. It already has been bought by Michael Balcon, head of Ealing Studios, for production by the end of the year.

Ebet.

Les Incendiaires

("The Firebrands")

Paris, April 21.

Pierre Leuris and Jean Claude production of three-act drama by Maurice Clavel. Features Jacques Francois, Francoise Gandray, Jose Quaglio, Max Palenc. Directed by Jean Vernier. At Noctambules theatre.

Jerome	Jacques Francois
Dominique	Francoise Gandray
Francois	Jose Quaglio
Claude	Max Palenc

Although an inexpensive production and directed in slow tempo, this play has been favorably received here. Plot revolves around French underground activities in Paris under German occupation, but the added interest is in the unusual love story. The sombre war setting makes it an unlikely screen bet.

Francoise Gandray is shown as the young, extremely bored wife of a young writer. Though living together, they have little in common. She does not even know that her husband is mixed up in underground activities. When Jose Quaglio, who belongs to his squad, comes to her house to escape possible arrest she falls immediately for him, not so much because in love with him but because she feels he may bring some interest into her life. When she discovers that her husband is really very much in love with her, it is too late.

Miss Gaudray gives a good performance. Guaglio does the terrorist role. Jacques Francois is plausible as the husband who loves his wife but neither shows it nor confides in her his real activities. Max Palenc has only a minor role as the husband's brother.

The first and last set show the married couple's unpretentious drawing room. The second set is the shabby room of the young terrorist.

Maxi.

Better Late

London, April 25.

James Lavall, Leslie Julian Jones, Anthony Wickham presentation of new revue in two parts (27 scenes) by Leslie Julian Jones. Directed by Norman Marshall. Stars Beatrice Lillie, Walter Crisham, Prudence Hyman; features Virginia Winter, George Benson, Joan Swinstead, Murray Matheson, Bernard Hunter, Grant Tyler, Kay Young, Norman Hackforth. Music and lyrics by Muriel Lillie, Spencer Williams, Arthur Schwartz, Howard Dietz, Geoffrey Wright, Dennis Waldock, Nicholas Phipps, Diana Morgan, Robert MacDermot, Edward Horomun. Dances and ensembles by William Chappell. At Garrick theatre.

Beatrice Lillie comes back to London in an intimate revue which has style and pace. It is not the usual collection of comic turns and long legs seen here so often recently. Though not without faults, it keeps to a goodish level of entertainment and with Miss Lillie's popularity running high in the West End, it looks set for a run.

Star opens in rolls of mink doing an operatic satire, "Waltz Song." She has a topical sketch on refugee servants and a characteristic debunked love song, "To Hold You in My Arms." She is supported by some good dancing from the small corps de ballet and by Walter Crisham in a number, "Shepherd's Hey," which is of no particular merit.

The strength of the first half (apart from Miss Lillie) is an ambitious version of "Frankie and Johnny," with Walter Crisham, Prudence Hyman, ballet dancer, and Virginia Winter. This is okay, and is capped by a nostalgic music parade in hideous period costumes called "Songs of the Twenties," which was well-timed and got plenty of laughs.

Second half is of about equal merit and gives Crisham opportunities for his sinewy style of dancing in "Where Do We Dream From Here" with Miss Hyman. But the highlight of this act is a Carmen Miranda-like satire called "Lunch Tarantella," by author, Leslie Julian Jones. It seems to derive from No. 1 Coward's famous tongue-twisting lyric "Nina" in "High No More." Wherever it comes from, it's good.

Bea Lillie returns in piece of iniquity, "Lady Windermere's Fan," which is a gem of risky, frisky artistry. She winds up the show with her pianist, Norman Hackforth, in "Paree" and one or two other songs, which stopped the show cold.

Because the general level of the show is high, it is surprising that some of the lines are so low, especially the patter given Joan Swinstead, who fills in between scene-shifting with thankless verbiage. George Benson, Virginia Winter (the author's wife), Murray Matheson and Bernard Hunter contribute to a general brightness. First night reception was warm.

Ebet.

Revivre

("To Live Again")

Paris, April 27.

Charles de Rochefort production of three-act drama by Jacques de Benac. Stars Mary Grant. Features Lucien Pascal, Lemargny, Leon Bary, Yves Duchateau, Riton Lancyrie, Daruyl, Georges Aridi, France Alba. Directed by Charles de Rochefort. Sets by Aphine de Marzi. Music by Mugnet. At Rochefort theatre.

Nadege	Mary Grant
Terral	Lucien Pascal
Frammeville	Lemargny
Castillon	Yves Duchateau
Mrs. Frammeville	Riton Lancyrie
Uncle Richard	Daruyl
Mad Richard	George Aridi
Amin	France Alba
Stoeckel	Leon Bary

An amateurish script acted by an uninspired cast. Despite the fact that author Jacques de Bruac makes much play of the friendship between two war heroes who refuse to permit a girl to stand between them, it does not look set for a long run. Besides the three acts, a prologue in the woods of Northern France shows two Army fliers who have just crashed. One is badly wounded and thinks he is about to die. The Germans are hunting for them. So he tells the other man that he has bequeathed his large fortune to him, and wants him to let him die there, only wanting him to see his girl and marry her.

Act one shows the home of the girl, whose father is a shady businessman ready to have his daughter marry anybody who can lend him money. The girl who is about to accept the new suitor suddenly finds that her wounded sweetheart did not die. She would then take her old lover back. But he learns she's been the mistress of a rich collaborator. When he ignores her, she shoots herself.

Mixture of heroics, sordid business and love drama is most confusing. Mary Grant lacks the necessary sex appeal. The generally stiff acting and lack of production values makes the play look a mild entry at best. Lucien Pascal does the man who returns after thought dead, and Yves Duchateau, his flier friend. Lemarguy is unconvincing as the girl's father.

Maxi.

Jolson to Produce Gleason's 'Trumpets'

Hollywood, May 14.

James Gleason's new play, "Without Trumpets," will be produced by Al Jolson, with a Broadway opening in September.

Author, currently thesping in Columbia's "Down to Earth," has written two acts of the play and is working on the third. Jolson decided to produce it after reading the first two acts.

Marion's 'Pilsen' Draft

Hollywood, May 14.

Sid Marion has been pacted by Shuberts for their revival of "Prince of Pilsen" at St. Louis Municipal Opera, opening in mid-July.

Comic will essay role originated by Jess Dandy.

KEENE UNDER WAY

Keene, N. H., May 14.

Keene Summer Theatre here will open for seventh season July 2, with Freeman Hammond managing.

Strawhatter uses professionals and apprentices.

Dimout Aids Chi Legits; 'Park' Paces Pack With 45G; 'State' 22G, 'Roots' Out

Chicago, May 14.

Legits, open every night (with the exception of "Late George Apley," which couldn't get the generators going, benefited by the fact that film houses were closed by the dimout. Takes in every instance were up over the previous week. "Apley" reopened Friday (10) for another week, moving out Saturday (18) to make way for "Merry Wives of Windsor," which comes in for three weeks starting Monday (20).

"Deep Are the Roots," which folded Saturday (11), scooted up to $12,000 when closing was announced. Still leading the parade is "Up in Central Park," with smash $45,000 "State of the Union," hypoed by the Pulitzer award, hit $21,600. "Windy Hill," with $15,000, folds May 25, to be replaced by "Antigone"-"Candida" May 27.

Advances for "Windy City," which relights the Great Northern Thursday (16), are encouraging but not sensational, considering it's a musical about Chicago. Selwyn remains dark a week, with Ruth Chatterton's "Second Best Bed" relighting Monday (20), in opposition to "Merry Wives." "Laura" follows Katharine Cornell's two weeks of repertory into the Harris June 10, and "Harvey" is inked for Aug. 6.

Estimates for Last Week

"Anna Lucasta," Civic (33d week) (900; $3.60). Upped to $13,300.

"Deep Are the Roots," Selwyn (7th week) (1,000; $3.60). Picked up when Saturday (11) closing was announced; $12,000.

"Late George Apley," Erlanger (11th week) (1,400; $3.80). Closed all week because of dimout but relit Friday (10), getting okay $7,000 for three performances.

"State of the Union," Blackstone (3d week) (1,360; $4.20). Doing very well; over $21,500. Pulitzer Prize announcement helped.

"Up In Central Park," Shubert (4th week) (2,163; $4.80). Smash $45,200.

"Windy Hill," Harris (10th week) (1,248; $3.60). OK $15,000. Folds May 25.

Sale of Auditorium For 400G Cues Added Legiter for Chi Loop

Chicago, May 14.

Verbal agreement for sale of the famed Auditorium theatre and hotel, which have been closed since June 30, '41, was made last week between the Goodridge estate, owners, and Abraham Teitelbaum, Chi lawyer who now owns the property in which the Studebaker and World theatres are located. Plans are to reopen the theatre, which has the largest capacity for a legit house in Chi (3,700 as opposed to the Opera House's 3,600), next fall.

Reported price is $400,000, and negotiations are now going forward between Teitelbaum and the state's attorney's office for settlement of $1,400,000 in back taxes and penalties on the property, which it's reliably reported to VARIETY will be cancelled-out through payment of approximately $500,000 by Teitelbaum.

"Auditorium Block," which was called the "wonder building of the age" when dedicated by Pres. Benjamin Harrison back in 1889, with Adelina Patti the star attraction at its debut, consists of the theatre and a 10-story office building, which will be operated personally by Teitelbaum, and a 330-room hotel, which will be leased to as yet undisclosed hotel operators.

Final curtain call for the theatre came in 1941, when John Goodridge, prez of the Auditorium Building Corp., announced inability of the group to meet the rising burden of unpaid taxes, and it was then taken over by Mayor Edward J. Kelly as a servicemen's center.

Cue to the hefty remodeling job in store for the house is the huge bowling alley that Mayor Kelly installed in the orchestra, removing 300 seats for that purpose. It's figured Teitelbaum will have to shell out close to $1,000,000 for renovation and remodeling of the badly rundown property.

'Husband' on L.A. Boards

Los Angeles, May 14.

Harvey Thirkell will open his legit production "I Give You My Husband," June 10 at the Belasco theatre here.

George Cunningham will function as general manager and Bob Du Roy as director.

'World' Builds to SRO In N. Haven With 24G

New Haven, May 14.

After getting off to a hectic start, "Around the World" came through to SRO biz at tag end of Shubert five-day run (7-11) last week. Show, still in formative stage, began to jell after midweek and finished optimistically. At $4.80 top (tax incl.) on seven performances, an approximate gross of $24,000 was on the sunny side of the ledger.

Current week is split with Ballet Russe for Tues.-Wed. (14-15) and breakin of "Cyrano de Bergerac" (Jose Ferrer) revival for Fri.-Sat. (17-18).

Metop 3-Night St. Loo Stand Hits 102G Gross

St. Louis, May 14.

Metropolitan Opera Co., making its first visit here in 30 years, was assured of $102,000 gross for the three-night engagement that opened last night (Mon.) at Municipal Aud. with the presentation of "Tannhaeuser." This was followed by "Carmen" and "Rigoletto" on succeeding nights.

Mail order biz resulted in the last two operas being sold out two weeks in advance of the troupe's arrival. The St. Louis symph society is sponsoring the local engagement.

Evans' 26G, Balto

Baltimore, May 14.

Maurice Evans, in his GI "Hamlet," mopped up grandly at Ford's last week, whacking out a very solid $28,000 and plenty of favorable newspaper reaction.

Town is currently dark, with "Laura" set to fill what looks like the final week of a somewhat spotty but highly profitable season, May 20.

Current Road Shows

(Period Covering May 13-25)

"Anna Lucasta"—Civic, Chi (13-25).

"Antigone"-"Candida" — Nat'l, Wash. (13-25).

"Around the World" — Shubert, Phila. (14-25).

"Blackouts of 1946"—El Capitan, Hollywood (13-25).

Blackstone—Colonial, Bost. (13-18).

"Bloomer Girl" — Shubert, Bost. (13-25).

"Cyrano de Bergerac" — Shubert, New Haven (17-18); Colonial, Bost. (20-25).

"Dark of the Moon" — Opera House, Bost, (13-25).

"Goose for a Gander"—Davidson, Milw. (13-16); Parkway, Madison (17-18); Erlanger, Buff. (20-22); Strand, Elmira (23); Erie, Schenectady (24-25).

"Hamlet" — Nixon, Pitts. (13-18); Hartman, Columbus (20-22); English, Indianapolis (23-25).

"Harvey"—Aud., Oakland (13); Mayfair, Portland (15-21); Met., Seattle (22-25).

"Laffing Room Only" — Forrest, Phila. (13-25).

"Late George Apley" — Erlanger, Chi (13-18).

"Laura" — Wilbur, Bost. (13-18); Ford's, Balto. (20-25).

Markova-Dolin Co. — Cass, Det. (20-25).

"Merry Wives of Windsor"—Cass, Detroit (13-18); Erlanger, Chi (20-25).

"Oklahoma!"—Biltmore, L. A. (13-25).

"Ring Twice Tonight"—Aud., Long Beach (16); Aud., Fresno (18); Aud., Oakland (20); Aud., Sacramento (21-22); Aud., San Jose (23); Temple, Tacoma (25).

"School for Brides" — Locust St., Phila. (13-25).

"Second Best Bed" — Royal Alex., Toronto (13-18); Selwyn, Chi. (20-25).

"State of the Union"—Blackstone, Chi. (13-25).

"The Dancer"—Walnut, Phila. (20-25).

"Up In Central Park"—Shubert, Chi. (13-25).

"Voice of the Turtle" — Geary, Frisco (13-25).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (17-25).

"Windy City"—Gt. Northern, Chi. (17-25).

"Windy Hill"—Harris, Chi. (13-25).

STOCK

"Androcles and the Lion"—Jersey, Morristown, N. J. (13-20).

"Bitter Sweet"—Paper Mill Playhouse, Millburn, N. J. (13-20).

'Wives' Gets Husky 52G For Two-Week D.C. Stand

Washington, May 14.

Theatre Guild's "Merry Wives of Windsor" bowed out of National with husky $52,000 chalked up for two-week stand. Second week, despite brownout jitters, matched near sell-out $28,000 of first stanza.

Katharine Cornell's doubleheader "Antigone" and "Candida," originally skedded for one week, current, has had second week added. Miriam Hopkins in "Laura" bows in May 27.

Ballet 40G, 'Girl' 30G, Give Hub Lift

Boston, May 14.

"Bloomer Girl" snapped the rialto back into the big money this week with a sensational advance and enough biz in view to keep it here long beyond its announced visit. Also giving the town a lift in the way of grosses, after a couple bad weeks which saw the Shubert hit its lowest grosses in many years, was arrival of Ballet Russe De Monte Carlo, doing near-sellout biz at the Opera House. "Laura" meantime clicking fine at the Wilbur and "Voice of the Turtle" still being heard at the Plymouth. Blackstone still profitable at Colonial.

Opening tonight (14) at the Opera House is return engagement of "Dark of the Moon." On 20th "Second Best Bed" comes to Wilbur, and same night "Cyrano" goes at the Colonial. This seems to wind up the main body of the season, though others are rumored for early summer production.

Estimates for Last Week

Ballet Russe de Monte Carlo, Opera House (3,500; $4.20). Eight performances (including "Frankie and Johnny," which got by the censors), for a very sock estimated draw of $40,000. Tour here under auspices Aaron Richmond, concert impresario. "Dark of the Moon" begins tonight (14).

Blackstone, Colonial (1,500; $2.40). Fourth week of magic show okay $10,000, estimated. Final week current with show closing for summer here.

"Bloomer Girl," Shubert (1,590; $4.20). Vast advance sale insures top-level grosses for run, with first week —seven performances—going to $30,000, great.

"Laura," Wilbur (1,300; $3.60). Opened Mon. (6) and well-liked which, plus word-of-mouth and show's rep, led to excellent estimated $18,000. Final week current.

"Voice of the Turtle," Plymouth (1,300; $3). Amazing $15,000 estimated on 21st week.

'OKLAHOMA' 32G IN L.A.; 'VAGABOND KING' 40½G

Los Angeles, May 14.

Mighty grosses were chalked up in town this week, despite the street car strike. "Oklahoma!" reached a walloping $32,000 at the Biltmore for the first frame and is slated for a repeater. Initial week of "The Vagabond King" at the Philharmonic was a hefty $40,500, although management regretted the tram strike hurting gallery take by approximately $2,000.

Both shows at the Mayan and the Belasco folded but Musart carried on with "Two in a Bed" to snare $2,900. Ken Murray's "Blackouts of 1946" was minus SRO at matinees but still did elegant $17,000 for the 203rd week.

Malina's 'Roberta' In Boff 33G Frisco Take

San Francisco, May 14.

The Civic Light Opera, which opened its 7th season at the Curran with Jerome Kern's "Roberta," starring Luba Malina, chalked up a first week capacity gross of $33,000. All reviews were Malina raves, with sets and costuming coming in for praise, although opening nighters found direction slow and voices not too good.

Van Druten's "Voice of the Turtle" slipped to $18,000 in its 8th week at the Geary.

HICKMAN'S BRITISH 'MILL'

Charles Hickman, who staged the British edition of "Song of Norway," arrives in U. S. this week to gander "The Red Mill" for English production.

Show will be done by Max Dreyfus and Emile Littler.

Shows in Rehearsal

"Ice Parade" Sonja Henie and Arthur M. Wirtz.

"The Dancer" George Abbott.

"Cyrano de Bergerac" (revival) Jose Ferrer

B'way Easing Off; Old Vic Puts Bard In Sock Class With Prodigious 52½G; 'Avenue' Mild; 'Girls,' 'Apple,' 'Pass' Out

There was some offishness on Broadway last week and further declines are expected as the season approaches summer, with curtailment of train service a probable factor, while another brownout also due to the coal strike is cause of managerial disfavor. Event of the week will be the delayed debut of "Annie Get Your Gun," Phila. audiences raving over the musical as did Boston's.

Old Vic from London drew abnormal business, what with high ticket prices, top being a record for Shakespeare. The first week's gross easily topped all takes. "On Whitman Avenue," latest mixed-cast drama, has a questionable chance.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (89th week) (D-1,001; $3.80). Business is satisfactory with fair profits being earned; dipped somewhat last week; $13,500 estimated.

"Annie Get Your Gun," Imperial (M-1,427; $6.80.) Rodgers and Hammerstein musical with Irving Berlin score bows in Thursday (16); delayed three weeks; should be new gross leader.

"Apple of His Eye," Biltmore (CD-920; $4.20). Final and 16th week; did moderately well with $10,000 claimed last week; "The Dancer" dated for early June.

"Are You With It?" Shubert (27th week) (1,382; $4.80). Summer hold-over dependent on business; company took a cut in pay; picked up to $23,500.

"Billion Dollar Baby," Alvin (21st week) (M-1,331; $8). Has been operating profitably right along and engagement is indefinite; over $30,000 claimed.

"Born Yesterday," Lyceum (15th week) (C-993; $4.80). Real sock comedy hit sells out all times and should be running a year from now; $21,000.

"Call Me Mister," National (4th week) (R-1,142; $4.80). Top on Friday and Saturday is $6; that scale will apply nightly soon and takings will then top $30,000; last week around $27,000 estimated.

"Carousel," Majestic (50th week) (M-1,087; $6). Demand for tickets indicates popularity of this musical aimed into next season; dipped to $40,500.

"Dear Ruth," Miller (74th week) (C-940; $4.20). Slightly better last week when the count was quoted around $11,000; makes money at that level.

"Deep Are the Roots," Fulton (32d week) (D-968; $4.20). Not much change in pace here, with takings estimated over $11,000; still profitable.

"Dream Girl," Coronet (22d week) (CD-1,037; $4.80). Eased off further last week when the gross approximated $19,000; still excellent for straight play.

"Follow the Girls," Broadhurst (M-1,160; $4.80). Final and 110th week; has made great showing and should fare well on tour; around $20,000. "Three to Make Ready" will move here.

"Harvey," 48th Street (80th week) (C-925; $4.20). No wavering in pace for smash comedy which shows a weekly statement close to $19,300 every week.

"I Remember Mama," Music Box (93d week) (CD-979; $4.20). Eased to around $14,500 last week and closing date expected to be set soon.

"Life With Father," Bijou (336th week) (C-614; $3.80). Bit off from previous week but operated to some profit last week at $8,000.

"Lute Song," Plymouth (15th week) (D-1,063; $6). Picked up when most others went off and takings approximated $16,000, but final weeks announced.

"O Mistress Mine," Empire (15th week) (CD-1,082; $4.80). Figures to play to standee business until vacation layoff; takings are more than $24,000.

"Oklahoma!" St. James (183d week) (M-1,509; $4.80). Musical wonder to virtual capacity despite long run which is still indefinite; takings over $29,500.

"On Whitman Avenue," Cort (1st week) (D-1,064; $3.60). Opened last midweek. Couple of favorable notices, others being on the down side, but under $6,000 first five times.

"Song of Norway," Broadway (90th week) (O-1,900; $4.80). May try another summer although a switch to Chicago possible; rated around $28,000.

"State of the Union," Hudson (26th week) (CD-1,057; $4.80). Pulitzer prize-winner can't gross more but award should enhance picture's worth; approaches $25,000 weekly.

"St. Louis Woman," Beck (6th week) (M-1,214; $6). Some variance last week but doing great business so far; $30,000.

"Swan Song," Booth (CD-712; $4.20). Presented by John Clein; rewritten from "Crescendo" by Ben Hecht and Charles MacArthur; opens Wednesday (15).

"The Glass Menagerie," Playhouse (58th week) (CD-865; $4.20). Somewhat better last week when takings were quoted around $17,000.

"The Magnificent Yankee," Royale (18th week) (CD-1,025; $4.80). Honored by drama organizations; has eased off from winter pace; estimated over $14,500.

"The Voice of the Turtle," Morosco (110th week) (C-939; $3.60). Went off somewhat last week when the count was around $13,000 but will play into and perhaps through summer.

"This, Too, Shall Pass," Belasco (2d week) (CD-1,077; $4.20). Closing notice up and will close Saturday; $3,000 or less.

"Three to Make Ready," Adelphi (10th week) (R-1,434; $4.80). Around $28,500, but excellent for intimate revue which moves to Broadhurst Monday (20); "Around he World" due here end of month.

OLD VIC

"Uncle Vanya" and **"Henry IV,"** Century (1st week) (1,870; $6). First week, with two $12 first nights and extra matinee, takings were quoted around $52,400; highest for "Henry"; "Vanya" opened Monday (13).

REVIVALS

"Show Boat," Ziegfeld (18th week) (M-1,628; $6). Commands great business so far; claimed to have approximated $47,000 again.

"The Red Mill," 48th St. (29th week) (M-1,319; $4.80). Somewhat off like some other musicals but with gross around $30,500 very good profit earned.

"Pygmalion," Barrymore (19th week) (C-1,064; $4.80). Will finale at end of month after making great showing for Shaw; again over $24,500.

'Annie's' 47½G Sets Philly Record

Philadelphia, May 14.

The amazing biz of "Annie Get Your Gun" in its second and last week at the Shubert, ending Saturday night, was a high spot of all local conversation. The highly-touted musical, booked in here suddenly, climbed to an astounding $47,600 in its getaway session after a red-hot $39,000 in its first week (7 performances). Second week figure, made possible by $8 (odd) top Friday and Saturday nights, was highest legit figure here in many seasons.

Olsen and Johnson's "Laffing Room Only," which hadn't felt the competish of "Annie" as much as expected during latter's first week, really felt the strain last week. Musical couldn't quite reach $22,000. It should revive this week, but competish will come from new Orson Welles musical, "Around the World," which opens tonight (14th) at the Shubert for what is now set as a two weeks' stay instead of originally-planned five days. Shuberts said to be looking around in Atlantic City for a house for the Olsen-Johnson show.

As elsewhere, local crix panned "School for Brides" all along the line, but the farce, using come-on ads and publicity, demonstrated a neat building power, and ended up with a satisfactory $11,000. Management has decided to hold it at the Locust for a third week; in fact, there's even talk of a fourth, with competish cut down by one dark house this week.

The folder is the Walnut, which called it an engagement after one week of "Lambs Will Gamble," which staggered through to a pitiful $2,000. House is dark this week, but reopens next Tuesday with "The Dancer," new George Abbott production.

'Polonaise' Battles Rain And R.R.s for 17½G, St. L

St. Louis, May 14.

With the opening performance cancelled because of transportation difficulties, "Polonaise," only musical to be presented here at the American theatre during the current season, battled against a week of almost continuous rain and unseasonable cold weather to wind up a one-week stand Sat. (11) with a creditable showing.

The 1,700-seat house was scaled to $4.27 and eight performances grossed an estimated $17,500.

'MOON' DARK 14G, TORONTO

Toronto, May 14.

"Dark of the Moon" did an unsatisfactory $14,100 at the Royal Alexandra here, with 1,525-seater scaled at $3 top. Play opened light, but built to a rush finish at end of week.

Plays on Broadway

On Whitman Avenue

Canada Lee and Mark Marvin production, in association with George McLain, of drama in two acts (one scene) by Maxine Wood. Features Canada Lee, Will Geer, Perry Wilson, Ernestine Barrier, Hilda Vaughn. Staged by Margo Jones; setting by Donald Oenslager. Opened at Cort, N. Y., May 8, '46; $3.60 top.

Johnnie Tilden	Martin Miller
Kate Tilden	Ernestine Barrier
Ed Tilden	Will Geer
Owen Bennett	Richard Williams
Gramp Bennett	Augustus Smith
Wini Bennett	Vivienne Baber
Bernie Lund	Kenneth Terry
Aurne Anderson	Hilda Vaughn
Cora Bennett	Abbie Mitchell
Toni Tilden	Perry Wilson
David Bennett	Canada Lee
Jeff Hall	Philip Clarke
Belle Hall	Betty Greene Little
Walter Lund	Robert Simon
Ellen Lund	Jean Cleveland
Wilbur Reed	Stephen Roberts
Edna Reed	Joanna Albus

Season's cycle of mixed-cast dramas having to do with the so-called Negro problem was completed upon the arrival of "On Whitman Avenue," a doubtful addition to the list, although a very earnest treatment of the theme.

If the new play doesn't click. "Deep Are the Roots" will be the only winner among the mixed-cast plays having to do with intolerance. Margo Jones does a generally good directional job with "Avenue," working with a cast that certainly understands the author's intentions, but there is a tendency to over-emphasize lines that are not important.

First act is easily the best, second part being repetitious. Questionable whether the performance provides diversion for the average playgoer, for it's a protest if not a preachment.

Canada Lee, colored star who is co-producer, sounds the drama's key question, asking why some people develop hatred for other humans because their skin is black. But the author doesn't give the answer. While that particular query isn't especially pertinent, other phases of racial antipathy discussed by dramatists this season haven't been solved either, and that the stage is used for such purposes appears to be a vogue.

The well-mannered, intelligent colored Bennett family moves into the upper half of a two-family house in an exclusively white suburb of Detroit, the home being owned by the Tildens who live downstairs. David Bennett had fought in the foxhole next to the Tilden GI and that is one reason why the girl Toni Tilden had rented the upstairs to the colored people while her parents were away. Girl is in college, a liberal, an advocate for equality.

Her father Ed backs up the girl but Kate the mother is somewhat dubious. She is acquiescent until the neighbors protest violently, then explodes after fight between the Bennett's youngest boy, her kid Johnnie and a neighbor's boy. Result is that Toni leaves home, expressing hatred for her mother, as the colored people move out. An old maid who lives next door is the only neighbor who sides with Toni and her tolerant dad.

Lee's conception of the young colored man is excellent, giving a restrained performance as the frustrated David whose pent-up feelings boil over at times. Will Geer is distinctly likeable as the elder Tilden. Perry Wilson plays her most important part as Toni and will move up. Ernestine Barrier does well as her mother; Hilda Vaughn as the friendly neighbor delivers whatever comedy there is. Others white and colored who count are Vivienne Baber, Robert Simon, Philip Clarke, Abbie Mitchell, Augustus Smith, Richard Williams, Kenneth Terry and Martin Miller, latter three being kids.

Ibee.

Henry IV, Part II

(REVIVAL)

Old Vic Theatre Co. production of dramatic revival in three acts by William Shakespeare. Staged by John Burrell. Costumes, Roger Furse; scenery, Gower Parks; lighting, John Sullivan; music by Herbert Menges, who conducted. Sponsored by Theatre, Inc. At Century, N. Y., May 7, '46; $6 top ($12 opening night).

Rumour	Nicolette Bernard
King Henry IV	Nicholas Hannen
Prince of Wales	Michael Warre
John of Lancaster	Robin Lloyd
Duke of Clarence	George Rose
Humphrey of Gloucester	John Garley
Earl of Warwick	Kenneth Edwards
Earl of Westmoreland	Peter Copley
Lord Chief Justice	Cecil Winter
His Servant	Max Brent
Fang	Frank Duncan
Snare	Joseph James
Gower	Kenneth Edwards
Earl of Northumberland	Miles Malleson
Lady Northumberland	Bryony Chapman
Lady Percy	Margaret Leighton
Travers	Robin Lloyd
Morton	Peter Copley
Archbishop of York	Harry Andrews
Lord Mowbray	William Squire
Lord Hastings	David Kentish
Lord Bardolph	George Rose
Sir John Colevile	Sidney Tafler
Sir John Falstaff	Ralph Richardson
His Page	Brian Parker
Mistress Quickly	Ena Burrill
Bardolph	Michael Raghan
Poins	Sidney Tafler
Peto	George Rose
Doll Tearsheet	Joyce Redman
Pistol	George Relph
Francis	John Garley
Justice Shallow	Laurence Olivier
Justice Silence	Miles Malleson
Mouldy	George Rose
Wart	John Garley
Shadow	Frank Duncan
Feeble	David Kentish
Bullcalf	Joseph James

The Old Vic company rates a handshake for bringing "Henry IV," Part II, to the stage and reviving it so well. Shakespeare lovers will be grateful, and the curiosity of legit-goers in general satisfied. Even if the drama strictly doesn't warrant revival.

A weak paraphrase of Part 1, the play is disjointed, episodic, lacking much of the excitement of its counterpart. It is slow, heavy, and a little dull. Not seen in N. Y. since 1867, when James H. Hackett did it, the drama's neglect is understandable. It belongs back on the shelf.

But the play has its dramatic highlights, though they are few, and it has some wondrously comic moments, and these the Old Vic emphasizes in a manner to marvel at. The death scene of Henry IV, with much o. the dialog between king and crown prince, has high drama, while Falstaff's banishment scene, at the end of the play, has the touch of Greek tragedy. The low comedy scenes especially are a treat.

Ralph Richardson again dominates the drama with his rare, rich portrait of Falstaff. The scene in the tavern with Pistol and Doll Tearsheet, the scene with Justice Shallow mustering up his men, are broad comedy in lavish strokes, so that the poignancy of the final scene is startling contrast, and a measure of Richardson's high skill.

Laurence Olivier, whose fiery intensity as Hotspur in Part 1 is sorely missed from this production, shows amazing versatility in the brief, though brilliant characterization of wizened, old Justice Shallow. Make-up and acting are a masterpiece, with Olivier's flair for comedy a distinct surprise.

Treat of the evening is Joyce Redman's portrayal of the trollope Doll Tearsheet, her blowzy appearance and rowdy performance in the tavern scene making it unique in comedy annals. Subordinate roles of Old Vic stalwarts are equally effective in maintaining its amazing ensemble quality, such as Nicholas Hannen's King, Michael Warre's Prince, Cecil Winter's Chief Justice, George Relph's Pistol and Ena Burrill's Mistress Quickly.

Roger Fruse's costumes, John Sullivan's lighting, Herbert Menges' incidental music, and especially Gower Parks' sets, help Old Vic to lift a pedestrian play to high points.

Bron.

Uncle Vanya

(REVIVAL)

Old Vic Theatre Co. production of drama in three acts (three scenes) by Anton Chekhov, translated by Constance Garnett. Staged by John Burrell. Scenery and costumes, Tanya Moiseiwitsch; lighting, John Sullivan. Sponsored by Theatre, Inc. At Century, N. Y., May 13, '46; $6 top ($12 opening night).

Marina	Ena Burrill
Astrov	Laurence Olivier
Voynitsky	Ralph Richardson
The Professor	Nicholas Hannen
Yelena	Margaret Leighton
Sonya	Joyce Redman
Telyegin	George Relph
Marya Voynitsky	Byrony Chapman
Yefim	William Monk

For the third play in its current Broadway repertory, London's Old Vic company is reviving Chekhov's study of a group of unhappy, maladjusted Russian gentry, "Uncle Vanya," which hasn't been seen in N. Y. since Jed Harris presented it 16 years ago.

The play is a slow, actionless drama about frustrated, unimportant people. With a possible exception or two, they fail to arouse one's interest or deep sympathy. And although Old Vic's versatile players invest the drama with a great deal of fascination, they aren't completely successful in the presentation. Perhaps the play's inertia defeats them.

The play does have its charm, with frequent feel of definite mood, and occasional flashes of deep drama or emotion. The characters are a neurotic group in the main, each one unhappy about his or her lot, and quite voluble in proclaiming it. Fidelity of such weaknesses in nature is a little too apparent to be quite comfortable. And the way Old Vic takes these characters in hand, one can't quite laugh them off.

While most of the time they are very good Russians, occasionally the actors are a little too English. But Laurence Olivier does lend stature to the country doctor Astrov, and in a love scene with Yelena, does strike fire to the stage. Ralph Richardson's Vanya is a pathetic characterization, not nearly as striking a portrait as his Falstaff, but a creditable one nevertheless. Margaret Leighton brings color and beauty to the role of Yelena, while Joyce Redman is a little less forthright as Sonya. Nicholas Hannen's Professor; Ena Burrill's Nurse, and George Relph's Teiyegin are good support. Costumes and sets are striking.

What impresses about the Old Vic troupe in a minor Chekhov masterpiece is again its ensemble work, and this time its versatility as well. Contrast of Richardson's Falstaff and Vanya, Olivier's Hotspur and Astrov, and especially Miss Redman's Doll Tearsheet and Sonya, vividly points up the group's wide range and artistry. For that alone, "Vanya" is worth seeing.

Bron.

OTHELLO

Equity Library Theatre's staging of "Othello" at the Hudson Park library, N. Y., is a typical example of how far this group can make a little over $100 go. Considering the budget outlay, the cast, aided by excellent settings, costuming and lighting, performs a minor miracle. The scope of the drama is fully encompassed; credibility is maintained unbrokenly; and the onlooker is drawn to the center of the tragedy's violence. What the production lacks in the way of polish and thespic maturity it makes up for by its integrity and enthusiasm.

"Othello" was a wise choice from the Shakespearean repertory. The canvas of the play is relatively small, while the lines are not cluttered by too many arm-long soliloquies insurmountable to the average actor. And the attitude displayed here is sane. The Bard is respected, of course, but his poetic grandeur doesn't awe the players into an elocutionary stiffness. The lines are spoken with ease and intelligibility—and for this much thanks.

P. Jay Sidney, who also directed and produced, plays the central role of the Moor with rough power and conviction; although his resources don't quite match the range needed for this extremely tough part. Jay Barney's portrait of Iago is well drawn along conventional diabolic lines, filling in with wit where the depths are over his head. Joan Copeland's playing of Desdemona is standout, bringing to the part grace, beauty and a speaking and singing voice of remarkable purity. In the lesser roles, Kay Parker as the nurse and John Burgess as Roderigo rate strong nods for consistently fine performances. Rest of the cast also contribute greatly.

Plays Out of Town

Lady Honey

Louisville, May 8.

Bluegrass Theatre, Inc., production of war play in three acts by MacKinlay Kantor. Features Frances Greet. Staged by John Ireys; setting, Syrjala; production director, William C. Hodapp. At National, Louisville, May 7, '46; $2 top.

Lt. Isaac Kavinsky	Richard Camp
Sgt. Watkins	Robert Carroll
Twerp	Douglas Roy
Garry	John Akers
Lady Honey	Frances Greet
Gram	Viola Roache
Cpl. Mona Richards	Gloria Stroock
Flt. Off. Blatchford	Barnett Owen, Jr.
Sgt. Lockwood	William Drake
Archer	Lewis Martin
Mrs. Stickney	Louise Kirtland
Vicar	Robert Daggett
Sgt. Redbird	John Ireys

MacKinlay Kantor's first play marks final presentation of Bluegrass Theatre's 10-week stock season at the National. Play is a war story, based on experiences of American and British flyers who are house guests at home of Lady Belden-Ware near Networth, England. Time is Sept., '43.

Play is pretty talky, failing to build to any sustained climax. It's mostly rehash stuff, as recorded by a war correspondent, and reaction is that it's best to forget those harrowing days when a bombing mission returned with personnel and ships missing.

Even Kantor admitted in a pre-curtain talk that "at a time when people are trying to forget war, it is difficult to write about it." Kantor has utilized some frank wordage, probably typical of Air Force men and women thrown together under stress of war.

Frances Greet gives an intelligent performance in title role of an hospitable Englishwoman, a widow, whose RAF officer-husband was killed while on a combat mission over Europe. A brace of love affairs teams Lady Honey with a middle-aged correspondent, well-played by Lewis Martin.

Youthful love interest is introduced through Gloria Stroock, femme corporal, and Richard Camp, as a flyer who is killed on his last mission prior to their wedding. Lighter moments are injected when neighboring vicar and wife pay a call to protest the "indiscriminate hospitality" dispensed by Lady Honey.

John Ireys, who directed well, also acts minor part of Sgt. Redbird. Set is fine.

Hold.

King Lear

(REVIVAL)

Montreal, May 7.

Surprise of Montreal's legit season comes with the "King Lear" production of the Montreal Repertory Theatre's Shakespeare Society. Play, which preemed Monday (6) is set for a week's run.

It's an ingeniously stated, superbly acted job that will likely do two primary things for this town: (a) revive interest in Shakespeare and thereby hypo the potential b.o. of the Stratford-on-Avon Players due here in a few months, and (b) make some of the top professionals specializing in the Bard look to their laurels.

Playing at Moyse Hall, director Pierre Dagenis didn't have all the space required for this difficult Shakespeare piece, but he obviously has injected into the players a keen understanding of the characterizations to compensate for space limitations. A little cutting is still needed in some spots to eliminate some slight drags but that should be fixed up within the next performance or so.

Herbert Wittaker's set designing is standout with the scenes being broken up by a cleverly contrived moving background. Christopher Ellis does a sock job in the title role, the only thing seemingly missing being that progressive agedness creeping up on the mad monarch.

Alfred Gallagher's Earl of Gloucester is almost spine-tingling in the restrained interpretation, with Seymour Greenman as Edmund also registering big. There's little to find fault with the thesping, the Shakespearean prose being delivered effectively without oft-found over-dramatizing just for effect.

Charles Rittenhouse has done a good job in the script preparation. The costuming, effects, general presentation are all tops.

Laza.

House Reviews

Continued from page 63

RKO, Boston

and carries on, letting fly—as indicated—many a fast crack in Italo that by no means escapes the audience. Band does "Brooklyn Boogie," "Angelina," "The Deacon," "Josephine, No Lean on the Bell" and "Hey Bop-a-Re-Bop." Last-named tune, late in the show, brought a couple of urchins (not planted, either) onto the stage for an impromptu dance routine that floored the house and Prima, too. Did four choruses for them and finally had to throw them out.

Vocals are done by Jack Powers and Lily Ann Carol. Powers does "Prisoner of Love" and "Gypsy," very nicely, and Miss Carol, looker, clicks with "Porgy," "Come Closer to Me" and others. Both join for neat duet on "Apple Blossom Time."

The Barretts, standard dance team, wows in original versions of tango, cakewalk variations to standard danceries, and the Pitchmen click with kazoo stuff in instrumental imitations. The Prima band, big, well-schooled and well-heeled with sharp arrangements, supplies nice background for acts and breaks loose with its own stuff.

Elie.

Olympia, Miami

Miami, May 10.

Cy Reeves, Harrison, Carroll & Ross, Joan Adair, Frank Paris, 2 Jacks, Les Rhode House Band (13); "Kitty" (Par).

Fairish layout here this week garners nice returns from the steady variety fans who come back week after week for the only view of acts they can get in this area outside of the niteries.

No names to lure the payees, but they come anyway, and Cy Reeves, comedy topliner, heads up the talent in nice fashion. Some of the gags are painfully familiar, but his slick delivery makes 'em register for laughs.

Joan Adair, doubling from the Blackamoor on the Beach, shows up in top manner what with a big band to handle her arrangements. Sultry looking brunette, with plenty of oomph, ballads "My Bill," a gypsy medley for change of pace and blends in pops to good effect for hefty mitting.

Frank Paris, another nitery act (Clover Club) clicks with his marionettes. Ranges from tango dancers to a high stepping ostrich in the ballet style and better than most acts of the type seen here.

Harrison, Carroll and Ross essay some comedy dancing, plus boogie-woogie pianistics. Act builds to good finish. Two Jacks project some expert pole balancing. Patter is too heavy and they should stick to acrobatics.

Les Rhode and orch overture with a Gershwin medley and back up show adequately. Biz good when caught.

Lary.

Capitol, Wash.

Washington, May 9.

Manuel Viera, Ted Lawrie, George Guest, Roy Benson, Mack Triplets; "Dragonwyck" (20th).

Capitol's layout this week is unpretentious vaude, boasting no show-stopper.

Headliners are the Mack Triplets, Washington gals who are climbing fast. Trio getting to the top via radio, discs and vaude, and have just made film debut in Columbia short.

A junior edition of the Andrews sisters, minus the gags, girls measure up nicely. Eye fillers to begin with, they have plenty style with a number, and perform with ease and freshness. Despite an overdose of "Shoo Fly Pie" here, gals get this number over with more than usual flair. They follow with "I'm a Big Girl Now," and "Seems Like Old Times" for plenty more salvos.

Opener, Manuel Viera, with two monkeys who play miniature instruments, is standard fare on the "cute" side.

Ted Lawrie, young baritone from local church choir, clicks in song stanza. Lad has a pleasant, effortless manner with a ballad, reminiscent of Rudy Vallee in the early days, that gets neat response from the distaffs in the house. Pleases with "Day by Day," "Just a Day in June," "Talk of the Town" and Victor Herbert's "Thine Alone."

Roy Benson's comedy-magic act is a fast, smooth offering, with not too much patter and all of the right kind.

George Guest does things with a marimba that go big with those who go for the instrument. Originally with Washington's National Symphony, Guest does a Bach to boogie routine that is tuneful and different.

Lowe.

Apollo, N. Y.

Buddy Johnson Band (16), Redd Fox, Wingfoot Turner, Arthyr Prysocok, Jansleys (3), Ella Johnson, Derby & Frenchy; "Smooth as Silk" (Univ.).

Layout at the Apollo this week adds up as amusing 75 minutes. Headed by Buddy Johnson's band, bill is nicely paced and winds to a sock finish.

Johnson's band, back on one of their periodical repeats, offers mixed brew of both sweet and swing. Sepian crew of 16 give out in okay style with stress on solo work by trumpet and tenor sax. Brass solo is muted, sweet and rhythmic and registers with authority. Sax work lacks the brilliance that the reeds can produce resulting in a pedestrian pace. Johnson who keys the ivories has a pleasing, imperturbable personality which scores with the audience. Band plays "Fine Brown Frame," "End of Time" and "All She Wrote" with the latter canto neatly carried, for the most part, by a quintet of instruments.

Showstoppers are Derby & Frenchy. Derby handles most of act with some smooth tapping plus a takeoff on Bill Robinson. He mixes footwork with some gay chatter that registers. Gal's terp assists are effective.

Ella Johnson, songstress, offers three indigo numbers in small but insinuating tones. Singer has a trick of punctuating purple phrases with a long-drawn wail that causes excitement among the habitues. Tendency to lose her when the band gets brassy is major drawback. This was most noticeable in her first two songs, "Stand Back and Smile" and "Since I Fell for You." Her last, "Stuff You Gotta Watch," piped with gyrating hips, is best of the lot and garners strong mitting.

Other singer, Arthyr Prysocok, pitches a nifty baritone into "Gypsy" and "They Say I'm a Fool" for nice returns.

The Jansleys click with their standard risley act. Redd Fox's terping and lowdown warbling adds up well. Wingfoot Turner does some gaudy iron jaw work (New Acts).

Toscy's Tele

Continued from page 1

through with La Scala in order to push the project. He has turned down many offers to do more conducting in Europe, among the mixed invitations being those of the revived music festivals at Salzburg, Baden Baden and Lucerne. The only trip Toscanini may make, when he is finished at Milan on June 27, is a short one to Palestine, to conduct one or two concerts with the Palestine Symphony. Next to his NBC Symphony orchestra in New York, the Palestine Symphony, which he founded and trained, is closest to the maestro in sentiment.

Just how Toscanini plans to overcome the Petrillo ruling is another matter. NBC wouldn't dare trying to buck Petrillo's edict, even if Toscanini wanted to—and it's certain the conductor would not attempt to use non-union musicians. Two courses are open. He may approach Petrillo and ask for a special ruling—and Petrillo, for all his alleged toughness, might accede to such a request just to show he is as much interested in art as anyone else. The other course is to back the opera singers with recordings. In that case, Toscanini would act not only as conductor for the singers, but also as a disk jockey, cueing the platter turners.

War Note—Literally

Acclaim of Arturo Toscanini at reopening of La Scala Opera House in Milan with a symphony concert last week recalls fact that the music-hungry Italians, when Allied Military Govt. gave them lumber last year to use for much-needed housing, devoted it to rebuilding their shattered opera house instead.

As Toscanini gave his first concert in Italy in 17 years Sat. (11), it was reported that the 79-year-old maestro would return from the U. S. to open La Scala's opera season in December.

Literati

No Newsprint, No Ads

One by-product of the coal stoppage is the increasing shortage of newsprint. Situation was dramatized last week (11) by the Pittsburgh Press which printed an adless eight-page sheet with the explanation that the supplying mills are out of coal and are unable to make shipments. Sunday's paper was decreased to 24 black and white pages from the usual 60 and contained no display advertising.

Newsprint reported due for advance $6 a ton.

Cantor's Blog

Ernest Lehman is N. Y. to L. A. to write Eddie Cantor's biography which Farrar, Straus & Co. will publish as its No. 1 book on the 1947 winter list. Author will live at the Cantor manse for next three weeks. Cantor will come to N. Y. in June for further conferences with Lehman.

Incidentally, Lehman is represented with stories in Esquire, Fascination, Liberty and Dance this month.

"Gen. Friendship" Takes Over

Full color comic page designed to promote international goodwill was teed off by the Chicago Times, Sunday, May 5. It's built around a character called "General Friendship," a one-star general who has "come out of a chaotic world to promote friendship between peoples and to make the world a better place in which to live." Sequences take place in a different country each week.

Twist is that the "General" mails readers who request them picture postcards each week from the country covered. Opening strip on Brazil, for instance, has a tear-off coupon. Cards addressed to readers are shipped to that country, and mailed back to them from there.

Creator of the strip is Charles A. Tepper, who got the idea while a salesman for the Chi Times Syndicate in 1940. Mike McMann, N. Y. illustrator, is the artist and also Tepper's partner in the venture.

Teen-Ager's View of H'wood

Sheila Tomlinson, 14-year-old bit player in "Holiday in Mexico," is following in her mother's typewriter tracks. Moppet is doing a book on a teen-ager's view of Hollywood. Mother, Mrs. Virginia Sullivan Tomlinson, is writing features of Hollywood personalities for a newspaper syndicate.

Sheila recently was a center of controversy in a divorce action of her parents. Girl's father is D. W. Tomlinson, former vp of TWA. At stake was the legal custody of the moppet.

First Aid to AP

Bill to exempt newspapers, press associations and their allied functions from the Federal anti-trust laws was introduced in the House in Washington last week by Rep. Noah M. Mason (R., Ill.). Measure is an aftermath of the anti-trust suit which forced AP to sell to all comers. It says in part:

"The anti-trust laws shall not be construed to prohibit any press service company from exercising its own discretion in the selection of its customers, or from furnishing its press services on the express or implied condition, agreement or understanding not to furnish the press services which it is furnishing to a customer to any other newspaper or newspapers in the community of the customer."

For Moppet Trade

Dr. Garry Cleveland Myers, newspaper syndicate writer on child care problems, will be editor, and his wife, Caroline E. Myers, will be associated of a new magazine for children, "High Lights for Children," which will have publication offices at Columbus, O.

Coals to Newcastle

Hilda Abel's novelette, "The Bus That Had No Sign," published originally in "Cross Section, 1945," will be one of the first American tales to be printed in postwar Germany, according to Edwin Seaver, "Cross Section" editor. Yarn is laid in bomb-shattered Berlin after the Nazis' defeat.

Just a Pic Plug?

"Nibbles and Me" by Elizabeth Taylor, 13-year-old Metro star of "National Velvet" will be out today (Wed.), Duell, Sloan & Pearce publishing. Story revolves around the author's adventures with her pet chipmunk which she found while on location in Washington for her new picture, "Blue Sierra."

Show Biz Books

Showbusiness figures are going literary in increasing numbers. Readers' Press, N.Y., is prepping fall listing of tomes on the entertainment industry. Among the titles are "New York—Confidential" and "A Confidential Guide to Hollywood," by Jack Lait and Lee Mortimer, respectively chief editor and amusements editor of the N.Y. Mirror; "Radio for the Millions" by Barry Gray, WOR disk jockey; "The Bedside Book of Marriage" by Arnold Shaw, editor of Swank and press agent for Leeds Music, and "Sing Yourself to Fame" by Al Siegel, the vocal coach.

War Books Not Selling

Books on war themes seem to be flopping, following trend already marked in films and radio. Switch seems to be away from reminders of grim past, towards escapist themes of lighter nature. Evidence is heightened by the controversial Ralph Ingersoll "Top Secret" and Capt. Harry Butcher's biographical "My Three Years With Eisenhower." Ingersoll's book is fourth among best sellers, with Butcher's 14th, and indications point to both losing ground.

CHATTER

Thurston Macauley resigned from INS foreign staff to join editorial staff of Reader's Press.

Dick Williams, former Cincinnati Post columnist, appointed west coast editor for Pic magazine.

Jim Marshall turned in a yarn to Colliers about the filming activities of Ben Bogeaus, titled "Nothing to It."

Sheilah Graham's column about motion pictures will appear twice a week in the Hollywood Citizen-News

Harold Hart has compiled "The Jumbo Entertainer," a collection of quizzes, puzzles, boners, wisecracks, doggerel, etc.

Bob (N. Y. News) Sylvester's piece on jazzman Eddie Condon, "The Barefoot Boy and His Band," in May 18 Satevepost.

William Demarest has completed a book about his early theatrical days, "Barnstorming," for submission to eastern publishers.

Good Housekeeping editor Herb Mayes clippering to London the 17th for a fast two weeks of editorial o.o. and talks with English authors.

Rudy Elie, Jr., Boston's Variety mugg and reporter for the Boston Herald, shoving off May 24 to cover the atom bomb tests at Bikini Atoll.

Mildred Gordon, wife of Gordon Gordon, 20th-Fox flack, authored a whodunit, "The Little Man Who Wasn't There," for publication by Doubleday Doran.

Ellery Queen's Mystery Magazine announces its second annual detective short story contest with prizes totaling $6,000 for best entries submitted before Oct. 20.

George Shaffer, Universal studio publicist, bought a weekly newspaper, the Santa Ana Independent, from the estate of its founder, Alvin C. Berry, who died recently.

Ben and Nancy Freedman completed their novel, "Mrs. Mike," for autumn publication by Coward-McCann.

Fawcett Publications has appointed Daniel J. Jenkins as asst. editor of Motion Picture mag. Jenkins is recently out of the Army.

Malcolm Lowrie completed a new novel, "Under the Volcano," a sort of lost weekend in Mexico, with dipsomania as the prevailing urge.

Ann Daggett, western editor of Pageant, takes over added chores as executive editor of Movieland mag, with headquarters in Hollywood.

Anthology of short stories, poems, and essays designed for women will have introduction by Ilka Chase. Book, entitled "A Lady's Pleasure," is to be published by Wm. Penn Publishing.

Board of directors of Macfadden Publications elected the following officers to serve for one year: O. J. Elder, prexy; H. A. Wise, senior veepee; S. O. Shapiro and Herbert G. Drake, vice-presidents, and Meyer Dworkin, sec.-treas.

Col. Walter Stewart, sports editor of The Memphis Commercial Appeal and one-time boxing expert for N. Y. World-Telegram, is out of the Army and back at his desk after four years in uniform.

Earl Thiesen, Look mag, elected chairman of the newly organized Hollywood chapter of the Society of Magazine Photographers. Peter Stackpole and Bob Wallace named co-chairmen.

Bernard Sobel pleading for burlesque in the June issue of Dance Magazine. Also has a piece on "The Language of Love" in the August issue of Facts, and a reprint from "Burleycue" in the July issue of Swank.

Hy Gardner's got an article upcoming in June Cosmopolitan, a piece on Tommy Dorsey in This Month, and pieces from his syndicated column appearing in practically every digest mag from Reader's Digest to Pageant, Reader's Scope and Coronet.

Closing date for submission of manuscripts for the Julian Messner award for the best book combating intolerance in America has been extended from May 15 to August 15. Award winner will receive $6,500.

Bing's Pic

Continued from page 1

together with lensing set for the spring of '47. Grant's film is also scheduled for spring shooting while no date has been fixed for the Welles' pic.

Miss Goddard planed out to England Friday (10) for a month's stay in which she will look over the picture site. Meredith took off for Hollywood, Sunday (12) to start work on Universal's "The Magnificent Doll", in which he plays President Madison. Grant accompanied Korda on his return to Britain three weeks ago. Duo spent a few days prelude in Paris and then journeyed to London where Grant is eyeing studio facilities.

Lindsay-Crouse

Continued from page 1

Lindsay to lead as they want their hero to lead. Let them show us how we can be saved—not merely in fragments and suggestions as indicated by their dialogue but in full statement. Our columns, gentlemen, are at your disposal."

Hint of the News' attitude on current affairs, incidentally, is seen in the manner in which their editorial views coincide with a line added to the Chi production of the play the night the dimout began: "The big boys in labor are all right—with the exception of John L. Lewis."

Army Snafus

Continued from page 2

Board has also expressed dissatisfaction with Sharin's setup under which profits from captured German prints found acceptable for continued distribution have been used to underwrite all costs of U. S. showings. Thus, gross from Hollywood product equals net. But this policy, despite obvious advantages to U. S. taxpayers and private interests doesn't fit Army directives on use of German assets.

Sharin Cleared

Mackintosh has emphatically stated no criticism of Sharin is implied by the Committee's actions. Sharin had previously announced intention to resign in June in any event. The sudden Army move, engendered by surprise that ISB owned so profitable a business, merely hastened this step. Sharin plans private participation in Middle European film distribution and production after a stateside visit.

Indications are that ISB Films bank accounts will be unblocked within next few days in order to meet payrolls and studio overhead on "Believe in Me," Cziffra musical now almost completed.

One of Sharin's final deals was announced through the Austrian government's Ministry of Education, which is sponsoring a two-and-a-half hour U. S. documentary film program as compulsory for all school-children between 10 and 18. Sharin worked this out so that American documentaries will be shown in all Austrian zones, including Russian. U. S.-produced Allied Newsreel is also playing all Russian zone houses weekly. The documentary program is to be carried out in the city of Vienna immediately, with 104 showings in neighborhood houses (mornings) taking care of 50,000 kids. Rest of the country will see the program in the fall when schools reopen. Education Minister Felix Hurdes has recorded a personal introduction to the reels.

Newspaper Plum

ISB finds itself owner of another valuable plum in Wiener Kurier, hailed as best German language newspaper in liberated Europe. Selling over 300,000 daily, the paper, under editorship of Henrik Burns, former German (pre-Nazi) newsman with 10 years U. S. experience behind him, has piled up profits of $500,000 yearly, with only 5% coming from advertising. When paper shortage eases both circulation and advertising income could skyrocket, doubling profit figures.

Burns, like Sharin, has had policy differences with Army. He is presently en route to the U. S. for consultations, on which his continuance in editorship may hinge. Burns has proposed that Kurier be eventually handed over to management of a group of native editors, with dividends limited and profits going into a fund for establishing courses in democratic journalism at Austrian universities and scholarships for Austrian journalism students to study abroad.

Success of Kurier, which competes in Vienna with British, French and Russian sponsored papers as well as organs of all Austrian political factions, is generally ascribed to its U. S. style handling of news. Front page handles world and local news, often in hard hitting tabloid style, and content avoids windy political and sociological editorials and articles, which fill much space in other European papers. Kurier has also had advantage of AP, UP, and INS news and photo coverage on an exclusive basis. But on May 1 these U.S wire service and pix agencies go into commercial business with services available to all comers. Most Austrian dailies have subscribed to one or another.

SCULLY'S SCRAPBOOK

By Frank Scully

Fountain, Penn., May 10.

Cultural Tip to Proud Parents, Not Forgetting the Nodding Hooper-Dipers:

When your children ask if they may stay up to listen to the Quiz Kids in their own room, be sure there is only one radio in that room. Otherwise the loud one, the one they are not listening to, will be blasting out the erudition of the Q-K's, while the ears of your innocent darlings will be glued to the soft speaker on the second radio and to "another network."

That will be "Blondie."

Where did your darlings learn such subterfuge? Well, it seems it's something that started in the crack of the Liberty bell. Patriots all over Europe fooled Hitler with it. Ordered to listen to Der Fuehrer's fury, they would play it up and then catch the news from abroad on the contraband radio in the cellar.

One World—One Voice

That Variety's English will not affect many who waded across the Oxford (that's a yoke son) is not a source of worry even to alarm viewers. But the same is not true of radio commentators.

BBC recognized this long ago and gave their gabbers a well groomed course in English pronunciation. A little on the Cambridge side, you can tell BBC commentators anywhere—even if you can't tell them much—as the old Oxonian gag used to go.

A cross-section of American accents goes all the way from hacksaws to chamois. If the United Nations ever open a college for commentators, my choice of a voice is one like Sheilah Graham's, currently peddling Hollywood glamor for a shampoo. She began life as a London show girl and wrote her way up from there. Ten years in America have tempered her speech, and maybe a couple of babies have warmed it. Anyway, it is lovely.

250 Radio Words a Minute

Maybe you prefer Reid Kilpatrick who rattled off a blow-by-blow account of the Williams-Belanos fight for the lightweight championship at 250 words a minute, or four times as fast as the blows fell. Kilpatrick, incidentally, was announced over Mutual as the fastest talker in radio. A claimant to a championship, he ought to have it established as indisputably as the way Champion Williams disposed of Contender Enrico Belanos. It took less than an hour for Williams to clear up this confusion in Belanos' mind, but two days, eight hours, 12 minutes and 45½ seconds of painful research never cleared up Kilpatrick's claim to his title.

Friends of Winchell contended that when Walter is really rolling Kilpatrick isn't even an also-ran. Winch's latest broadcast was clocked at 210 words a minute. But there is no doubt that at a fast pace Kilpatrick is much clearer to the ear than Winchell.

Oddly, further researches brought up a new contender for the title. This was Sam Hayes who, up to that time, had taken no part in the conversation. Hayes (no relation to Johnny) used to marathon his way along at 250 words a minute, but his present newscasting pace is 175 a minute.

At the moment of going to press Kilpatrick's backers had backed down to the point where they were saying he was "reputed to be the fastest sports announcer in western America." That's quite a retreat from the world's championship and it may bring up Bill Stern, Clem McCarthy, Ted Husing as disputants. Ronald Reagan, Warner's star, who used to be a sportscaster in the middle west, says he never went in for speed, since his sponsors preferred quality. But he agreed that fast or slow it was a tough racket.

Dept. of Corrective-Directives

Have you noticed (oh, you have?) that you can praise people in Hollywood for years and never get so much as a nod, but remark that something of theirs didn't do too well back in the ice-age and, boy, are you asking for it.

"Where the he-ll did you ever get the idea," writes Preston Sturgis, "that my picture, 'The Power And the Glory,' was a flop? It cost $310,000 to make, got its four stars and a medal, is still remembered in Europe as one of the fine motion pictures and grossed just a little under a million. If that is a flop, I would like to have more of them. In all good humor. (Signed) Preston Sturgis."

I apologized to him for the error (I get very polite around election time), but now it occurs to me maybe I was chumped after all. He didn't say whether the million was in francs, liras, kroner, shillings or debased marks.

That's a Lie!

Trygve Lie, secretary general of UN, in response to a question as to how he liked Lana Turner is supposed to have replied, "Who's Lana Turner?"

Unless she in return asked "Who's Trygve Lie?", this is hardly a footnote to "It Pays to Be Ignorant." My own spies report that he actually said, "Why didn't she answer the postman the first time? Such laxness. She should study the protocol."

I saw the wrestling match between Miss Turner and Johnny Garfield and my own opinion is:

Turner bout fair play.

Footnote to Futility

Gertrude Lawrence was buoyant and convincing in the aired version of Sinjun Ervine's "Mary, Mary, Quite Contrary," which the Theatre Guild cooked up on U. S. Steel's open hearth radio furnaces. But it's a mistake to think that "Mary" and Mrs. Pat Campbell went through life "as all the parts she ever played" and that in all ages she had everybody waiting on her hand and foot.

At a Hollywood party not many years ago Mrs. Pat, her dog, and the Scullys happened to get sequestered in one of the host's less glamorous parlors. We were talking of Stella's Pal Joey (G.B.S.), and she brought out recent letters from him and read them to us. He was urging her to get back to New York and find some bit parts. She looked the loneliest person in the world.

"Please come and pet me," she said to Mme. Scully, finally breaking down. "I'm starving for a little human affection."

Night Club Reviews

Continued from page 60

G'wich Village Inn, N. Y.

a brief hit. Gump's songs while Pully almost literally mangles him makes for a sadistic but fairly funny turn. This pair have made nitery history in the past during their days at spots like the Village Nut Club and others, and their exploits are on the police blotter.

Miss Finnell's acrobatic bosom is still one of the modern-day marvels of physiology. But she's also restricted as she doesn't display any epidermis, which is a good thing as she passed the ingenue stages long ago. The remote control work is done entirely within her gown.

Others on the bill are Jan Merrill, tapster, and Ann Paige on the vocals. Ned Harvey showbacks with the Latinares doing the lulls. *Jose.*

Empire Room, Chi

Chicago, May 9.

Gil Lamb, with Bob Coffey; Nip Nelson, Stuart Morgan Dancers (4), Line (12), Ted Straeter Orch (14) with Kitty Crawford; **$3-$3.50** *minimum.*

With an ex-Navy generator powering 10 spotlights and candles furnishing lighting for the dimmed-out Empire Room, the new Merriel Abbot "Springtime Revue" is nonetheless proving not a bit of a strain on anybody's eyes or ears. Ted Straeter's band, making its Chi bow, backs a show that slows down in only a few spots; mostly, it's fast, spirited and thoroughly enjoyable.

The lags are occasioned by Gil Lamb's "Jackie Horner" routine, which is inane, to say the least, and the almost complete absence of eccentric terping from his stint—also by Nip Nelson's overboard impreshes, which are strong on the brass takeoffs (Kyser, T. Dorsey, McCoy, James, Busse) but not too sharply defined when he goes vocal. Those are small quibbles, however, because the rest of it is strictly in the sock class.

Line contributes two bigtime production numbers—opener in which the 12 chorines do some terrific aerial cartwheels, and their closing "Spring Is Here" layout, for which choreographers Dick and Edith Barstow deserve a bow.

Straeter's outfit, with the maestro's keyboarding calciumed, mops up with a Vincent Youmans oleo — "Hallelujah," "Time on My Hands," "Sometimes I'm Happy," "Carioca" and "Tea for Two." The 4 fiddle-4 reed-3 brass-3-rhythm aggregation is solid (but mostly sweet, of course, to fit the room's specifications), young-looking and versatile, pleasing payees with a nice, danceable beat and cutting the show elegantly, especially in backing up Lamb and the Stuart Morgan dancers. Vocalist Kitty Crawford is a tall gal with sweet pipes, and she fits right in with Straeter's sweet policy.

Morgan adagio crew—three guys and a gal—register sensationally in their first date out of khaki. Femme gets bounced around like a rubber ball, and the bonecrushing act is a begoff. There's too much of Nelson's vocal impressions—Aldrich Family and Inner Sanctum, Allen and Openshaw, Heatter, Kaltenborn, Vandercook and Winchell, Kate Smith, Crosby and Sinatra, Tamiroff, Ink Spots, Churchill, Phil Harris' "That's What I Like About the South," etc. (and that's a big, etc.), but the youngster is good-looking and clever, and when he cuts it down and hones up on the vocal imitations he'll be a real threat. Horn stuff is good, but repetitive; some of it could be cut, too.

Lamb opens well with gags about his stringiness, but the Youmans, Porter, etc., versions of "Horner" just don't get across due to an infantile script. His movie pest is better, although more suited to vaude than niteries, but what really saves the day is the harmonica-swallowing bit, with Lamb punching his anatomy while Bob Coffey supplies appropriate sound effects. Midway in the act Coffey does "Rhapsody in Blue" solo. Act gets off okay, but is definitely in need of editing. *Mike.*

Bowman Room

(BILTMORE HOTEL, N. Y.)

Dick Stabile Orch (14) with Janie Morgan, Russ Emery, Lathrop & Lee, Marjorie Knapp, Phil D'Arcy 4; no minimum, cover **$1** *weekdays,* **$1.50** *weekends.*

New Biltmore show, with Dick Stabile's new orchestra, Lathrop & Lee and Marjorie Knapp, is an in and out affair similar to the prior combination of Nan Wynn, Jack Harris orchestra, and The De Marlos.

This is Stabile's first job with a band of his own since his discharge from the Coast Guard (he worked the Copacabana, N. Y., with a different band). He believes that a big band can play pop music softly enough to make it comfortable in a room such as this. It's a commendable idea and it works out swell here, but the style of the band would not take him too far in competition with other big outfits in spots that cater to pop band-lovers. And if he intends sticking to this type of work (better hotels, etc.), he doesn't need so many men. Take a pick.

Stabile's combo plays well together. It's been well-rehearsed. As per his aim, it's soft, never overbearing. And it plays with a dance beat that constantly keeps the floor crowded. No one could ask more in a room such as the Biltmore's Bowman niche. Stabile himself plays sax, using a C-Melody and alto. His ability has long been known.

With him, Stabile has Janie Morgan and Russ Emery to handle vocals. They do a nice job. Miss Morgan was new to the band when caught and not completely settled. She seems capable. Her personality at the mike is unquestioned. Emery does ballads and does 'em well.

There are only two acts with Stabile. Lathrop & Lee is a line dancing act, a hefty contender in theatres. They work well here, and prove the highlight of the two-act layout with a half-dozen or so routines, singly and in duo.

Marjorie Knapp, musical comedy singer, needs a safe routine badly and would be wise to modernize her delivery. Her gestures are amateurish. Nowhere in her group of past and present tunes is there anything bright enough and novel enough to capture attention until the final "Dear Old Donegal." By that time the audience has lost interest. She does "They Say It's Wonderful," from "Annie Get Your Gun," which is too new for most audiences, though the song can stand on its own.

Miss Knapp opens with "Sun in the Morning," then "They Say," "Yes Indeed," a medley of "Why Do I Love You," "Bill," etc., then the "Donegal" piece. She's hardly star material for this room. *Wood.*

Mayfair Room, Chi

(BLACKSTONE HOTEL)

Chicago, May 10.

The Hartmans, Ernie Heckscher Orch (10); **$1.50-$2.50** *min.*

Pint-sized class nitery continues to bring top short-bill layouts as customer draws. Latest addition should keep maitre plenty busy.

The Hartmans show consummate skill in building the crowd to a climax and then leaving them content with a begoff. As always, act starts innocuously, but with plenty of laughs, and then gains momentum for a sockeroo finish.

Team opens with some new material after the usual dancing teacher intro, with exercises by him and gab by her. They move into a waltz to "Moonlight Madonna," then follow with some well-cued gags built around violin solo. Next is old-time song-and-dance accompanied by ancient gags. Closer is "Ode to Shackinup" (a military term), satire on interpretation of "Whispering," with a jitterbug finish that leaves aud limp.

While Hartmans skillfully blend versatile showmanship into the essence of satire, Heckscher orch cuts an excellent show and keeps the floor packed with customer-terpers. Leo Arends running band during maestro's illness. *Tomm.*

Leon & Eddie's, N. Y.

Eddie Davis, Sonny King, Jo Ann Sommers, Christine Johnson, Tony Kardyro, Line (10), Art Waner Orch; **$3.50** *min.*

Big moment on 52d street is the return of Eddie Davis after a lengthy absence for some surgery, and to celebrate the event, he's come back with a batch of new material that's surefire for the out-of-towners and contains much interest for the natives.

Recuperation time has apparently been spent in adding to his repertoire and the effect on patronage is more powerful than ever. He's still the master showman on the street, and any basic defects on the surrounding bill are quickly forgiven once Davis starts his song and patter material.

He has a couple of holdovers on the bill who do extremely well here. Jo Ann Summers, a pert tapster who looks like she'll work out after more experience, and Sonny King, whose schmaltzy tenorings hit the jackpot here.

Rest of the bill with the Howells, comedy ballroom pair; Christine Johnson, singer and guitarist, and Peter Kardyro, magician (all New Acts) complete the lineup. Sidney Sprague line (10) makes for nice production. *Jose.*

Glass Hat, N. Y.

(BELMONT PLAZA HOTEL)

(FOLLOWUP)

Glass Hat, N. Y., ushered in a revamped edition of current floorshow, "Paris in the Spring" last week (3) with Eddie Stone orch taking over bandstand from Payson Re crew, which had cut the shows here for over two years as well as furnishing customer dansapation, and Jackie Fields, comedy magico, replacing Phil Regan, mimic.

Stone's outfit, comprising three rhythm, three violins, three brass and three reed, is strictly on the sweet side, which seems a happy choice for the clientele this room draws. Arrangements are soothing, albeit on the symphonic side, and keeps the floor crowded at all times. Stone does a neat job of fronting, offers couple of violin solos, with Jill Long, personable brunet with soothing voice, doing okay on the vocals.

Fields is a youthful chap with glib delivery and plenty know-how on the hocus-pocus. Although offering some routine tricks he punches them up with steady flow of comedy gab that helps immensely. His rope and card tricks are the best. For getaway he brings on miniature bar for "wish-a-drink" stunt similar to Think-A-Drink Hoffman, mixing any drink called for from water-pitcher and passing it out to the requestees in the audience.

Bob Russell, comedian-emcee, holds over and still socko with his nifty clowning and warbling. Also Vilma Sherry, clicko tapstress, and the Kathryn Duffy line, latter featured in trio of Parisian numbers, of which "Lady of Perfume" and "Can-Can" numbers are standout. *Edba.*

Kitty Davis', Miami

Miami Beach, May 10.

Julie Oshins, The Irelands (2), Bertika Serrano, Frances Deva, Johnny Silvers Orch (6), Carlos Honez Orch (5); **$3** *min.*

Kitty Davis' has jumped the gun on the two-week policy some local club operators have projected for next season, and from looks of business it seems to be a good idea.

Julie Oshins heads show and emcees, and does it all in an ingratiating, easy manner which lands the customers from the start. Material sounds new, based on his travels with "This Is the Army" around the world. Fact that he works in some topical stuff anent UNO, Gromyko, and other current newsmakers adds to the yocks he garners. Encores with some zany takeoffs on school songs for sock returns.

Bertika Serrano, Latin lovely, held over, looks better than when last caught. Could still use some fresh material to fit her pert, saucy style. Bit with male aud member garners best returns.

Irelands are a pair of terpers who essay some clever routines. Their old-world costumed midget takeoff is sockeroo.

Frances Deva, sultry-looking brunet, contribs some standard chirping with a delivery which becomes monotonous. Could do with some shading and better selection of numbers. Best is the Gershwin medley.

Johnny Silvers and orch handle show in competent fashion, besides playing for dansapation. Carlos Honez and his rumbaddicts play for the latinaddicts. *Lary.*

American Room, Chi

(LA SALLE HOTEL)

Chicago, May 10.

Terry Lynn, Garron & Bennett, Florian ZaBach Orch (7); Al Chamberlain; **$2-$2.50** *min.*

Small-budgeter has stuck a nice layout together this time, and should provide relaxing, if not exciting, entertainment. Dimout won't affect this small room much.

Terry Lynn is not so much a magician as a sleight-of-hander with coins, cards and the old shell game Informal approach, with claim that there's nothing in his repertoire that anyone can't do, goes over well, as does frequent aud-participation angles with assurances of "no embarrassment." Giveaways for shell game (which no one really wins) include cigarettes and wine. Act's closer is whip trick, in which choice card is flicked out of pack.

Maestro Florian ZaBach squeezes between the acts with violin solos on Mendelssohn's E-minor concerto "Smoke Gets In Your Eyes" and standby "Hora Staccato."

Garron & Bennett offer standard dance routines in a strictly standard manner, opening with "Grand Waltz," by Offenbach, into "Midnight in Paris" bolero. Last numbers are a Moorish dance and Gay '90's. Nothing unusual here.

All Chamberlain keeps the cutomers entertained between shows and dance sets with pleasant marimba tunes. Small repertoire leads to repetition, but no one minds. Dance tunes by band okay. *Tomm.*

BIRTHS

Mr. and Mrs. Roy Moore, daughter, Memphis, May 7. Father is band and entertainment booker at Hotel Peabody, Memphis.

Mr. and Mrs. Eddy Oliver, son, Los Angeles, May 9. Father is a band leader.

Dr. and Mrs. Dan Lowen, son, Pittsburgh, May 3. Mother is the daughter of William Finkel, indie circuit operator.

Mr. and Mrs. Harry Gordon, son, New York, May 1. Mother's the former Shirley Heller, band singer, and sister of Jackie Heller.

Mr. and Mrs. Richard Crane, daughter, Hollywood, May 7. Mother is Kay Morley, actress.

Mr. and Mrs. Edgar Bergen, Hollywood, May 9. Father is ventriloquist.

Mr. and Mrs. Curt Massey, son, Hollywood, May 11. Father is radio singer.

OBITUARIES

JOSEPH (JOE) WARD

Joseph Ward, 60, who as a vaudeville performer, booking agent and nitery operator, had been in show-business for more than 40 years, died in New York, May 9.

Born in New York City, he was better known to theatre-goers as Joe Ward. He and his wife had done an act in vaude for many years under team name of Ward & Schubert. He also had been a booker for indie theatres. Ward operated niteries in New York, including the Club Swanee. At the time of his death, he was associated with the Club Maxine, upper N.Y. nitery.

Survived by widow, two daughters and a brother, Sam Ward, a writer.

LADY ORKNEY
(Connie Gilchrist)

Countess of Orkney, 73, who before her marriage had been known professionally as Connie Gilchrist on the London vaudeville stage, died at Stewkley, England, May 9.

She made her stage debut when 16 at the Gaiety Theatre, London. After several seasons there, she branched out as dancer, appearing in other London music halls and vaude houses.

After her marriage to Earl of Orkney, she had continued on the stage. Result was that when her husband met with financial reverses she and her husband were still in goor circumstances.

PIETRO A. SATRIANO

Pietro A. Satriano, 78, trumpeter and band conductor, died in Denver last week.

Sairiano, who as a child prodigy played trumpet in opera companies in the east, was born in Naples, studied music in Europe, came to this country when 11 years old.

He conducted the bands at the initial openings of Elitch Gardens, Lakeside Park and Manhattan Beach, Denver, where he played many years. He also conducted the Denver municipal band for several years. Survived by a son and sister.

MICHAEL KEANE

Michael Keane, 69, who headed his own music publishing firm in New York, died at Yonkers, N.Y., May 7.

Born in Ireland, Keane had been manager of Queen's Hall, London, before coming to New York in 1911 as U.S. representative of Boosey & co., London music publishers. In 1936, he established his own firm, which publishes classical music and concert songs. He was a member of ASCAP and a former officer of Music Publishers Assn. of America.

Survived by five daughters and two sons. His wife died in 1942.

ELIZABETH MACDONALD

Elizabeth MacDonald (Mrs. Mason) Bigelow, 58, connected with theatrical education for many years, died Sunday, May 13, in her New York home.

Graduated from Vassar in 1909, Mrs. Bigelow was a native of Almonte, Ontario, and was executive of American Laboratory Theatre, Dennis (Mass.), Cape Playhouse Theatre School, and Max Reinhardt's Workshop in Hollywood.

Survived by husband, two sons, and a daughter.

GEORGE W. SMITH

George W. Smith, 53, managing director of Station WWVA, Wheeling, West Virginia and veepee of Fort Industry chain, died in that city, May 9. He formerly operated an advertising agency before taking his radio post in 1931.

He was a former president of Ohio Valley Board of Trade and a member of the National Exchange Bank, Wheeling. Fort chain has stations in Toledo, Lima and Zanesville, O; Atlanta, Miami and Fairmont, W. Va., in addition to Wheeling.

CLIFFORD DEMAREST

Clifford Demarest, 71, composer of church music, died Sunday, May 13, at his home in Tenafly, N. J.

Demarest was past president of music department of New Jersey State Teachers' association and twice warden of the American Guild of Organists. He had more than eighty compositions published for organ, orchestra and voice.

Survived by widow, son and daughter.

WILLIAM R. BUTLER

William Radcliffe Butler, 73, advertising manager of Station WLS, Chicago, and the mag, Prairie Farmer, died in San Diego May 8.

Butler, whose brother, Burridge D. Butler, operates the station and publishes PF, began his newspaper career as a reporter in Grand Rapids, Mich. He served with the Red Cross in the distribution of food in Greece during World War I, and was also at one time ad manager of the Kansas City World.

JOHN W. VANDERSLOOT

John W. Vandersloot, 64, pioneer radio announcer, died at his home in Stonehurst, Pa., May 11.

He was known as "J.V." when he was a member of the staff of WFI, then owned by the Strawbridge & Clothier store. Station later merged with WLIT to form WFIL, now ABC outlet in Philadelphia. He also conducted kid shows on WFI under title of "Van's Caravan."

CHARLES H. COLE

Charles H. Cole, 60, stage manager of the RKO Palace theatre, Rochester, N. Y., and president of the Theatrical Stage Employees Local 25, died at his home in that city last week.

He was stage manager of the Temple theatre for 17 years during vaude regime, and before that in the old Baker, Cook Opera House and National theatre.

WEBSTER PATTERSON

Webster Patterson, 36, legit actor, died in Baltimore April 29.

He had appeared in several road legits and more recently had been with James Hendrickson-Claire Bruce company in Shakespearean repertory.

Survived by widow, two children, mother and two brothers.

Julius Mayer, 76, gateman at Universal for 22 years and known to two generations of film players, died May 6 in Hollywood. Surviving are his widow, two brothers and two sisters.

Mother of Bill Koblenzer, who is with the MCA radio division in Chicago, died May 8 in New York after a short illness.

MARRIAGES

K. T. Stevens to Hugh Marlowe, San Francisco, May 7. Both are appearing in "The Voice of the Turtle" at Geary theatre in that city. She's daughter of Sam Wood, film director.

Mrs. Nancy Cobleigh to Victor Payne-Jennings, New York, May 9. Groom is Broadway legit producer.

Dorothy Dolan to Ralph Kellerer, Pittsburgh, May 6. Groom's on WWSW staff in that city.

Ethna A. Higgins to Vaughn Paul, Las Vegas, May 8. Groom is film producer.

Jessie Adams to Jimmy Fairfax, Dallas, May 7. Both are members of Wayne Babb Players, Dallas legit group.

Vivian DuBois to William R. Wilkerson, Las Vegas, May 10. Bride is a screen actress; groom a trade paper editor.

Viola Layne to Joseph H. Pearlman, Des Moines, May 8. Bride is vaude songstress.

Sylvia Beck to Israel Wildman, New York, April 28. Bride is secretary to Leah Salisbury, literary and play agent.

Louise Allbritton to Charles Collingwood, New York, May 14. Bride is screen player; groom is radio commentator.

Dorothy Babb to Johnny Coy, Reddington, Conn., May 14. Bride and groom are dance team.

Levy Gives 'Over 21' To Cast But It Folds

Los Angeles, May 14.

Lou Levy dropped $20,000 on his legit production of "Over 21," but agreed to let the cast go on with the show on a co-operative basis.

Levy turned over the entire production and arranged a royalty out with the author, Ruth Gordon, but the streetcar strike wrecked the show.

Montgomery Into 'Window'

Hollywood, May 14.

George Montgomery draws the star role in "The High Window," mystery yarn to be produced by Robert Bassler at 20th-Fox.

Picture is Montgomery's second since returning from the war. His first was "Three Little Girls in Blue."

Broadway

Joe Cook, Jr., out of uniform.

Tommy Nip back in action after pneumonia attack.

A. J. Balaban commuting to New City for the summer.

"Ice Parade" title of next skating revue due at the Center next month.

Carrol McComas coming out of retirement to join the American Repertory.

Kelcey Allen's wife, Anna, recuperating after extended hospitalization.

Rosita Montenegro, Egyptian-born Spanish dancer, at N. Y. Times Hall tonight (15).

Lucius Beebe editing a "Stork Club Bar Book" for fall publication by Rinehart.

Vicente Gomez at the Wickersham hospital as result of a taxi accident Saturday (11).

Frank Goodman agenting "Around the World," dated to open at the Adelphi May 31.

Hugh Price Fellows to direct Theatre-in-the-Dale, New Milford, Conn., this season.

Joe Laurie, Jr.'s hep article, "That's No Gag, That's a Switch," in the Sunday Times.

Robert Caldwell, just out of Army, stage mgr. at Bucks County Playhouse, New Hope, Pa.

Phil Cowan added by United Artists pub-ad department to work on special sales promotions.

Julia Dorn, UA radio manager, resigned to marry Martin H. Heflin, brother of Van Heflin, M-G star.

Louise (Mrs. Bugs) Baer out 'n' about after tough siege; but Arthura, 18, and now Bugsie, 12, got the measles.

Joseph Cherniavsky on his way to Chicago to become musical director of Mike Todd's legiter, "Up in Central Park."

Ben Washer has secured release from his pact with Sam Goldwyn and left the producer's flackery last Friday (10).

The 25th annual outing of the Paramount Pep Club will be held June 26 at the Longshore country club, Westport, Conn.

Helen Parrish, Charles Lang and Howard Wendell on permanent acting staff of Casino, Newport, R. I., strawhat, this summer.

Eric Larsen appointed Frances Elizabeth Kaye p.a. of Iceland. She was formerly associated with USO-Camp Shows publicity.

Scripter Ann Edison throwing a Dixie cocktailery (Southern Comfort, mint juleps, etc., only) for Kenny Delmar (Claghorne).

Bennett Cerf vacationing in Miami Beach while Random House moves from east 57th street to its new Madison avenue headquarters.

Sam Eckman, Jr., Metro's managing director in England, en route to the Coast for a short visit before returning to London in June.

Joseph Schulman, chain-store merchandiser, is co-author with William H. Lieberson of play, "Dress of the Month," for fall production.

Senior class of NYU, at a formal ball at the Biltmore Roof, May 10, named Barry Gray, WOR all-niter, "The best disk-jockey of 1946."

Erratic flight schedules of TWA's Constellations are giving local flacks goosepimples while waiting for the arrival of the star-loaded planes.

Fox scripter Frank Gabrielson's play, "The Days of Our Youth," will be produced by American Negro Theatre, Harlem, in June.

RKO director Anatole Litvak, now in New York, o.o.ing Barbara Bel Geddes ("Deep Are the Roots") whom the studio inked recently.

Spyros Skouras organizing motion picture industry committee, over which he will be chairman for the Greater New York Fund campaign.

Universal's Joe Seidelman and Percy Hoskins (Jack Hylton's manager) came in on the Queen Mary with 1,200 GI brides and 900 babies.

Ed-Judge Walter C. B. Schlesinger's daughter, Kathryn Elenita, marrying Lt. Cdr. John J. A. Michel, USN, June 1, in N. Y. Attorney is w.k. in show biz.

Bill Slater, with the RKO theatre publicity department two-and-a-half years, has resigned effective the end of this month, with future plans to be announced later.

Georgie Wood, former English monologist, who arrived in this country Monday (6) in behalf of the Harold Fielding agency of London, flew back on Friday (10).

Important pix producer reported to have offered Paul A. Porter, former FCC chairman, a $75,000 retainer to represent him when Porter steps down from the OPA.

Asbury Park's famed Berkeley Carteret hotel back to civilian use after being first a British Navy receiving station, later U. S. Navy school and finally Navy hospital.

Al Margolies, of George J. Schaefer Associates, in from the Coast for trial of Dale Belmont's suit against Lester Cowan. He planes back to the Coast tomorrow (Thursday).

Garson Kanin joined Theatre Chapter of American Veterans' Committee. Group holds meeting Friday (17) at USO Workshop to discuss June rally for all theatre workers.

RKO studio's special eastern publicity rep, Jack (Jackson) Goldstein, throwing a farewell cocktailery for Ward Morehouse this weekend, prior to the Sun's columnist teeing off on cross-country survey.

Walter Winchell awarded the VFW American Citizenship medal by Sheepshead Bay Post No. 2261 for outstanding service in exposing subversive activities on the home front during the war.

Jack Hellman, radio editor of DAILY VARIETY back to the Coast end of this week with the missus, following a fortnight's holiday. Radio bunch's whirl has him dizzy. First time east in many years.

Arnold Horwitt, lyricist for "Are You With It?", reenters civilian life today (Wed.). While in the Army, Sgt. Horwitt collaborated with Arnold Auerbach on "Okay, U.S.A.", vehicle for Pvt. Mickey Rooney. Horwitt co-authored with Auerbach some scenes in "Call Me Mister."

Leonard H. Goldenson, v.p. over Par theatre operations; George Smith, western division sales manager, and Curtis Mitchell, director of advertising-publicity for Par, attended the annual convention in Des Moines last week of Tri-States Theatres, a Par-A. H. Blank partnership.

Chicago

Joseph B. Kennedy in to look over his Merchandise Mart.

Chi mugg Tommy Gries off to join the N. Y. staff of VARIETY.

Harvey Stone makes his Chi debut at the Rio Cabana June 21.

Paul Robeson inked to sing at one of next season's Temple Sholom concerts.

Dorothy Kirsten in town for a few weeks resting at the home of a friend.

GAC's Chi act dept. now being run jointly by Buddy Howe and Howard Rosene.

Joe Vera and his seven-piece orch open in the New Horizon of the Hotel Continental May 23.

Estelle Sloan, at the Latin Quarter, booked for N. Y.'s Latin Quarter with Ted Lewis in July.

Jeanne Crain and Paul Brinkman checked into the Blackstone on the first lap of their belated honeymoon.

Film Row birthdays were celebrated at M-G-M exchange last week for Sid Eckman and Walter Dorff, both bookers.

Don McGregor folded his publicity office here and joined RKO exchange in Portland, Ore., to do its flackery.

Booker Tommy Smith, of Music Corp. of America, handling Mayfair Room publicity while Jerry Freshman does N. Y.

Ossie Davis and Kenneth Freeman in with John Wildberg to rehearse for roles in the Chi company of "Anna Lucasta."

Menasha Skulnik brings the Yiddish musical, "My Wedding Night," to the Opera House for three performances May 24-26.

Oriental found out thar's gold in them thar hills: Jane Russell, eight weeks. And "The Outlaw" did $400,000 in seven weeks.

Atty. Phil Davis working up an act for Elinor Ross; Chi gal who copped a lot of newspaper space by predicting the atomic bomb.

Danny Thomas' Chez Paree engagement chopped from eight weeks to five because of a call from M-G-M, who want him for a forthcoming Margaret O'Brien pic.

Archie Herzoff, ex-VARIETY mugg and flack for Balaban & Katz for the past 15 years, takes off for the Coast June 15, and set to start in the ad dept. of Columbia pix June 24.

Hoosier Hot Shots Hezzie and Ken Trietsch and Gabe Ward getting set to desert their homes in suburban Lincolnwood, Ill., having bought homes in the San Fernando Valley near Encino.

Dorothy Moss Berg, secretary to Nate Platt, of Balaban & Katz for the past eight years, off to California with her husband, and replaced at B&K by June Hughes, who came over from the act dept. at William Morris.

Lineup for the Herald-American's "I Am An American Day" Sunday (19) now includes Roy Rogers, Carole Landis, Frances Langford, Wayne Morris, Martha Rye, Danny Thomas, Gil Lamb, Maureen Cannon, Hilda Simms and Jackie Green.

South Africa

By Joe Hanson

Lyric theatre, at Mossel Bay, destroyed by fire.

Otto Bolle, head of 20th-Fox in Australia.

Dr. Bronislav Fryburg, violinist, to give concerts here.

"Going My Way" did turn-away biz throughout country.

New season of Grand Opera doing well in Johannesburg and opening shortly in Cape Town.

Gerry Taylor, new g.m. of United Artists Corp., in this territory. During war held post in Film Division of British Ministry of Information in Cairo.

Swiss film "Last Chance" shortly to be released through M-G, has link with So. Africa as star John Hoy was born in Johannesburg and family very well known here.

A. P. Penley appointed general manager of African Consolidated Theatres. Was previously head of Schlesinger Co. in London and replaces S. H. Lanebart, appointed general manager of Filmlets (S.A.) Ltd.

London

George Archibald recuperating after nasal operation.

Second daughter arrived Easter for John Mills and authoress wife, Hayley Bell.

Tessie O'Shea out of Palladium show "High Time," due to being stepped on by elephant in show.

Winifred Shotter, who co-starred in the Ralph Lynn-Tom Walls comedies, now television announcer for the BBC.

Egypt, India and Iceland have several bands and acts booked from England, being held up by transportation snarls.

Ambrose and band is first English outfit booked at the Sporting Club, Monte Carlo, for summer season, opening in July.

Frank Shaw, formerly in charge of publicity for the late George Black, now Jack Hylton's publicity chief, replacing Rose Hepner.

Jed Harris dickering with H. M. Tennent, Ltd., for Broadway rights to "The Guinea Pig," the Criterion theatre hit by Chetham Strode.

Tommy Trinder left on his world tour May 7. Jaunt, which will take him 18 months, will include America, Africa, Australia and Canada.

Despite Douglass Montgomery having broken his ankle, he has lead in "The Wind Is Ninety," which opened at the Apollo May 6, for series of matinees.

Leslie Boosey, chairman of British Performing Rights Society, has been made prexy of the International Confederation of Authors' and Composers' Societies, Paris.

Joan Dowling, who scored big hit in Joan Temple's "No Room at the Inn," current at the Winter Garden, signed pact for five years with Associated British Pictures Corp.

Anthony Hawtrey, resident producer at the Embassy theatre, has formed a new ballet, with Mary Honer, to be staged there on Mondays, when house was formerly dark.

First film Sidney Bernstein's new company will make is "The Life of Keir Hardie," founder of the British Labour Party. Alfred Hitchcock, associated with Bernstein in new setup, will direct.

Millie Jackson's troupe of 13 English gals will be first to go over to Italy since war to appear at new Teatro del Colle, Appio, Rome, in new revue titled "Grand Spettacole 57," opening June 15.

St. Louis

By Sam X. Hurst

Irwin Corey, comedian, into Crystal Terrace, Park Plaza hotel.

More than 2,000 attended a jazz concert staged by Norman Granz.

Jimmy Dorsey in at the Chase Club for two weeks starting Friday (17).

Cops are investigating theft of 264 pairs of nylons from the Club 1121 operated by Mike Russo.

"Leaven," first production of the St. Louis Co-op Theatre, being directed by Lorance Barlowe.

Vincent J. Helling, formerly with the Frisina Amus. Co., now manager of Henry Holloway's three St. Louis County houses.

Martin C. Burnett, city manager for Loew's, has moved to the New York offices and has been succeeded by Oriville Crouch.

Customers in St. Louis and St. Louis County film theatres contributed $27,891.83 to the annual March of Dimes campaign. A total of $73,489.85 was raised in the Eastern Missouri District. Harry C. Arthur, Jr., was in charge of the theatre campaign.

Pittsburgh

By Hal Cohen

Burlesque season at Casino winds up Saturday night (18).

Velvetones into Tropical Bar of Oasis for an indef run.

Little Jackie Heller into the Mounds Club, Cleveland.

Jimmy Balmer home after six months with "Icecapades."

George Barenbregge out of the service and to sales staff of KQV.

Etzi Covato's arm in a sling from bone bruises suffered on his right hand.

Current show at Playhouse, "The Front Page," will close the season there.

Sgt. Bob Aiello, ex-Baron Elliott band, home from ETO after two years.

Maurice Spitalny appointed contractor for orch for summer opera season.

Herman Beiersdorf, 20th manager, and wife off to Atlantic City for a vacation.

Dick Fortune has gone to the Coast to prepare 1947 press-book for "Icecapades."

Major John Morin back from overseas and to Fort Leavenworth for a discharge.

Lorraine Vernon, gal juggler, just finished at Nixon Cafe, to Panama for some engagements.

Pines will resume weekend dancing for first time since 1942, with Bill LeRoy's orch featured.

Jack Young, a junior officer in merchant marine, named manager for Triangle Records here.

Jackie Dodge, secretary to Lennard Kapner at WCAE, in the hospital for a minor operation.

George McCafferty has given up his song program on WKPA, to go into summer opera troupe.

Sportscaster Joe Tucker picked 'em one and two in the Kentucky Derby and cashed in himself.

Horace McMahon around visiting friends after his USO appearance at Veterans hospital in Aspinwall.

Mayor David Lawrence will accompany the local delegation to Variety Club convention in N. Y.

"Y" Playhouse closing season late in month with "Three Men On a Horse" and nine vets in the cast.

Chester Phillips, Gardens p.a., okay again after being laid up for three months after a heart attack.

Bill Eythe expected home for a visit before going to England to make "Meet Me At Dawn" for 20th.

Sam Nixon, former manager of Nixon, named g.m. for new Ruth Chatterton show, "Second Best Bed."

Dave Broudys' son, Lt. Milton Broudy, home on terminal leave after six months in Coast Army hospital.

"Your Sunday Symphony," with commentary by Donald Steinfirst, Post-Gazette music critic, off KQV for the summer.

San Francisco

By Ted Friend

Sonja Henie in town.

"Wild" Bill Elliott here for Kezar Stadium rodeo.

La Fiesta and Shanghai Terrace niteries folding.

Larry Stevens guesting on "Breakfast on Nob Hill."

D. W. Low, owner of Club Shanghai, back from vacation.

Mischa Auer due at Golden Gate, June 12; Ink Spots, June 26.

KPO's Jack Gregson to emcee "I Am An American Day," May 19, for.

Les Malloy, KYA disk jockey, to act as judge for Look amateur band contest.

St. Clair McKelway and bride, former Martha Kemp, honeymooning here.

Tom Foster of Shopping News to Hollywood to interview celebs for his sheet.

Nelson Eddy to broadcast "Electric Hour" from Treasure Island, Sunday (19).

J. J. Shubert and Jim Timoney in for "Roberta" opening. Ditto Homer Curran and Stewart Cheney.

Anne Holden, KGO radio veteran, stricken with heart attack and rushed to St. Francis hospital.

U. S. Steel making big plans for May 19 broadcast of "Theatre Guild of the Air" from the Opera House.

Fox West Coast inaugurated Saturday morning swoon shows at Fox, with shorts of Sinatra, Dorsey, etc.

Town beginning to go for jam sessions. Society flocking to Dawn Club in rear of Palace hotel to hear Lu Watters.

Lawrence Tierney, Walter Slezak and director Lynn Shores due at St. Francis for shooting of "Deadlier Than the Male."

Jim Schiller hosting Monogram party at Mark for Belita and Barry Sullivan, here for personal appearance with "Suspense."

Barbara Lee back to KPO from trip on carrier "Shangri-La" for preview of atom-bomb test operations. Only woman news representative aboard.

Tom Di Maggio spotting new revue, "Sweetheart Time," at the Di Maggio Yacht Club, while brothers Joe, Vince and Dom take care of the baseball front.

Westport

By Humphrey Doulens

Eva LeGallienne here.

Stanley Joselolf will summer here.

Francis C. Coppicus bought a home here.

The John Cecil Holms soon off to Cape Cod.

Helen Olheim to be soloist with New Canaan Symphony (23).

Julita Hoyt, daughter of "Mort" Hoyt, pioneer Norwalk theatre operator, now with NBC script department.

Lt. Bill Herz, just out of Air Corps, will be associated with Gus Schirmer and Sherman Ewings in Greenwich summer stock.

Dave Fromer, theatre and sports columnist of So. Norwalk Sentinel and Shirley Lobell will be married at Waldorf Astoria, N. Y., next Sunday (19).

Claiborne Foster and Kathleen Comegys have returned from Shreveport, La., where the funeral of their mother, Elinor Foster Comegys, was held.

Washington

By Florence S. Lowe

D. C. theatres reached a new high with contribution of $48,375 to cancer drive.

Fred Kogod and Carter Barron appointed temporary directors of ATA, which local MPTO will probably join.

Usual array of film and broadway scouts attended Catholic U.'s new musical, "That's Where My Money Goes."

Oscar Davis, fiddler-columnist ("Off the Cuff"), signed by Max Lowe to open Shoreham hotel Terrace June 1 with a 15-unit band.

Florence R. Kahr, of Baltimore's RKO exchange, honored here by American Pen Women with drama award for an unpublished three act play.

Hollywood

James A. FitzPatrick laid up with bronchitis.

Ben Bogeaus bought a home in Holmby Hills.

Henry King to Wichita, Kas., to get a new plane.

Vera Hruba Ralston became an American citizen.

Mel Schauer recuperating from an appendectomy.

Samuel Bernstone, British exhib, gandering film lots.

Gustaf Scheutz, Swedish exhib, gandering Warners.

Ethel Barrymore in from New York for film work.

Sam Jaffe returned from a vacation in Palm Springs.

Mitchell Leisen taking a seagoing vacation on his yacht.

Walter Baldwin celebrated his 30th year as an actor.

Joan Bennett back on the job after a week of illness.

John Abbott back in town after whirl in Broadway legit.

Laraine Day checked out of town for a two-week vacation.

Wayne Morris recovering from emergency appendectomy.

Veronica Lake posing for an oil painting by George Van Saake.

Barry Sullivan to San Francisco for a series of stage appearances.

Tito Renaldo to Mexico City to play in a picture at Clasa studios.

Keye Luke to San Francisco to open a series of stage appearances.

Bob Rhodes, of the newspapers, joined the Enterprise publicity staff.

Sam Israel shifted from 20th-Fox to Pathe-Eagle-Lion as publicity chief.

Nicholas Schenck in from New York for production huddles at Metro.

Ray Milland bought a house, Newport (Cal. not R. I.), for weekend fishing.

Paul Lukas checked in from Palm Springs for his role in "Bella Donna."

Sunset Carson, Republic galloper, recovering from emergency appendectomy.

Guy Rennie in town after four years with USO-Camp Shows, chiefly in Europe.

John Charles Thomas entertained guests at the Motion Picture Country House.

Dore Schary lectured the Hollywood Women's Press club on film production.

Bryan Foy appointed David Stephenson story editor at Pathe-Eagle-Lion.

Spike Wallace recuperating in the desert after a siege of bronchial pneumonia.

Zelma Brookov, eastern talent scout for Warners, in town for studio consultations.

New tag for "Hello My Baby" at 20th-Fox is "I Wonder Who's Kissing Her Now."

Arnold Pressburger in from New York after release huddles with United Artists.

Hub Keavey, Associated Press bureau manager bought a ranch in San Fernando Valley.

James R. Grainger, sales chief for Republic, in town for confabs with Herbert J. Yates.

Billy Selwyn hobbling on a wounded knee, the result of a yachting accident at Balboa.

Emmett Lavery awarded the Treasury Department's Silver Medal for service in wartime.

Tom Howard, of Metro's London technical staff, in town to get an eyeful of Hollywood technique.

Mike Steinore lecturing on motion picture sound technique at the University of Southern California.

RKO Studio Club will resume its annual golf tournament June 23, for the first time since Pearl Harbor.

Gayle Gitterman, recently out of the Army, checked into Metro as assistant to George Haight, producer.

Fernando Edward Lee, Brazilian chamber of commerce exec, gandering the production of "Rio" at Columbia.

Jorge Castro, Brazilian theatre chain operator, aired back to Rio de Janeiro after three weeks of studio huddles.

Bessie Lasky, Jesse L.'s wife, putting on an exhibition of her own paintings at the James Vigeveno Galleries.

William Meiklejohn awarded the Treasury Department's Silver Medal for his work in the War Finance campaign.

Barrie O'Daniels cited by the War Department for producing Army shows in the European Theatre of Operations.

Anna Q. Nilsson, star of silent screen plays, returns after a long absence for a role in "Katie for Congress" at RKO.

Walter Wanger to Rosarita Beach, where his wife, Joan Bennett, is playing in "The Short Happy Life of Francis Macomber."

Bernard McEveety checked in as production manager on the forthcoming Charles Chaplin picture, "Comedy of Murders."

Harry Sherman, who produced all those westerns, actually riding a hoss in the annual canter of the Rancheros Visitadores.

Almost every paper, including Time, called Jimmy McHugh, Jr., "the songwriter" in report of Edna Cantor's divorce suit against him. Agent now heads MCA's London office. His father, of course, is the w.k. songsmith. Natalie Cantor Metzger also suing for divorce.

"Be Lovelier Tonight!"

"My Beauty Facials bring quick new loveliness"

says this famous star

"You'll love the way Lux Soap facials leave skin softer, smoother," Joan Fontaine says. "Work the rich, creamy lather well in, rinse with warm water, a splash of cold. Pat gently with a soft towel to dry. Now skin takes on fresh new loveliness!"

Don't let neglect cheat you of Romance. This care screen stars recommend will make *you* lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time.

Joan Fontaine

Joan Fontaine

Star of
RKO-Radio Pictures'
"FROM THIS DAY FORWARD"
now showing locally

FIGHT WASTE
Lux Toilet Soap uses vital materials. Don't waste it!

"SCREEN STARS ARE RIGHT!" Active-lather facials with Lux Toilet Soap really make skin lovelier—give it the appeal that wins Romance!"

9 out of 10 Screen Stars use Lux Toilet Soap —*Lux Girls are Lovelier!*

MAY 23 '46C

SCREEN **RADIO** **MUSIC** **STAGE**

VARIETY

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H'WOOD FEARS STORY DROUGHT

Time Stood Still Since '36

A pretty good idea as to what's been happening, if anything, to radio, over the past decade, program-wise, can be gleaned from the First 15 Hooperatings of 10 years ago. With the exception of Major Bowes, Boake Carter and the Maxwell House "Showboat," the 1936 Top 15 reveals the same boys who were riding the gravy train then are still in the saddle. On the '36 Preferred List were Fred Allen, Lux Radio Theatre, Jack Benny, Bing Crosby, Rudy Vallee, Amos 'n' Andy, Phil Baker, Eddie Cantor, Walter Winchell.

Newest Hooperatings show only seven programs in opposition to the Top 15 crashing through with 8.0 or better. Here's the lineup:

PROGRAM		OPPOSITION	
Bob Hope	26.3		......
Fibber & Molly	22.9		......
Red Skelton	22.6		......
Lux Radio Theatre	20.8	8.6 9.1	Telephone Hour Information Please
Charlie McCarthy	19.1		......
Walter Winchell	19.1	11.8	Manhattan Merry-Go-Round
Screen Guild Players	18.8		......
Mr. District Attorney	18.7	9.5	Bob Crosby Show
Fred Allen	18.6	8.1	Crime Doctor
Jack Benny	18.3		......
Jack Haley	18.2		......
Bing Crosby	17.4		......
Eddie Cantor	16.8	9.6	Frank Sinatra
Kay Kyser (1st half)	16.3		......
Abbott & Costello	16.0		......
Amos 'n' Andy	16.0	11.8	Inner Sanctum

CPA Nixes Bid For New $2,600,000 Culver City Lot

Hollywood, May 21.

Shortage of shooting space will continue indefinitely, under a ruling by the Civilian Production Administration, which nixed the plans of six indie producers to build a $2,600,000 studio in Culver City. Project was turned down by Louis M. Dreves, regional director, who explained that building material in this area was needed for the construction of homes for war veterans.

Application for the studio was filed by Sol Lesser, Cagney Productions, Rainbow Productions, Pine-Thomas, Joseph Bernhard and Lester Cowan. Plans called for the expenditure of $2,200,000 on buildings and $400,000 on new equipment.

Hal Roach was granted permission to build a $200,000 sound stage on

(Continued on page 56)

Longhair Filmusical Will Sell Short at B. O., Hurok Biog Off—Zanuck

Dissatisfaction by both sides with script on Sol Hurok's autobiography has caused 20th-Fox not to renew option on ballet king's memoirs, which was to be filmed this summer under title of "Impresario." Reported, too, that Darryl Zanuck doubted b.o. value of pic.

Pic was to be filmed during the concert off-season, which is summer, with various artists on the Hurok list, such as Marian Anderson, Artur Rubinstein and a ballet group, to be used. If another company takes up the story, filming will now have to go over till next season.

Reserved Video Seats

Home life has taken on a new aspect. Instead of inviting the neighbors over to play bridge, people who own television sets now invite them over for an evening on the telescreen.

Forthcoming telecast of the Joe Louis-Billy Conn heavyweight championship fight is expected to bring up a serious seating problem that hasn't been covered yet by Emily Post.

Set owners are planning reserved seats. Favored guests get down-front easy couch, mere robust youths on the left aisle near the bar, etc.

Filipino Banditry Makes 16m Exhibition A Very Unhealthy Biz

Pioneering aspects of Metro International's foreign 16m program, inaugurated at a time when most of the world is in a chaotic postwar condition, are assuming overtones of the Wild and Wooly West as the company begins its ground-breaking process in the back countries.

Program teed off April 12 in Los Banos, a small community in the backhills of Luzon in the Philippines, with "30 Seconds Over Tokyo," first Metro film to be booked and exhibited commercially in 16m

(Continued on page 61)

Bogie and Baby's Strawhat

Humphrey Bogart and Lauren Bacall are set for leads in revival of William Saroyan's legiter "The Time of Your Life" at Gus Schirmer, Jr.'s strawhat in Stamford, Conn., for one week this summer. No contracts have as yet been signed.

Production would be second on Schirmer's schedule, first being Tallulah Bankhead in Noel Coward's "Private Lives" for two weeks, starting June 17.

POSSIBLE DIRE EFFECTS AT B.O.

A universal yen of everybody to be a screenwriter may see some fulfilment if current story drought continues. The Hollywood film market is at a new low for script material, with studios digging for new stuff. The book market, usually a good source for material, is in its own slump. Hollywood feels its hopper may run dry unless new writers are uncovered.

With story markets in the worst doldrums film companies have experienced in years, bad dent in picture grosses a few years hence is seen certain to result. Important

(Continued on page 29)

'Li'l Abner'-Inspired Tune Gets Exploitation Payoff On Sinatra-Old Gold Show

One of the most unusual song exploitation gags came to a head last Wednesday (15) when Frank Sinatra performed a new song titled "Don't Marry That Gal," on his Old Gold commercial. Tune, published by Barton Music had been getting a buildup in the "Li'l Abner" comic in various newspapers throughout the country, written by Al Capp. For the past two weeks or so, Capp's strips have been building up to the writing of the song, the characters in the comic supposedly depicting Charlie Ross, Barton professional manager, and songwriter Sammy Stept, who actually turned out the tune.

Following Sinatra's launching of the tune, which follows his promise, in the comic to "Daisy Mae" that he would sing the song on his program, other top artists are lined up to do it. They will all come into the strip at the proper time.

Maestro Teddy Black Splits $1,000,000 Legacy

Teddy Black, former orchestra leader, was advised last week by Argentine attorneys for a recently deceased cousin that he and two brothers in the U. S. were beneficiaries of the relative's entire estate. Latter is supposed to total over $1,000,000 in cash and property, a good slice of the former being held by the Chase National Bank in this country.

Cousin, who migrated to Buenos Aires from Europe years ago, was an importer.

'Variety' Delays

Disrupted railroad schedules, due to the threatened strike and the attendant irregular train movements, may delay national distribution of VARIETY.

Jack Robbins Exits Metro Music Setup With $500,000 Net Profit

By ABEL GREEN

On June 6, when Loew's, Inc. directors next meet, they will okay buying out Jack Robbins' 26% interest in the Robbins, Feist and Miller Music Corps., and affiliated subsidiaries, for $500,000 net to the music publisher. Actual transaction calls for $673,000 to pay Federal and N. Y. state taxes so as to leave the veteran music man with a half-million net profit (capital gain) on his association with the Loew-Metro picture interests which dates from Sept. 10, 1928.

This deal terminates a protracted period of strife between Hollywood and Tin Pan Alley on matters and methods of plugs for filmusical excerpts out of Metro pictures; and dissatisfaction by Loew's over modus operandi of handling its music business details. The east versus west coast discordancy climaxed last week when Loew vecpees Charlie Mos-

(Continued on page 50)

. . . And Wear 36 Suit

Atlantic City showfolk, who thought peace had brought an end to the manpower shortage in the amusement industry, were taken aback by the following ad in one of the dailies:

"Wanted—Piano player who can open clams and oysters. . . ."

His Imagination Rates 'A,' With 'O' for Effort (For Not Scaling Bar)

Columbus, O., May 21.

Pointing to his five-foot-three-inch build, George D. Sherbon, owner and operator of George's Night Club, near here, told the Ohio Liquor Board he did not know stripteasé dancers had performed at a stag party in his club, because he couldn't see over the bar. He was haled before the board on charges of permitting a striptease dance and the exhibition of lewd motion pictures.

Sherbon has been convicted in the Coshocton County Common Pleas Court for permitting the showing of the films. He admitted the dance and film were presented. But, he testified, he had been told the films were to be of "Notre Dame football and basketball games," and that he could see neither the screen nor the dancing girls because of his short height. Conviction on film charge is being appealed.

Gilbert Recruiting AMVETS

Omaha, May 21.

Comic Billy Gilbert, brought in for a week by the Amvets Club, service men's organization of World War II veterans, upped membership by 150 the first day he was on the job.

Gilbert being used in connection with a membership drive which seems to have started rolling along with the appearance of the sneezing comic.

Drain by British Films Threatens Existence Of Dublin's Abbey Theatre

Dublin, May 21.

Although absence of Dublin's Abbey Theatre stars to make pix in England with Rank producing unit, Two Cities Films, is said to be only temporary, doubts as to future of Ireland's national theatre are being expressed here.

Policy has been introduction of many Irish-speakers to casts, with neglect of additional English-speaking topliners, and none have been found in the company who remains.

Latest departures for Denham Studios are stars F. J. McCormick (for "Hungry Hill" and "Odd Man Out"), Eileen Crowe ("Hungry Hill"), both of whom played in U. S. with Abbey group before 1939; and Cyril Cusak. Going soon for "Old followed by Denis O'Dea. McCor-

(Continued on page 62)

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil [illegible]

10th Year on the Air
Sundays, 10 P. M. E.S.T.
NBC

Problem of Sequels to Script Buys To Be Contractually Provided For

Movement is currently afoot to tighten contracts purchasing film rights to books to clear the troubling question of sequels. Film legalites point out that the law on the subject is far from fixed and, as matters stand now, there is no way of telling whether a sequel can be made when the word itself is not used in the contract. Second question that remains in doubt, lawyers say, is whether a film company has the right to use characters, out of part, in a completely new and fictitious picture.

Subject recently came up when Paramount, after making "Our Hearts Were Young and Gay," which depicted Cornelia Otis Skinner and Emily Kimbrough in school and abroad, followed with a sequel, "Our Hearts Were Growing Up." Latter film employed the same real characters but put them in fictitious episodes in a different school. The writers, riled over the twist to fiction, sued Par, claiming the contract limited the right to make sequels on actual book material. Court ruled that Par had acted legally, since all motion picture rights had been sold. Opinion, however, refused to say whether the series could be carried on indefinitely.

Number of film contracts give the producer a free hand in changing or adding to book material. In such cases, industry attorneys say, the question is still in the air whether this proviso opens the door to sequels when they are not specifically granted. Reverse pitch also has lawyers puzzled frequently where contracts are vague in their clauses. That's the power of an author to peddle motion picture rights to a sequel written by him when film rights to the original opus have been sold.

Choreographic Wrinkle

Attorneys point to another interesting point yet to be decided. Legal tangle came up some years back when Mary Pickford bought the film rights to the musical, "One Touch of Venus." Part of show was some elaborate choreography, creation of Agnes DeMille, and the knotty problem that almost landed in the courts was whether the choreography went with the story. Puzzler was never decided because production of the film was dropped.

Comic strips such as "Terry and the Pirates," which tell a continuous story, also pose a sequel problem, according to legal opinion, which requires straightening out. As one lawyer puts it: "When we buy the story to date, do we get the right to create new episodes? We don't know the answer to that one."

Another tough nut, lawyers say, is posed when the first of a series of books creating a character such as Sherlock Holmes come into the public domain through lapse of time. The story and title then becomes available for use as a film. This, of course, permits depiction of the character. Real undecided question is, legalites aver, whether a producer can create new episodes for the character to play when some of the books are still protected by copyright.

LONSDALE'S 1-YEAR RKO PACT ON INDEF BASIS

Playwright Frederick Lonsdale has been signed by RKO to a one-year writing pact. Studio has no specific task for him as yet, awaiting his arrival before an assignment is decided upon.

Lonsdale will report to RKO upon his return from England. He left for London last week to supervise production there of his play, "But for the Grace of God." He expects to return after it opens in about a month.

Hy Kraft to Dramatize Scott Fitzgerald Novel

Hollywood, May 21.

~~H. S. Kraft~~ has concluded a deal whereby he acquires sole dramatic rights to the late F. Scott Fitzgerald's unfinished novel, "The Last Tycoon." Kraft plans to adapt story in play form for Broadway production, completing the novel at the same time.

Deal was consummated between Kraft and executors of the Fitzgerald estate and Fitzgerald's agent, Harold Ober. Story is based on Hollywood.

Sports Shorts

English heavyweight Bruce Woodcock, knocked out by Tami Mauriello in the fifth round at Madison Square Garden, Friday (17), exhibited a left jab and straight right but must develop a left hook. Bookies offered 16 to 5 against the Britisher but refused any bets that he'd lose by knockout.

Indication of just how seriously the English take their soccer is seen in the Liverpool team currently touring the U. S. Personnel of the outfit represents investment of around $2,000,000, since the islanders think nothing of spending $100,000 or over for a good player. Liverpool stars will head for Chicago, where they will play the newly aggregated Chi Maroons in Wrigley Field June 16, prior to opening of infant American Professional Soccer League's first season.

You Can't Call Verce's Fans Morons; Sinatra Swings Back at Stevens

Chicago, May 21.

Frank Sinatra and Ashton Stevens are at each other's throats following story by Stevens in the Herald-American, Monday (20), in which the drama critic called The Voice's fans a bunch of "Backward Little Morons." Sinatra is okay in films, Stevens said, but not in the flesh. In pictures "he is a most reasonable facsimile of a human being, not a big moron for little morons and their big dough."

Sinatra is swinging back at Stevens all day from the stage of the Chicago theatre, making cracks about "That dope on the American." He also told VARIETY that Stevens "made himself ridiculous by calling little kids morons," adding, "I don't mind if somebody criticizes my singing, but when they take pokes at a lot of innocent children, they're going too far."

Sinatra's ICC Pitch

Frank Sinatra's plain-spoken, Hoboken-English talk on tolerance and the need of a Fair Employment Practices Committee (FEPC), and Olivia de Haviland's hard-hitting plea for Congressional action on such matters as housing and OPA regulation, were stirring highspots of the veterans rally Thursday (16) at N. Y's Madison Sq. Garden. Meeting was sponsored by the Independent Citizens Committee of the Arts, Sciences & Professions.

Sinatra flew in from Chicago, where he has a theatre date at the Chicago, missing a couple of performances, and planing right back after his speech. Crooner claimed the vets' rally was the most important thing in his life, and he wasn't going to miss it."

Capacity house heard a coordinated beef by vets against discrimination, unemployment, foreign policy and other urgent subjects, in a meeting presided over authoritatively by Gene Kelly. Marion Hargrove, Sen. Claude Pepper (Fla.), and Ralph Ingersoll, PM editor, were among the other speakers.

Howard da Silva took a prominent part in various dramatic sketch-interludes scripted by Jerom Chodorov and Walter Bernstein.

Susanna's N. Y. Dates

Susanna Foster, 21-year-old actress-singer, is due in N. Y. from Coast end of month for an extended stay, to study voice. Starlet has signed with National Concert & Artist's Corp. for radio and personal appearances, and will have some radio guest shots lined up for her arrival.

Last film chore was "Frisco Sal" (U., 1945). Pix contract now calls for one film a year for next four years at Universal.

BERLIN ON COAST

Hollywood, May 21.

Irving Berlin arrived yesterday to check on his local publishing business, pix deals, talent dickers, etc. Composer will remain here a week.

205th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"It's the fun spot of Los Angeles. Really a permanent laugh institution."

RANDOLPH SCOTT

Billy Rose's Publicity Crack Backfires After Harvard Takes It Up

Boston, May 18.

Billy Rose and his six beauty contest entries failed to arrive in Boston to meet the competition the Harvard Lampoon found in response its challenge to a beauty contest. Challenge followed Rose's statement that beautiful girls don't go to college.

The Harvard comic mag had the Oval Room of the Copley Plaza set for the occasion and arrived—along with the judges and about 500 Harvard men—at the appointed hour of 2:30 Saturday (18). Conversations with Sam Friedman, Rose's p.a., day before assured the Lampoon editors the girls would arrive from New York. Day of contest Lampoon was again assured the Rose entries would be on hand as scheduled, and were asked to supply police escort for the them.

Girls failed to arrive on plane scheduled, so Lampy editors, phoning New York, found that other planes were grounded, but couldn't contact Rose. Later they heard that Rose wanted the contest to take place at the Diamond Horseshoe and asked Lampoon to move contest there. College girls, however, in middle of exams, couldn't make the trip.

Undaunted by Rose's throwing in the towel, a contest was held amongst the college girls themselves.

Col. Bodley's 'Sahara' Pic and Lecture Sked

20th-Fox is slated to start filming next month on Col. R. V. C. Bodley's "Wind in the Saraha," biog on the Colonel's life among the Arabs which was published two years ago. His latest book is "The Messenger, the Life of Mohammed." Pic is expected for fall-winter release.

Col. Bodley has also signed for a lecture tour with National Concert & Artists Corp. for next season, and will use "Wind in the Sahara," embodying story of the book, as title for his lectures.

Judith Anderson, Gishes May Do Greene's Plays

Luther Greene, last a film production aide to Sam Goldwyn, returns to his former Broadway legit production chores this fall, with a full schedule mapped. In works is a revival of "Come of Age," by Clemence Dane and Richard Adinsell, with Judith Anderson in the role she originally did seven years ago for Guthrie McClintic. Greene is looking for the young man to play opposite in role Stephen Haggard, killed in the war, had created.

Also on agenda is a dramatization by DeWitt Bodeen, RKO writer, of Edith Wharton's novelette "Bunner Sisters," about New York's Stuyvesant's Sq., circa 1870, in which Dorothy and Lillian Gish are interested. This will be first N.Y. play for Bodeen, who has had plays published, however. Slated, too, is new version of "The Medea," by Robinson Jeffers, also with Miss Anderson.

Greene, before taking to films, produced versions of Ibsen's "Hedda Gabler" and "Ghosts" on Broadway with Alla Nazimova eight years ago.

The Berle-ing Point

By Milton Berle

Boy! The movies that Hollywood is putting out these days ..they're so long and nerve-racking, you go into the theatre with a quiver and come out as a jerk...Got into the theatre and the usher showed me to a seat with an adjoining psychiatrist...the theatre employees are so well-trained, when one woman laughed at the wrong time, 16 ushers rushed down the aisle to psychoanalyze her. .The picture was very good though. A lot of suspense. It was so difficult trying to pick the murderer that after an hour and 20 minutes I wound up suspecting myself...In fact, the picture was responsible for my getting an apartment. It may be a little padded, but drop around anytime...The address is 1625 Bellevue.

The Great Wit Way

Know a star that did so badly last year he didn't have to borrow to pay his tax.

Got the surprise of my life ..saw a new name in Leonard Lyons' column.

Certain nite club on 52d street is doing so well...next week they're putting in waiters.

For the "Annie Get Your Gun" opening, Louis Sobol got me seats that were out of this world...next time I hope they are in the theatre.

Incidentally, Joe Erens is writing a Second avenue version of "Annie Get Your Gun"..It's called "Sadie Get Your Water Pistol."

Asked Al Lackey, the well-dressed roue, for the address of his tailor. He said, "Okay, I'll give you his . if you don't give him mine."

Sol Violinsky renewed his cabana at the Friars for the summer.

Overheard at Lindy's: He'll make a terrific movie star. Talented? Naw! Psycho-neurotic.

There's No Truth To the Rumor

That Bing Crosby eats nothing but three Decca sandwiches ..that Buddy and Jerry Lester are friends...that Frances Renault turned down the road company of "Call Me Mister".. that Tony Canzoneri is writing Maxie Rosenbloom's material ..that Lee Mortimer is really "Long Tack Sam"....that a nite club in town didn't hire a French singing star...that John L. Lewis bought a house without a picket fence ..That Mexico is buying sandlots in Brooklyn.

Hangnail Descriptions

Phil Harris: To Faye I Am a Man...Willie Howard: A bookie's cookie... Shuberts: Lee the People...Paul Small: All this and commission too... Milton Berle: One Ham's Family.

Observation Dept.

Went to Belmont the other day and beat the horses for all I had.

Bet on one horse that took so long coming in...he chipped in with the jockey for cab fare.

New type of theatre in the Bronx.. they show no pix, no giveaways, no thing...you just go in and pick the gum off the seats.

Would you call B. S. Pully a bad-libber?

Gene Baylos claims the reason he hasn't arrived as yet is because of the railroad strike.

Saw a B picture that had so many comedians in it fighting for laughs .. that the only straight man in the picture was the cutter.

Berled Eggs

The Carnival is so crowded that my stooges have to pay a minimum.

A certain radio scripter doesn't ask you what kind of jokes do you want but "Whose" jokes do you want.

Scene: Brill Building.

1st Songwriter: Written any new songs?

2nd Songwriter: Sure! Come upstairs and I'll play you a medley of my cut-ins!

Know a comic who has been writing so many jokes on his cuff...that his laundry man opens at the China Doll.

Jack Leonard (the 300-pounder) tells about the actor who said, "I'm going into my agent's office for a minute." His friend said, "My Gawd! Are they booking minutes now?"

They're now calling the Theatrical Pharmacy on 46th street the *Corn Exchange*.

Irony: Jackie Miles' brother and my brother are fighting for billing.

Eavesdropped at the Singapore: They get along so well, you'd think they *weren't* married.

Henny Youngman pulled the prize crack at Toots Shor's restaurant the other evening...told him I had a seat in the 3d row for the Louis-Conn bout and he quipped, "On who?"

My brother (the one with the Petit-Point nose) has just become a doctor ...he specializes in treating musical strains.

Lew Parker knows a fellow out in Hollywood who got in bad with his producer-uncle for whom he worked. He was demoted to an actor-nephew.

Second Casting

Hollywood, May 21.

Add to the show-must-go-on department:

Recent femme applicant to "Bride and Groom" program was cancelled when prospective groom, a service man, was shipped overseas. Gal tearfully informed John Nelson, m.c., of the "bad" news. A week later she floored the same m.c. with asking if she could reclaim her advance spot on the program. Seems in the interim she had acquired a new boy friend!

Wilson Pacts Webb For New Coward Comedy

Hollywood, May 21.

Cast for the new Noel Coward play, "Present Laughter," is being pacted in Hollywood by John C. Wilson. Already signed for the lead is Clifton Webb.

Wilson originally wanted Leonora Corbett to co-star, but she had already signed for "Park Avenue" (Max Gordon).

Goodman Memorial Dedicated

Chicago, May 21.

Donation of $5,000 by the widow of Julius Goodman, late Chi theatre owner, has made possible the Julius Goodman Memorial Room and Nursing Service which will be dedicated at the LaRabida Jackson Park Sanitarium Sunday (26).

Before his death a year ago, Goodman was prexy of the Goodman & Harrison circuit, operator of five Chi filmeries.

Joe Cotten Opposite Margaret Sullavan In London 'Turtle'

London company of "Voice of the Turtle" will open sometime in August, with original roles recreated by Margaret Sullavan and Audrey Christie. Joe Cotten will do the Elliott Nugent male lead. British production of the John van Druten play will be by Alfred de Liagre, Jr., who did it on Broadway, but Gilbert Miller will have an interest in the English presentation.

Warners' film version of the legiter is held up until after the 1946-47 season in order not to take the edge off the draw value of the legit. Van Druten, play's author, will adapt "Voice" for screen production and will take over directing chores himself, as he did on Broadway.

Karlweis' 2 Pix

Oscar Karlweis, Viennese star of the Broadway legit success "Jacobowsky and the Colonel" and the more recent "I Like It Here," planed to Coast last week for his first U. S. film role. Will be featured in Par's "The Emperor's Waltz," as the Emperor, supporting Bing Crosby and Joan Fontaine.

Actor will stay on Coast for second pic assignment, as lead in film version of "I Like It Here," for indie production by William Cahn who produced the legit original.

MORE PIX ON SHORTER RUNS

SIMPP Talks Partial Tie With MPA In Johnston Push for Film Unity

Partial amalgamation of the Society of Independent Motion Picture Producers with the Motion Picture Association is a likely possibility for the not-too-distant future. It has been discussed recently by SIMPP members and is scheduled for further consideration.

David O. Selznick, a member of SIMPP, explaining the move in New York, said it would not be a complete melding of the indies with the major companies' organization, but would be only a partial combo along lines of mutual interest. In other words, SIMPP would continue as a unit on those aspects of its activities peculiar to indie production, but amalgamate in the fields where the interests of its members run parallel to those of the majors.

Effort to get the two groups together was instigated some time ago by Eric Johnston, whose constant aim since he became MPA prexy last year has been to get as completely a united front as possible within the industry. Johnston said last week, however, that there was no move toward complete taking over of the SIMPP by the MPA:

Tied up with possible amalgamation were reports that Donald Nelson, prez of the SIMPP, had indicated during a recent stay in Washington a possibility that he may leave the organization. That, in turn, may tie up with reports that Nelson had been approached on the possibility of his succeeding Edward C. Raftery as president of United Artists. Nelson denied in Hollywood Monday (20), however, any intention of leaving SIMPP.

SIMPP, organized in 1942, has 25 members, including virtually all of Hollywood's top indies. A number of them also belong to the MPA.

Kelly Denies Rift With Chaplin Over Tim Durant's Cut-In

Arthur W. Kelly denied this week reports that he and Charles Chaplin had had a disagreement which threatened the streamlined features production company they recently set up. It was reported that there was a rift over Chaplin's insistence on including Tim Durant, his longtime associate, in as a partner in the new outfit.

Kelly, in refuting reports of any dispute between himself and Chaplin, admitted, however, that Durant would be associated with the new company only in its initial production, "The Hand," and after that it would be a purely Chaplin-Kelly affair. Kelly is said to have felt that a three-way split would not be profitable.

Production of "The Hand," a 60-minute psychological thriller in which the new unit aims to specialize, has been delayed by script trouble, Kelly stated. He also said that he and Chaplin would delay making any more until the first one had been completed and shown to Grad Sears, distribution chief of United Artists, which will release it, to get a determination of its potential gross.

BILL DOZIER MAY JOIN SELZNICK PRODUCTIONS

William Dozier, who recently resigned as principal production aide to RKO prexy N. Peter Rathvon, may join the David O. Selznick forces. Queried Monday (20) night, Selznick stated: "I've had some talks with Dozier and expect to have some more on the possibility of his joining me, but at the moment it appears remote."

Dozier is currently in New York with his bride, Joan Fontaine. He resigned from RKO shortly before he left on a honeymoon in Mexico. He had been named to the studio post by Charles Koerner and stayed on when Koerner died and Rathvon took over.

Johnston Hosts Leon Blum

Hollywood, May 21.

Eric Johnston played host to Leon Blum last night (20) at a small, private dinner party at the Carlton hotel here. Blum heads the French loan delegation now in this country—and one of the things this country wants in exchange for the loan is an "in" for our pix in France.

Also present at the dinner were Secretary of the Treasury Fred M. Vinson, Secretary of Labor Lewis Schwellenbach, and John W. Snyder, director of the Office of War Mobilization and Reconversion.

'Harvey' to Col. On a Split Deal Similar to 'Kiss'?

Columbia has been making a strong bid during the past week for film rights to the hit legiter, "Harvey." Negotiations are on the basis of an even split of the profits after production costs similar to the deal George Abbott had with Col. on "Kiss and Tell." Abbott and F. Hugh Herbert, who wrote the latter play, netted almost $1,500,000 between them on the picture, which is said to have hit close to a $4,000,000 domestic gross.

Mary Chase, author of "Harvey," and Harold Friedman, her agent, had a look last week at "Kiss and Tell" in the Col projection room. Abbott participated in that as producer of the film. Whether Brock Pemberton, producer of the legit version of "Harvey," would handle the same chore on the film appeared doubtful, inasmuch as he has never produced in Hollywood.

Columbia was also talking deals last week on "I Like It Here," the A. B. Shiffrin comedy starring Oscar Karlweis, which closed at the Golden, N. Y., recently after a short run. Another Col deal in the making is for pre-production participation in "Barnaby," by Joseph Chodorov. Company would partially finance the legiter and option the film rights.

JOE MANKIEWICZ'S % DEAL AT COLUMBIA

Hollywood, May 21.

Producer-director deal was pacted yesterday (20) between Joseph Mankiewicz and Columbia, reportedly placing him on a participation basis similar to that of Don Hartman and Sidney Buchman. Contract covers a minimum of two years.

In spite of the fact that Mankiewicz is understood to be moving from 20th-Fox in early summer, that studio announced that he leaves today (21) with Philip Dunne, for New York to look at "Late George Apley," which he is skedded to produce at Westwood.

Guild Not Pix-Minded

Hollywood, May 21.

Claims by Coast dailies that the Theatre Guild is planning production of pictures there have been vehemently denied by Lawrence Langer, Guild's co-director.

Langer is highly incensed over what he termed misquotations of him by the local papers. Says they want headlines, right or wrong.

BEERY BLASTS BULK

Hollywood, May 21.

Metro flacks are busy correcting rumors about Wallace Beery's health, as result of recent publicity releases that the heavy star had lost 22 pounds.

Beery declares the 22 pounds were excess weight and that he is now as hard as nails and down to his proper poundage.

BUT B.O. LEVEL STILL BEATS '45

The first-run engagements of top pictures in various parts of the country are gradually lessening in length because of an overload of product while, also, theatre operating circles report there is an accompanying tendency not to extend dates so far on releases of lesser grade.

These new trade devlopments are rebounding to the benefit of subsequent run theatres since many pictures now have considerable left in them after downtown initial playdates. Also benefiting the subsequents is the fact that pictures are not held up so long for nabes and other operations, with publicity campaigns on them, newspaper reviews, radio exploitation, etc, growing cold.

The shortening of engagements in first-run houses does not necessarily mean the grosses for such houses are being affected, since the shorter the runs the greater the likelihood of weekly averages being higher, providing the quality of product remains on an even keel.

Grosses as an average throughout the country are reported holding up remarkably well though there are many areas which are noticeably off through loss of Army camps, defense manufacture and other wartime hypos. However, one of the larger circuits reports that it is still amazing how some towns are holding up. The month of April is said to have averaged up slightly better than the same month in 1945.

Various ups and down affect the overall picture, however, including strikes. Where they are of short duration it appears boxoffices are aided rather than injured, whereas when they drag out a long time the

(Continued on page 30)

WALLIS' BRITISH PIC PART OF PAR'S BUDGET

Hal Wallis is dickering with Ray Milland for the latter to star in the film Wallis plans to make in England next spring for Paramount. Based on "And Now for Her," Joseph Shearing novel, it will be released under the Park trademark, in accordance with Wallis' contract to make one picture a year in England for Par. Producer will have a 50% share of the film.

Production of pictures to be released under the Wallis trademark, for Par release, will be concentrated in Hollywood.

UA's Yen for a Top Biz Exec in H.O. Aimed to Cut $70,000 Weekly Nut

With United Artists' owners far from agreement on a successor to Edward C. Raftery, probability looms that he will be drafted for another term as president of the company. Meantime, it appeared from huddles held by partner Mary Pickford in New York last week that Raftery, if he remains, might get a powerful executive aide.

Raftery has informed UA's three stockholders that he desires to return to his law practice, from which he was called into the company's presidency five years ago. A successor, if he is to be found, must be agreed upon before UA's annual stockholders' meeting June 11.

Among those mentioned as possibilities for the job is Donald M. Nelson, president of the Society of Independent Motion Picture Producers since last June. Nelson stated in Hollywood Monday (20) that he had not been approached. Nevertheless, his name was being widely mentioned as the result of conversations Miss Pickford had with various persons in New York last week.

Nelson is the former chairman of the War Production Board. Prior to that he was exec v.p. and chairman of the exec committee of Sears, Roebuck & Co. Former Price Administrator Leon Henderson has also been suggested as a possibility, in the owners' hunt for a national figure to head up the company.

Abeel's Background

If Raftery remains, a likelihood as his principal aide is Allen "Chick" Abeel, second veepee of the Guaranty Trust Co., N. Y., in charge of its film loans. Abeel has had long familiarity with the picture industry, particularly its financial phases.

(Continued on page 62)

MRS. GOLDWYN SCOUTS LONDON PROD. FOR SAM

Mrs. Samuel (Frances) Goldwyn arrived in New York Monday (20), preparatory to leaving for England and France for a look-see for her husband. She's slated to plane out for London Saturday (25).

Mrs. Goldwyn will be abroad for a month or more, going into the possibilities of Goldwyn's producing in England and making a general survey of the film situation there and on the continent.

M-G Seeks 'Lute Song'

Hollywood, May 21.

Michael Myerberg spent last week in Hollywood negotiating for sale of the picture rights to "Lute Song," with indications pointing to Metro as the likely studio. Feeling that scales lean toward Metro is cued by the fact that Myerberg wants Judy Garland for the Mary Martin role.

Interest for flicker version seems good in spite of the play's short run and heavy subject matter. Legiter closes June 1.

Metro's 3 Legit Musicals Sold To Other Lots

Hollywood, May 21.

After backing three legit musicals and failing to purchase screen rights for any of them, Metro has seemingly lost interest in this sort of venture. Studio angeled "On The Town," "Bloomer Girl," and "Day Before Spring," all of which are being filmed by other companies.

According to M-G execs, their present ceiling is plenty profitable and, in any case, picture possibilities of stage stories are not enough to warrant the investment. With a quest on for story vehicles for their stars, studio people have found originals by their contract writers the best source of material.

MILLER ASKS AND GETS HIS RELEASE FROM PAR

Hollywood, May 21.

Seton I. Miller asked for and received his release Monday (20) from his writer-producer ticket at Paramount. Deal started with the studio late in 1942.

Last chore there was "California," with others "Two Years Before the Mast," "Calcutta," and "The Bride Wore Boots." Miller's immediate plans include beginning of work on a new novel.

National Boxoffice Survey

Despite Weather, RR Strike and Few New Pix, Biz Strong—'Dahlia,' 'Kitty,' 'Corner' Top List

Boxoffice pace continued strong during the last week, although bad weather in several keys, plus uncertainty caused by the railroad strike, cut into the grosses. Newspaper strike in Philadelphia took a heavy toll, but several films bucked the trend to do well. Nasty weather aided matters in San Francisco by keeping customers in town.

With a minimum of fresh releases, the list of leaders looks about the same. "Blue Dahlia" (Par) tops the string, but is getting tough race from "Kitty" (Par) and "Dark Corner" (20th). "Outlaw" (UA) continues to hold big in many situations. Metro's "Postman Always Rings Twice" and "Ziegfeld Follies" is drawing nice returns and "Gilda" (Col) also looks hot. "Saratoga Trunk" (WB), "Badman's Territory" (RKO) and "Devotion" (WB) round out the list.

"Kid from Brooklyn" (RKO) and "Stolen Life" (WB), current only at their first run situations in N. Y., remain heavy grossers. "Rebecca" (UA), Selznick reissue, is chalking up large returns in several spots. "Bride Wore Boots" (Par) bowed in in a strong $33,000 in Philly, despite the strike.

"Dahlia" is grossing very big $97,000 in its second week at the Broadway Paramount, along with Duke Ellington's orch. Film rang up strong $20,000 in opening session in Cincinnati and looks to gross solid $10,000 in third Providence week. "Kitty" leads K. C. on a h. o. and is bucking the Philly strike with whammo $33,000 in its third session. Picture is also solid in Minneapolis, Cincinnati, San Francisco and Denver.

"Dark Corner" is doing hefty $12,000 in Indianapolis and strong biz in other points. "Outlaw" leads rain-swept St. Louis with solid $20,000 in its first week and is also a topper in K. C., Indianapolis and Louisville. "Postman" is paving the way in Omaha with a good $13,000, and copped a very strong $86,000 in its third week at the Capitol, N. Y., with Guy Lombardo's band. "Follies" leads Denver with smash $22,000 and is doing a healthy $22,000 in its fourth Chicago week.

"Trunk," with $35,000, and "Dragonwyck" with $32,000 lead Detroit and "Gilda" tops Providence with terrific $26,000 and Lincoln with sturdy $4,000. "Trunk" is also solid in Minneapolis fifth week and its seventh Chicago week.

Business on Chi's Loop received an unanticipated hypo as overflow crowds from the Chicago theatre, where Frank Sinatra is chalking up an amazing $89,000, poured into other houses in the vicinity.

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DAILY VARIETY
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British Indies Burn at Rank-Korda Space Tieup; Quota Law Seen Kaput

Acute shortage of studio space in Britain, result of the ambitious plans of first J. Arthur Rank and then Sir Alexander Korda, plus those of the American majors for increased British production, is creating considerable agitation among the small indie British producers trying to cut in on the greatly-hypoed film profits. Joe Hazen, prexy of Hal Wallis Productions, who returned recently from a month's tour of England and the Continent, declared, moreover, that the space congestion must inevitably cause the British quota law to die automatically when it comes up for reenactment in 1948.

With a scarcity of staple commodities in England, the public is spending its money on entertainment, resulting in terrific business for all facets of the amusement field. This, Hazen declared, is serving as a beacon light to lure new producers into the field. Many new distrib companies have sprung up with exchanges in the six or seven key cities on the island, which has created a demand for still more product. As result, he observes, prices for all elements of the industry are skyrocketing with the increased demand.

With studios at a premium, consequently, the government's quota law has become a Frankenstein. Originally enacted, before the British industry's boom to force American companies to make a share of their pictures in England, the Americans tried to bypass the edict by turning out quickies at the lowest possible expense. These pix were usually run in on the early morning or late evening shows, when the houses were not crowded.

On Idea of Shortages

But now, with or without any quota law, there's already a great

(Continued on page 26)

Par Cancels Atlantic Preview in Deference To Hal Wallis' 'Ivers'

Reason why Paramount at the last minute cancelled a showing of "To Each His Own" on a trans-Atlantic flight was a complaint by the Hal Wallis-Joe Hazen producing unit for Par which felt that this would conflict with plans which they have for their "Strange Love of Martha Ivers." Prior plans, it seems, had been laid by Wallis and Hazen to show "Ivers" on a cross-country TWA flight shortly.

Par's "To Each His Own" was to have been shown on an American Airlines plane which left New York Sunday (19) for London carrying six theatre managers who were adjudged winners in the recent nationwide victory bond contest. They were accompanied by Raymond A. Beall of Dallas, who was national publicity chairman for the War Activities Committee on the Victory bond drive.

Managers who will spend 10 days between London and Paris are Thomas S. Maine, Roxy, Lafayette, Ia.; George Pappas, Circle, Indianapolis; Joseph Goldstein, Capitol, St. Louis; William Brown, Poli-Bijou, New Haven; Lewin Pizor, Mayfair, Philadelphia, and Elmer M. Jackson, Orpheum, Plentywood, Mont.

MOT's Reels on Boozers And Anglo-U.S. Pix Prods.

March of Time, in its next release, will present its own version of "Lost Weekend." Tentatively labeled "Problem Drinkers," it will take up where the Paramount Academy Award winner left off, showing what's being done to aid the guys who can't handle the stuff.

Pic will include the first documentary report on the work of Alcoholics Anonymous. It will also show the activities of major distilling companies in combating chronic alcoholism. MOT has discovered its own Ray Milland to portray the boozer, but in keeping with the outfit's policy he'll get no billing or plugging.

MOT is also planning to have another look at the film industry in a release tentatively scheduled for later this year. It did an issue on Hollywood in 1937, but will go into competition being planned by British and other foreign producers in the new version, plus taking up the trend to indie production.

'Humoresque' Goes Early

Hollywood, May 21.

After a gander at the completed film, Jack L. Warner ordered the release of "Humoresque" far ahead of its original distribution schedule.

Jerry Wald production, co-starring Joan Crawford and John Garfield, is now slated to hit the public eye Sept. 15.

Rank Buys Deep In Irish Pix Setup

Dublin, May 21.

Having just bought himself a huge slice of stock in two large groups of Irish theatres, J. Arthur Rank, British film magnate, has not taken a place on the board of the new setup.

The groups, being amalgamated as Metropole and Irish Cinemas, Ltd., will be the biggest theatre-controlling unit in Ireland, with a string of Dublin's biggest first-run houses, a group of suburban theatres, one each in Cork and Limerick, and a number of smaller provincial houses.

Although Rank stays off the board, his second-in-command John H. Davis is on, with one other member of the Rank organization, Horace Moore. Louis Elliman, recognized top man in Irish film business, is managing director.

Setup has meant several changes in management of houses, due to promotions to meet needs of the controlling organization. Adie Elliman becomes gen. manager with Geoffrey Elliman and Coleman Conroy as principal assistants.

L. A. to N. Y.

Frank Berend
Ken Cook
Philip Dunne
George Edwards
William Elliott
Joan Fontaine
Jean Hersholt
Jack Karp
Allan Lane
Laudy Lawrence
Jacques Leslie
Jules Levey
Lou Levy
Howard J. London
Joseph Mankiewicz
John Masterson
Bob McInnes
Bertie Nichols
George Pal
John Perri
Otto Preminger
Maurice Ransford
Budd Rogers
Frank Seltzer
Winifred Shank
Mike Spector
Larry Stevens
Harry H. Thomas
Arthur Van Horn

N. Y. to L. A.

Bud Abbott
Dane Clark
Harry Cohn
Lou Costello
Allan F. Cummings
Tyree Dillard
Leo Fitzpatrick
Arleen Francis
Martin Gabel
Jack Hellman
Oscar Karlweis
Art Kaye
Fred Kohlmar
Jack Kreiger
Arthur Lake
Irving Lazar
Lawrence Phillips
Harry Revel
Nicholas M. Schenck
Penny Singleton
Bill Treadwell

LONDON to N. Y.

Bud Flanagan
Hayden Talbot

Alec Moss OK Now

Following a prolonged illness, Alec Moss, exploitation manager for Paramount, returned to his desk at the homeoffice on Monday (20).

Away from the office five weeks, he spent most of this time recuperating in Miami.

Federal to Roach Studios

Hollywood, May 21.

William LeBaron and Boris Morros moved into temporary offices at the Hal Roach studios for start of work with their firm, Federal Films.

Initial picture will be "Carmen from Kenosha," musical comedy version of "Carmen." Victor Young and Ned Washington are cleffing music based on Bizet's original score.

Selznick Sneaks 'Duel' Just Once in the East; Starts Rolling Two More

Sneak preview of "Duel in the Sun" was held by David O. Selznick at the Warner theatre in Bayonne, N. J., last week. It had been planned to have a series of sneaks in and around New York, but Selznick said Monday (20) that he was well satisfied with the results of the one showing of the 2½-hour, $6,000,000 epic and thought he'd abandon the rest.

He'll leave for the Coast Sunday (26) following a month's vacation in New York, Washington and Miami Beach, taking the print of "Duel" with him for further work. As shown, it had a music track made up of bits of previous Selznick pictures. Hal Kern, his film editor, attended the sneak with the producer.

Selznick said he hopes to release the film around Labor Day if Technicolor can turn out the prints. In the meantime, he's going ahead with "The Paradine Case," on which Alfred Hitchcock is currently shooting backgrounds in Europe, and "Little Women," on which Mervyn LeRoy will start lensing Aug. 15.

Paul MacNamara, Selznick's press chief, who has also been cast, returns to the Coast some time next week. He's working on the "Duel" campaign and getting publicity started on "Paradine" and "Women."

Preem of "Duel" definitely will be held in Texas, but in what city has not yet been determined. MacNamara has set up p.a. Claude Morris in an office in Dallas to start the Texas publicity rolling and to survey the situation to aid in deciding on a preem town.

Meantime, Neil Agnew, Selznick's v.p. in charge of distribution, was operated on Friday (17) in a New York hospital for a hernia. His condition was reported yesterday (Tuesday) as good.

Vidor Draws Full Credit

Hollywood, May 21.

Director credit for "Duel in the Sun," a picture with a flock of directors, will go to King Vidor. David O. Selznick, producer, put the problem up to the Screen Directors Guild, which decided the contest between the two leading candidates, Vidor and William Dieterle.

Others who had a hand in the direction of the film were Chester Franklin, Breezy Eaton and the late Otto Brower.

Zoltan Korda Signs 2-Pix Pact With Alex

Zoltan Korda will join Alexander Korda next summer as producer-director on a two picture deal just pacted. Currently directing Ernest Hemingway's "Short Happy Life of Francis Macomber," Zoltan Korda's first picture under the ticket will be filmization of Thomas Mann's "Magic Mountain," recently acquired from the author by Sir Alex. Second will be "Hungarian Rhapsody," an original based on the life of Franz Liszt.

Renewal of his London film making marks resumption of Zoltan's career as director in both countries. He directed "Elephant Boy," "Jungle Book," "Sahara" and several others. Guy Marton, continental literary and film figure, will join him as coproducer of the two films.

Spigelgass Aiding Mayer On MPA's 6 Educationals

Leonard Spigelgass, Hollywood scripter, is in New York on leave from Hal Wallis Productions, to collaborate with Arthur Mayer on the educational film project of the Motion Picture Association of America. Plans, at present, call for six films on subjects which academic authorities and teachers report serve as stumbling blocks in the educational process.

Spigelgass recently finished the scenario for "Perfect Marriage," based upon the stage play of the same name.

Exchanges Have Enough Pix Prints For 3-4 Weeks to Offset RR Threat

Pending railway strike is expected to have no serious effect on distribution of picture prints here as well as in most districts throughout the country, for two reasons: exchanges have enough prints on hand to last three to four weeks; and exhibitors in the major markets depend largely upon trucking for transport of their films. First take on the current strike situation had picture people worried over possibility that print supplies would give out in the various districts if rail transportation cut them off from West Coast sources. Subsequent consideration has negated this fear, but the boys still have their worries.

Chief cause for anxiety is the apparent secondary effect of a rail tieup, which could very well put flicker exhibs right back in the coal-hole dug by John L. Lewis. With the amusement industry not yet fully recovered from the coal shortage, stoppage of fuel flow to the large cities by a train strike might cause complete shutdown to become a general fact.

Since the burden of proof in moving prints from the exchanges to theatres lies with exhibitors, distrib execs are not particularly worried over the strike as it affects them directly. In large cities, where the majority of picture money is spent, theatre men depend upon trucking almost exclusively for their film transportation. In instances where there is no trucking service, and this is rare, parcel post or the more expensive air express can be used. Exhibitors in the less densely populated areas are prepared to drive their own cars to distribution centers, where in many cases they would probably be permitted to pick up more than the number of prints they have booked for the immediate future.

Exchange heads say that they have enough prints on hand to keep exhibitors who stretch their runs supplied for four weeks. This would eventually bring about a rash of reissues which would have to serve during the emergency period. Should this period extend beyond the four-week limit, National Film Carriers are reported to have developed a shuttle system under which the nation would be divided into arbitrary districts for motor transportation of films. When a truck reached the end of its district there would be another there to carry the print cargo on to the next border, and so on.

In any case, the exchanges won't be caught with their prints down.

Meggers Install Chiefs

Hollywood, May 21.

New tops in the Screen Directors Guild moved into office at the annual dinner, May 19, with Frank Borzage, Frank Capra, John Ford, Garson Kanin, Leo McCarey, George Stevens, Billy Wilder and William Wilder as Guild directors.

Moving out at the same time were John Cromwell, Edward Dmytryk, Tay Garnett, Mervyn LeRoy, Rouben Mamoulian, William A. Seiter, Norman Taurog and Charles Vidor.

Philly Indies In Booking Combine

Philadelphia, May 21.

A booking combine, long talked about among indies in Philly, is finally in the making.

Thus far it's all very hush-hush, but exhibs representing approximately 100 theatres met secretly last week and the groundwork was laid for a buying and booking setup modeled along the lines of the Cooperative combination in Pittsburgh.

A committee was appointed to be sent to Pittsburgh to look over the Smoky City organization and report back to the Philly independents. Identity of the leaders of the proposed Philly combine is a closely guarded secret, but it was learned that they are a couple of men who have been active in independent theatre movements here.

Another meeting of the Philadelphia group is expected to be held next week. The combination should start functioning within the month.

Mpls.' 5th Combine

Minneapolis, May 21.

Fifth independent buying and booking circuit has been formed by exhibitors in the Twin Cities. Called Independent Theatre Assn., group is composed of several circuit owners, with Henry Greene, Jr., president; Charles Rubenstein and Ted Mann, vice-presidents; M. E. Montgomery, treasurer, and Lyle Carisch, secretary.

All five of the new buying and booking groups have come into existence in the past year, and present indications are that there'll be few unorganized independent exhibitors in territory by the end of 1946, in spite of distributor's opposition to trend.

Mr. & Mrs. to Reenact Franz Joseph Romance

Hollywood, May 21.

Charles R. Rogers will produce "Queen of Hearts," based on Best-seller "Golden Fleece," starring Maria Montez and Jean Pierre Aumont, her husband. Historical yarn based on love of Franz Joseph and Elizabeth of Austria is budgeted for $2,000,000 and to be directed by Alexis Thurn-Taxis.

Aumont moves over on loanout from Metro while Miss Montez is allowed one outside film on her Universal ticket. Film will roll in November.

M-G to Shoot 'B'klyn' There

Hollywood, May 21.

Most of Metro's forthcoming production, "It Happened in Brooklyn," will be filmed in that borough.

Troupe led by Richard Whorf, director, will spend six weeks in Flatbush and vicinity, shooting outdoor scenes with Frank Sinatra and Peter Lawford.

Leaves 'Bob' for 'Geo.'

Hollywood, May 21.

Life is one shift after another for Peggy Cummins, British actress, who has been transferred to "The Late George Apley" from "Bob, Son of Battle," after a previous switch from "Forever Amber."

Filming of "Apley" starts June 10, with Fred Kohlmar producing, Joseph Mankiewicz directing and Ronald Colman starring.

Rosselli Loses in Move To Leave Atlanta Pen

New Orleans, May 21.

An effort of John Rosselli to obtain release from the Atlanta, Ga., penitentiary, where he is serving a 10-year term for his part in a conspiracy involving the attempted extortion of over $1,000,000 from four film studios, was denied here Thursday (16) by the U. S. circuit court of appeals.

The court affirmed the ruling of Judge E. Marvin Underwood of the southern division of Georgia, which on Nov. 27, 1945, denied a petition for a writ of habeas corpus. In the petition for the writ, Rosselli claimed that the New York court which sentenced him on Dec. 31, 1943, to 10 years and a $10,000 fine was without jurisdiction.

He was indicted by the N. Y. federal grand jury March 18, 1943, along with eight others for conspiring to violate the anti-racketeering act. The indictment alleged that the defendants and three confederates would "attempt to obtain by the use of force and violence the payments of upward of $1,000,000 by demanding that their victims pay for protection to prevent the defendants and confederates from obstructing production and distribution of films throughout the nation."

Washer Changes Mind

Ben Washer, who resigned from the Samuel Goldwyn flackery in New York, two weeks ago, did a switch and returned to his desk there Monday (20), following telephonic talks with Goldwyn and press chief Lynn Farnol, who was on the Coast.

Farnol returned to New York Sunday (19) after a week at the studio and a short tour with the Goldwyn Girls. Six of the gals, incidentally, have been set for a tour of Latin America.

'OUTLAW' SOURS CENSOR DRIVE

With Rank and Spitz-Goetz's 8 Pix Each, UWP Can Add Only 4 Others

Although a flock of indie producers have been attempting to set release deals with United World Pictures, there will be room for very little of their product, prez Matty Fox said this week. Regarding reports of various negotiations with UWP, Fox pointed out that the new distributing setup is being geared for no more than 20 films a year and doesn't aim to handle any more than that.

Of the 20 pix, Fox stated eight would come from the J. Arthur Rank organization in England and at least eight more would come from Spitz-Goetz's International Pictures in this country, as has been previously disclosed. He emphasized that the International pact called for a "minimum of eight." Thus, the maximum number of additional pictures that UWP could handle would be four.

Fox admitted that negotiations are now in progress for pix to fill the vacant slots. He made it clear that UWP is listening to offers to make up the 20 total, but reiterated the company's policy of handling only high-budgeters.

Talks have been held by UWP execs with David Loew and Charles Einfeld on possibility of releasing their Enterprise productions, but Fox stated there is definitely no deal in prospect. Enterprise is planning quantity of production beyond what UWP could handle under the decision not to exceed 20 releases a year.

Sam Wood's Int'l Indie

Hollywood, May 21.

Sam Wood closed a deal for his own production unit at International, covering three pictures, first of which will be made in England, for United World Pictures release.

Starter will be "Ivy," a Marie Belloc-Lowndes tale with an English background. In addition to "Ivy," Wood owns film rights to "The Land Is Bright," "Turnip's Blood" and "Tatiana."

Twin City Indie Exhibs 'Unperturbed' by Record Pix Earnings, Stock Splits

Minneapolis, May 21.

Many of the Minneapolis and St. Paul independent exhibitor leaders, including prexy Bennie Berger of North Central Allied, are admittedly heavy holders of picture stocks and while fighting for lower film rentals and against percentage, find themselves in the position of not being especially annoyed by the record-breaking film company earnings and stock splits, increased dividends and huge rise in stock market prices through which they're now benefitting, it has developed here.

The smaller exhibs, who have been unable to participate in the stock market boom, now are agitating for Berger and the other leaders to use the "stupendous" Paramount earnings and the similar unprecedented prosperity of other companies, as attested by earnings statements and stock market price advances, as an argument for federal government action to force down rentals. While Berger is behind the U. S. Senator William Langer move for a price ceiling on film rentals, setting them back to the 1941 level, he has issued a mild statement on film company earnings—a statement which isn't setting well with the smaller fry in North Central Allied.

The smaller fry are wondering whether Berger and their other leaders may not have "divided loyalties" and "conflicting interests" and there even has been questioning of the propriety of independent exhibitor organization leaders being stockholders in picture companies. It has been pointed out that industry leaders taking federal offices that might be used to further their interests are invariably called upon, as a matter of propriety, to divest themselves of stock holdings.

Slight Switch

Minneapolis, May 21.

Frank McInerny, Minneapolis Times columnist, has dug up an ordinance enacted here in 1897 and still on the statute books, but not enforced, that prohibits the wearing of hats, bonnets or any headgear in theatres. A violation calls for a fine of $5 to $25, or a jail term of from 5-30 days. But the joker is that there's no penalty for the person who unlawfully wears the hat during a performance in a theatre.

It's against the theatre manager in whose house the offense is committed.

Par-RKO Pool(5) In Rochester 2d To Be Dissolved

In line with the policy of Paramount favoring dissolution of pools, as reported exclusively in Variety recently, the company is divorcing itself from RKO theatres in Rochester, N. Y., on expiration of the contract Aug. 31. Pool in Rochester, involving two RKO houses, the Palace and Temple, and three of Par's, the Century, Regent and Capitol, has been in force for many years and marks the second RKO-Par pooling arrangement to be broken up. Other was Minneapolis.

The three Par theatres in Rochester are controlled by Monroe Amusements, Inc., a subsidiary of Pennconn Corp., which is owned 50% by Paramount and 50% by the Comerford circuit.

According to Par sources, no other pools are as yet set for dissolution. Company is involved in a large number throughout the country, both with other major companies and independent exhibitors.

POE 100% WITH LESSER, GIVING UP ANDY STONE

With indie producer Sol Lesser planning to hypo his production slate, Seymour Poe, his eastern rep, has terminated the pact under which he similarly represented Andrew Stone. Poe has handled Stone's past three pictures, released via United Artists.

Formerly assistant western division salesmanager for UA, Poe has repped Lesser since 1941 and also supervised distribution on a number of David Loew production.

Equity Studios Site Leased in Hollywood

Hollywood, May 21.

George J. Schaefer and Jack Schwartz announced signing of a long term lease on land in Hollywood for the construction of a film lot to be known as Equity Studios. Schaefer is prexy and chairman of the newly formed banking group, Equity Capital Corp., and of Equity Studios, Inc. Schwartz is veepee and treasurer.

Understood Schaefer is negotiating financial and distribution deals with producers, who will be afforded production facilities when the new lot is constructed.

BUTLER TO PILOT 'DAY'

Hollywood, May 21.

Warners assigned David Butler as director on the forthcoming feature, "Tomorrow Is Another Day."

Filming starts in June, with Owen Crump as producer.

HUGHES' AD STAND BURNS BOTH SIDES

Move toward liberalization of censorship, both inside and outside the industry, has been pretty well shelved by the current ruckus over "The Outlaw." As a matter of fact, present indications are that in place of the start that was made toward easing both industry self-regulatory measures and local political censorship, films are now faced with increasing threats from blue-pencillers all along the line.

That's what has both liberal and conservative forces within the industry so burned at what they consider producer Howard Hughes' unrealistic attitude in insisting on exhibiting "The Outlaw" in its more lurid version and in using advertising so questionable ["How would you like to tussle with Russell?"] that most magazines wouldn't even accept it.

One of the things that has all elements of the industry concerned is that 41 of the 48 state legislatures will meet in the fall and many of them are going to find censorship legislation on their agendas, some of it directly attributable to "The Outlaw." In Delaware, for instance, the picture has already brought forth definite promises of restrictive legislative action.

The industry is regularly threatened with the war whoop of the bluenoses when state lawmaking bodies get into action. In most cases it has been possible to fight off the legislation through more moderately-minded representatives

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Swanson Heads Vitavision Corp.

Cal Swanson has resigned from the J. Walter Thompson ad agency after many years as an account exec to head the International Vitavision Corp., a three-dimensional film outfit. Matty Fox, president of United World Pictures and a former exec of Universal, is a principal owner of Vitavision. Swanson handled the U account for JWT.

Swanson is prexy of the new company, which owns a process for providing three-dimensional pix without the use of either a viewing device or polaroid appliances. It will be first employed for advertising displays and slide films, with application to motion pictures definitely coming, but still somewhat in the future, according to Swanson.

Principal shareholders with Fox in the corporation are General Royal B. Lord, who was Eisenhower's chief of staff; Robert Nathan, former chairman of the planning committee of the War Production Board, in which capacity he was at one time Fox's boss; and Lauchlin Currie, an engineer and principal adviser to the late President Roosevelt.

In addition to Universal, Swanson handled the Lever Bros. (Lux), New York Subways Advertising Co. and Reynolds Metals accounts for the Thompson agency. He was responsible for "editorializing" the New York subways with the "Movie-of-the-Month" posters, "Miss Subways," "Household Hints," etc.

O'SEAS ENTERTAINMENT TROUPES SET IN H'WOOD

Hollywood, May 21.

Two flying troupes of film players will be formed here for USO-Camp Shows to entertain troops stationed in Japan and Germany. At request of Generals Eisenhower and MacArthur, the Hollywood Coordinating Committee starts assembling the troupers this week.

Pacific tourists will open July 4 in Tokyo and the German preem will be held in Nuremberg Stadium on the same day.

Lawrence Phillips, Camp Shows executive veepee, is slated to arrive on the Coast this week to set up the shows.

Einfeld-Loew Huddle Columbia, U, And Others in N. Y. on Distribution

With both Charles Einfeld and David Loew in New York this week to talk release deals for their Enterprise Productions, it has been definitely learned that they've come to no decision on distribution as yet. A huddle Monday (20) night that lasted well into Tuesday morning was held with a delegation of top Columbia execs, but still equal possibilities are a number of other deals.

Loew, Einfeld and their attorney, David Tannenbaum, have also left open discussions with Universal, United Artists, RKO, United World Pictures and Samuel Goldwyn. Even Paramount was being mentioned as a possibility, since in 60 days Enterprise has accumulated a list of name players that is exceeded only by that of Metro.

Loew and Einfeld are not expected to come to any conclusion during their current New York stay. They'll return to the Coast this weekend to mull the various eastern proposals still further and then probably be back east within a short time for the final negotiations.

One of the delays in coming to a decision is the complexity and variety of deals being discussed. For instance, the RKO negotiations are for a tieup which is entirely different from that talked with Columbia. And, naturally, should an association be made with Goldwyn's projected new distributing company, that would be on an entirely different basis again.

Einfeld and Loew have not been in a hurry to close a deal, for one thing, because they feel that a number of top industry execs do not realize the extent of the production values they have piled up, not only in names, but in story properties and studio space and equipment. Their major point is that they are not in business on a capital gains basis, but are planning a permanent and long-range operation.

Colin Miller, exec assistant to Einfeld, who has also been in New York, will return to the Coast Thursday (23).

Film Divvys Up

Washington, May 21.

Film industry dividends for the first quarter of 1946 are well ahead of the same period last year according to Commerce Dept. figures.

Melon cut for the quarter amounts to $8,392,000. Contrasted with $5,663,000 for the first three months of 1945. Indication is of a record-breaking year if the pace continues. The March dividends were a sock $5,894,000, almost $1,000,000 above the $4,982,000 figure for the same month last year.

20th's $6,241,953 Net 1st Quarter Nearly 50% of '45

Reflecting the general excellence of film business during January, February and March of this year, 20th Century-Fox's first quarter statement, issued yesterday (Tues.), disclosed that the corporation earned in 90 days almost exactly half of what it made during the entire year of 1945. Net for the quarter ended March 30 was $6,241,953, compared with last year's first quarter earnings of $2,855,485.

Paramount's earnings first quarter this year of over $11,500,000 likewise equaled net for all of 1945.

Board, following 20th's annual meeting yesterday, declared a quarterly cash dividend of $1.12½ on the prior preferred, payable June 15 to stockholders of record June 7. Quarterly dividend of 37½c. on convertible preferred was also declared, payable June 28 to stockholders of record June 7. Same dates apply on the common, which was cut in for 75c. a share.

Earnings, after deducting dividends on the two types of preferred, amounted to $2.53 per share on the 2,365,477 shares outstanding. Last year's figure was $1.53 on the 1,824,711 shares that were out then. Fox's profit for first three months of 1946, reflecting still further the uptrend, was a tilt of more than $1,000,000 over the last three months of 1945.

Rentals, Theatre Biz Up

Another indication of how business went this year is the figures on 20th's gross income from film rentals and theatre receipts, partially accounted for by the company's great

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Retirement Plan OK'd

Stockholders of 20th-Fox at their annual meeting in New York yesterday (Tuesday) approved the retirement plan recently proposed for employes. Board also reelected all officers and directors.

Officers renamed to serve until 1947 include Spyros Skouras, president; W. C. Michel, exec v.p.; Darryl F. Zanuck, v.p. in charge of production; Thomas J. Connors, v.p. in charge of sales; Murray Silverstone, v.p.; Joseph H. Moskowitz, v.p.; Donald A. Henderson, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary; Read B. Simonson, assistant treasurer; Fred L. Metzler, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, assistant secretary; George F. Wasson, jr., assistant secretary; William Werner, assistant secretary.

Board members reelected were L. Sherman Adams, Robert L. Clarkson, Connors, John R. Dillon, Eadie, Daniel O. Hastings, Henderson, Jenkins, Robert Lehman, Michel, William P. Philips, Seton Porter, Silverstone, Skouras and Zanuck.

Effective date of the retirement plan is Jan. 1, 1946, subject to a favorable ruling of the Commission of Internal Revenue that it will qualify as a tax exempt trust.

'Golden Dozen' Perusal Reveals No Set Formula For Top Boxoffice Pix

Film market researchers and analysts, who are examining the current crop of top coin-making productions for a magic formula with which to sell future films, are not going to find a simple answer. Boxoffice reports across the country provide no clue to the single element, or combination of elements, that go to make a film into a surefire drawing card. The only thing the b.o. figures do reveal is that filmgoers are lining up at the wickets for any type of picture, whether its theme is sex or psychiatry, just so long as it has that intangible quality of entertainment value and that tangible quality of w.k. marquee names.

Check of the "golden dozen" listed in May 8 Variety shows that among the current heaviest money-makers there was one film on a religious theme, one psycho, one comedy, one on dipsomania, a Gable-Garson combo, two mellers, three musicals, and two films that can be considered as sexers. "The Outlaw," a terrific turnstile-spinner wherever it's shown although not included among the top 12 due to censorship tangles, can be included in the last classification.

Neither is there any clear pattern discernible among the newest releases that look like record-breakers on the basis of early receipts. Doing big business on Broadway currently are one Disney feature, one Bette Davis starrer, one Danny Kaye comedy, one pic on adolescence, three hard-boiled mellers, and only one film that accents the sex angle.

It's Official Now: 'Outlaw' Won't Drive Pix Fans to Immorality, Judge Rules

San Francisco, May 21.

Citing from Genesis and the U. S. Supreme Court and quoting Lord Denham and Justice Cardozo, Judge Twain Michelson of the local Municipal Court ruled in a directed verdict Saturday (18) that, as a matter of law, the delineation and portrayal of "The Outlaw" did not fall within provisions of section 741 of the police code. Ruling released the Howard Hughes picture and found defendant theatre manager Allister Dunn not guilty.

The 2,500 word decision was a standout victory for w. k. attorney Jake Erlich, who handled the case and had the picture displayed for judge, jury and members of the police department. In questioning jurors, Erlich adroitly asserted, "In order to find this defendant guilty you must be sensually, sensuously and even sexually excited by it. You must determine whether this picture causes you to become a bad woman instead of the good, moral and upright woman you are now."

After touching on the difficulties through which the people of the world have gone in an effort to define right and wrong, Judge Michelson reprimanded the San Francisco police force for its inconsistency in seizing the picture in 1946, after having allowed it to play four months in 1943 without interference. In his instructions to the jury for a directed verdict, the jurist said, "I say, on simple reflection, that I cannot bring myself to the legal conclusion that the picture which you and I have looked upon has left you ladies and gentlemen of the jury in a state of moral suspense, or of mental lewdness and licentiousness, bewitched and seduced.

"I cannot bring myself to the legal conclusion that you, after viewing 'The Outlaw' have suddenly changed your code of morals or ethics; that you, the gentlemen of this jury, have resolved to become adulterers and homebreakers; that you, the ladies of this jury have decided that you would at some opportune and clandestine moment abandon your hearths, your children and your husbands to lie in the bed of some invalidated or dying man for one last moment of carnal or lustful experience.

"It is my considered opinion that no civilized community would tolerate such a doctrine of morals and morality. But that, in this case, is the way you are expected to feel under the legal theory of the complaint on file in this action." In closing, Judge Michelson said, "In the light of the legal authority which I have cited, which are but a few of the many available to counsel for both the people and the defense, I feel impelled and constrained to grant the motion for a directed verdict as interposed by the defendant through his counsel."

MSG Denies Dating

Madison Square Garden, N. Y., in response to repeated reports that Howard Hughes' "Outlaw" would go in for a run, stated Monday (20) that it had no such booking.

Reports were that the film would open in July, after the Monday night fight bookings had expired. Friday night boxing would continue, with "The Outlaw" skipping that performance.

JOHNSTON'S WORLD TRIP OFF UNTIL THE FALL

Heavy agenda of industry problems lying before him has forced Eric Johnston to push off the initial leg of his contemplated world tour until the end of summer or beginning of fall, at the earliest. Motion Picture Association prexy had hoped to leave for the international pitch on Hollywood product in May or June.

Joe Breen, Production Code Administrator, will depart for England toward the end of June at the invitation of British producers who desire guidance from him on what will and won't go in American theatres.

Still Another New Indie

Hollywood, May 21.

New indie producing outfit, Modern Films, has been organized by John Rogers and Arthur Lewis, son of Al Lewis, Metro producer.

First picture to be made by the new unit is "Night After Night."

Catholics Ask One Year's Boycott of Loew Theatre

Galveston, May 21.

Bishop Christopher Byrne of the Catholic Diocese of Galveston has ordered a boycott of one year's duration against Loew's, in Houston, because the house refused a request from a delegation of Catholics that the showing of "The Outlaw," beginning Thursday (16), be cancelled. Houston is in the Galveston Diocese.

The bishop charged that the picture is "indecent and immoral, crude, and glorifies crime and basely offends in costume and action." He said the Loew's manager had defied "a request for decency." Loew's took an ad in Houston papers to reply, explaining that the house was under contract to show the release.

100 Chi Ops Bone Up on Televish

Chicago, May 21.

Over 100 members of Local 110, Motion Picture Operators Union (AFL), are currently taking television courses at DeForest's Training School, and eventually all of the 300 or so members will be enrolled, according to Gene Atkinson, union business agent. Idea is to train the men against the possibility of telecasting from a central point to a score or more film theatres, in which event current contracts call for employment of video ops—"and our men are the ones for the job," Atkinson said last week.

Unionists report it's like starting all over again, inasmuch as standard projectors have only two dial controls—one for focus and the other to eliminate double pictures—whereas on tele machines they have to learn to handle 10 controls, including synchronizing of transmitter and receiver, sound, picture brightness, focus, etc.

Guys pay their own tuition for the 24-week course, which includes a lot of homework, and spend four hours a week in classrooms and labs.

Harrisburg Bishop Lashes at 'Outlaw'

Harrisburg, Pa., May 21.

The Most Rev. George Leo Leech, Bishop of the Harrisburg Roman Catholic Diocese, lashed out last week at United Artists' "The Outlaw," charging that it helps foster juvenile delinquency.

Bishop Leech urged some 2,000 parents attending a rally here to keep their children away from the film when it plays here, because, he said, "it is a destructive and corrupting picture which glamorizes crime and immorality."

Concluding, Bishop Leech charged that if the picture is shown locally "it will incite to immorality and crime . . . will be a betrayal of the best interests of our community."

Twin Cities Cancels

Minneapolis, May 21.

Yielding to pressure of several Catholic church groups, the Minnesota Amuse. Co. (Paramount) has put "The Outlaw" on the shelf. Circuit had spotted it into the State here and the St. Paul Paramount and then yanked out the dates after the church groups protested to John J. Friedl, company president, against its exhibition in Minneapolis and St. Paul.

Grant Duals With 'Flirt'

Hollywood, May 21.

Marshall Grant draws a two-way stint as producer and writer on "The Flirt" at Universal.

Picture, based on a yarn by Booth Tarkington, is slated for an early June start.

Ent Buys 'Calendar'

Hollywood, May 21.

Enterprise purchased "Wild Calendar," a novel by Libbie Block, slated for production early next year.

Book was published last January by Knopf after running as a serial in the Woman's Home Companion.

Anti-Censor

Continued from page 5

who realize Hollywood is not as the fanatics paint it. However, the industry cannot put up a battle on this basis unless its skirts are reasonably clean. So Hughes' activities become embarrassing.

Bad Timing Now

Not only must film biz fight off a new crop of threatened legislation, but it is stymied in going ahead on plans for shaking off the old poltical censorship shackles. Eric Johnston, Motion Picture Association prexy, several months ago indicated to VARIETY plans to make a court test of local censorship, with the possibility that the Supreme Court would declare such interference with films unconstitutional. These plans, it is believed, have been necessarily delayed because "Outlaw" has placed the industry as a whole in an untenable position so far as such a fight goes at the moment.

Likewise, industry self-regulation is getting stiffer. Administration of the Production Code is a flexible thing, responding to outside pressures. Duty of the PCA is to keep films out of trouble and, when there's little beefing from church or civic groups, there's a natural tendency to be liberal. On the other hand, when the forces of moralism and righteousness gang up, as they are currently doing over "The Outlaw," the PCA is forced to get closer to the letter of the Code in order to preserve Hollywood from undue difficulties.

How strong these outside pressures can be on the film industry has become evident during the past few weeks, when various church and other groups have caused cancellations of "Outlaw" dates in at least a dozen cities. The squawks to theatre operators which result in such action are spontaneous in each particular town and if they really become organized, they can snowball into truly dangerous proportions.

JESSEL CUTS ROXY DATE SHORT BY FIVE DAYS

Show of "Dark Corner" and George Jessel at the Roxy, New York, which otherwise would have gone three weeks, will be cut short tomorrow night (Thursday) after 16 days not because business was unsatisfactory, albeit not outstanding, but so that Jessel could be in Chicago Saturday (25) to act as toastmaster at dinner installing Jack Kirsch as this year's president of Allied States Assn. Kirsch, head of Allied's Illinois unit, asked for Jessel and the Roxy management agreed to change shows Friday (24) though its regular change day for years has been Wednesday.

Understood also that Darryl F. Zanuck, v.p. over production at the 20th-Fox studio where Jessel is under contract as producer wanted him to hurry back.

Jessel was booked into the Roxy for $10,000 but with no specific run commitment by the theatre. Stressed that the $90,000 grossed on the first week and the $73,000 hit on the second ended last night (Tues.) was thoroughly satisfactory, especially in view of four days of rain last week and the brownout the prior week.

Picker Starts MG Pact Looking for Stories

Hollywood, May 21.

Leonard S. Picker, who recently produced "The Bandit of Sherwood Forest" for Columbia, checked into his new producer post at Metro, to start work in the Al Lichtman unit when he has had time to inspect a number of story properties and select his first production.

Understood Picker attracted Louis B. Mayer's attention when he made "Sherwood Forest" look like a million dollars on a short budget.

Murphy to Head SAG Group at Cal. Meet

Hollywood, May 21.

George Murphy, prexy, will lead a delegation to represent the Screen Actors Guild at the annual convention of the California State Federation of Labor, June 19-22 in San Francisco.

Other delegates are Franchot Tone, Walter Pidgeon, George Chandler, Tudor Williams and Pat Somerset.

Books Bounce Into Best Seller Lists Via Pix Buys; Films Hypo Readership

Paradoxically, films appear to be making America the greatest book-buying nation in the world. Instead of slicing away reading time, as might be expected, Hollywood—via its purchase of screen rights to novels and biogs—is driving the citizenry to book stores and lending libraries in the greatest number in history, according to publishers and book jobbers checked during the past week.

Back of the craving to read, of course, is at least partially the heavy promotional campaigns staged by high-powered film company press departments once rights to a book are bought for picturization. Prime example of what can be done on that score—a performance that had the publishing industry standing on its collective ear this week—is "This Side of Innocence," novel by Taylor Caldwell which is owned by Hal Horne-Armand Deutsch's Story Productions.

Within three weeks of its first appearance on the N. Y. Times' best seller list, "Innocence" had hoisted itself to first place. On the Sunday, April 30, list it was No. 5; May 5 it was No. 3; May 12 it was No. 1 and last Sunday (17) it was again at the top. It had nosed out both "Arch of Triumph" and "King's General," both of which have likewise been film-promoted. This is the first time that a Caldwell book has risen above fifth on the most-sold list.

With a big press and radio campaign behind it, likes of which has never been approached by the ordinary publisher's conservative publicity department, "Innocence" was getting more plugging than even Hollywood usually gives. Number of film companies, as a matter of fact, do very little to push the sale of the "trade edition" (regular $.50 or $3 initial run), since they frequently buy film rights on a sliding scale deal which requires an additional payment to the author for each copy sold. So they save their fire for the later motion picture and other drugstore editions.

These latter are invariably big sellers as the result of interest in the film. And they are really where the American public has shown how Hollywood has sharpened its taste for literature, such as it is. Sales invariably go up from 100% to 200% on reprints during the run of a picture.

Biggest help that films are to the book business, however, is where the original edition is a mild seller. An extreme example is "Our Vines Have Tender Grapes." The trade edition sold only 3,000 copies; the motion picture edition sold 50,000 copies.

Another angle is a test made by Grosset & Dunlap on "Tomorrow Is Forever." It simultaneously released two reprint editions. One was an ordinary cut-price version, the other was a motion picture edition with stills and blurbs. The film edition outsold the other five to one.

Still another potent angle of what films have meant in pushing up book sales is the effect they have on an author's subsequent works. A prime example is Rosamund Marshall's "Duchess Hotspur," which sold two to three times as well as her "Kitty."

U.S. Co-op in French Film Expo Depends on Exports

Washington, May 21.

U. S. motion picture firms have been invited to participate in an international film exhibit which the French have just scheduled to open in Cannes on Sept. 20. Invitation was extended through our Embassy in France.

There is no indication whether Hollywood will go along with the idea. It is believed, however, that our participation will depend upon successful conclusion of the negotiations for the import of our pix into France. If the French refuse a reasonable deal, the studios are expected to turn thumbs down on the exhibit.

It will be the first such exhibition since before the war when the French held several. They copied the idea from the Italians who held them in Venice. France has slated the world film show to establish itself as the film culture center of the globe.

World Survey Of Pix Stymied

Meetings during the past week of a special committee of foreign managers to set definite plans for the projected world film census by the Motion Picture Association have produced no concrete results as yet. Infinite complexity of the study planned has brought forth a number of ideas, a likely one being that each of the participating companies would be assigned to get the dope on a specific area of the world.

No response has been received yet by the MPA to the invitation to four non-member companies to participate. They are United Artists, Republic, Monogram and PRC. The four are not being asked to put up any coin, all of which will be provided by the seven MPA member companies, but would make available their branch offices and other facilities where necessary to participate in the research. In return, findings would be made available to them.

Determination of the industry to clear the multitude of problems facing American films throughout the world and push export of Hollywood product to new high levels in double-quick time is seen in pair of appointments made to the Motion Picture Association last week. Two aides to work exclusively on the international program were named to Carl E. Milliken, MPA secretary, who handles export affairs.

New appointees are Gerald M. Mayer and Robert E. Vining. Mayer, until the day before his appointment, was in charge of the northern European section of the State Department's Office of Cultural Relations. He'll specialize for the MPA in film affairs in Germany and generally in the area on which he experted for the State Department.

Vining recently left the Navy with the rank of captain. From 1941 to 1943 he was on Naval staff duty in London and then was asssigned to General MacArthur's staff in the Pacific. He was naval aide to both Mrs. Eleanor Roosevelt and the late Secretary of the Navy Frank Knox on their visits to Britain.

Mayer was onetime publicity head for NBC shortwave operations, while Vining was associated with Western Electric.

Nelson Sees Exclusion Threat to U.S. Films

Hollywood, May 21.

Warning against a threat of exclusion of American pictures in foreign lands was voiced here by Donald M. Nelson, chief of the Society of Independent Motion Picture Producers, after a three-week visit to Washington.

Nelson declared the Departments of State and Commerce are fully aware of motion picture trends abroad and may be depended upon to combat them through diplomacy.

JOHNSTON TRANSFERS PALFREYMAN TO D. C.

Washington, May 21.

David Palfreyman, who has headed the Motion Picture Assn. of America's theatre service dept. since 1929, moves from the New York to the Washington office, June 17, Eric Johnston announced yesterday (Monday). Coincidentally, the theatre service dept. will change its name to the trade relations dept.

Shift of Palfreyman is first of several slated to take place in the next few months. Two reasons for the changes—there is space in the Washington headquarters and the New York offices are overcrowded. Second, Johnston wants more of the organization where he will have his eye directly on it.

Before the move, Palfreyman will attend exhibitor conventions in Chicago, Jacksonville, and Columbus, Miss. He has been in the picture business for many years. Before joining the MPAA he was with the Kunsky theatres in Detroit, with Goldwyn Distributing Corp. and with First National. He was also manager of the Detroit Film Board of Trade.

$20,000,000 GYP ON % DEALS

M-G Hoping RR Strike Won't Snafu Its Sales Convention in Chicago This Week

With Metro's first all-embracing sales meet since before the war slated to tee off Friday (24) in Chicago, M-G execs are presently crossing their fingers with hopes that the current railroad strike will be amicably settled before the train union's deadline tomorrow (Thursday). Thirty h.o. execs scheduled to attend the meeting, together with delegations from Albany, Buffalo, Philadelphia and New Haven, had all planned to take the same train. Calling of the strike will put the kibosh on the entire meet.

Since there has been no general sales meeting for more than five years, William F. Rodgers, Metro's general salesmanager, has decided that if the strike forces cancellation of the meet, it will be held at the first opportunity, possibly some time next month. Rodgers was slated to fly to Chicago today (Wednesday) to lay the groundwork of the convention.

Hotel situation in Chicago is also working against Metro. Meet was originally to have been held at the Stevens, but it was learned later that the hotel's convention auditorium was not large enough to accommodate the 75 h.o. execs, division, district and branch managers expected to attend. Meet was therefore moved to the Drake. Following the decision to extend the meet to five days from its original four, it was learned that the Drake was already booked solidly for the fifth day. Entire group, therefore, will have to pack its luggage and move over to the Sherman for the final sessions. Latter will be devoted to individual meetings among the five salesmanagers with their district and branch managers.

Rodgers is expected to outline Metro sales policy for the forthcoming year's product at the meet. He'll discuss the 12 new pictures he saw during his recent trip to the Coast and line up the advertising and promotion policy for them along with the Metro publicity and exploitation departments. Rodgers is also expected to announce the next block of M-G pictures, plus two specials that will be sold individually for summer release.

Howard Dietz, Metro ad-publicity chief who's presently on the Coast with M-G prexy Nicholas M. Schenck, will try to get to Chicago for the meet. If he can't make it, Si Seadler, advertising director, will fill in. William R Ferguson, exploitation chief, will outline the 90 different exploitation services metro offers to exhibs. Arthur M. Loew, prexy of Loew's International, will discuss the foreign pix his company is importing as regular Metro releases and H. M. Richey will talk over exhib relations. Joseph R. Vogel, Loew's veepee in charge of theatre operations, is also slated to speak.

Since the testimonial dinner for Jack Kirsch, head of Allied States Theatres, will also be held in Chicago, Friday, it's expected that most of the Metro delegates will attend.

'Henry' OK for 10 Boston Weeks; Big N.Y. Advance

With "Henry V" set to run three more weeks at the Esquire, Boston, United Artists estimates its profits will be almost $75,000 on the 10-week run. British-made Technicolor Shakespearean epic is continuing relatively strong biz, getting around $10,000 this week, its seventh. House operation costs UA about $3,000 a week.

Meantime, almost $20,000 in advance sales, at a $2.40 top, have been piled up at the City Center, N. Y. Film opens there June 17. House was forced to add another boxoffice man Monday (20) to keep up with mail sale.

Next date is the Laurel, 600-seater, in Los Angeles, June 14. It will follow the roadshow, two-a-day, reserved-seat policy set up by UA. Dates are now being sought for Chicago, San Francisco and Washington.

Gable Nixes 'Hucksters'

Hollywood, May 21.

Clark Gable turned down the top role in "The Hucksters," Frederic Wakeman's tale of advertising agencies in the radio industry.

Metro bought the book with Gable in mind, but the star read it and said it was not for him.

Civil Liberties Would Test N.Y. Theatre Padlock

Legal test of New York License Commissioner Benjamin Fielding's right to summarily shutter a theatre for violating obscenity laws may be sought by the American Civil Liberties Union. Claiming that Fielding acted arbitrarily and without power in suspending the Miami theatre's license last week, ACLU officials said that they would file suit providing Benjamin Brodie, Miami operator, consented. The ACLU punctuated its stand by sending the commish a telegram protesting his action as "constituting censorship" and demanding that Fielding seek a jury determination of the issue in a criminal prosecution.

ACLU wire was also signed by Elmer Rice as chairman of the National Council on Freedom from Censorship. Test will be made, it was said, because N. Y. City ordnances give no specific right of revocation to Fielding on indecency grounds. ACLU legalites maintain that a theatre license suspension can only follow a conviction by jury for violation of the obscenity laws. Fielding's action, according to these attorneys, would be akin to the padlocking of a bookstore because of the sale of one indecent novel.

House was shuttered indefinitely following an almost accidental discovery that the house was screening a film doctored with "hot shoots." Dept. inspectors visited the theatre to give it the o.o. because of previous complaints that degenerates congregated there. While at the house, the pic, "Guilty Parents," was clocked by an inspector as a matter of routine. Comparative check later with License Dept. records disclosed that the film totalled some 350 feet more than its official length. Theatre is on Avenue of the Americas (6th Ave.) near 46th St.

Matter was then turned over to the State Dept. of Education, official censoring agency, which rechecked film and thereupon discovered scenes tacked on after the pic had been reviewed by the board. Clampdown by Fielding resulted on complaint of the state agency.

Action was first of its kind to be taken against a metropolitan house in almost 30 years. In making the move, Fielding branded the version of the film as "salacious, immoral and indecent." House had received nine previous warnings for claimed violations of the theatre code.

METRO SUPPLEMENTING ITS CHECKING SYSTEM

Metro is presently planning on strengthening its checking setup with a view to the establishment of a regional group that will work from the field in conjunction with the h.o. force. Plans belie recent rumors that M-G was considering abandonment of its own checking service in order to join Confidential Reports, Inc.

With a number of ex-GI's returning to their old jobs as checkers, Metro plans to have about 1,000 clock-punchers in the field within the next few months. Company's checking is facilitated, moreover, by reps of the Willmark Agency, with whom the company has been tied in for the last year.

MAJORS CLAIM THAT LAST YR.

Major company distributors took a $20,000,000 beating in the past few years from fraudulent gross returns on percentage pictures, sales officials say. Size of losses are gradually being disclosed in area-by-area auditing of exhibitor books currently in process. Nationwide estimate is based in part, it is understood, from the alleged disclosure that the companies suffered over $1,000,000 damages in the Pittsburgh territory alone.

Auditing teams hired by local lawyers who are retained in turn by the distribs have already blanketed the east and middle west. System employed is to demand inspection of books of all exhibs suspected of phoneying returns. With right of auditing a standard clause in sales contracts, refusal by exhib has invariably resulted in legal action. Auditing campaign has been pushed following blowup of the Ross-Federal checking system.

Latest flock of suits will be filed shortly on the Coast, it is reliably reported. Record-and-book scrutinizing in that area is close to the windup with a considerable number of fraudulent reports revealed, officials say. Meanwhile, distribs are preparing to concentrate in the immediate future on the area between the Mississippi and the Rockies.

Adding another suit to its long list, the eight majors Monday (20) filed separate actions in the U. S. district court of the southern district of Ohio against the George Manos circuit of 12 Ohio houses. Similar to other suits, complaint charges the exhib with furnishing distribs with falsified boxoffice reports on percentage pix in order to pay lesser amounts than were due and to secure reduced rentals on past and subsequent films.

Complaint in each case claims that upon demand for audit, exhib furnished for inspection a certain paper from which the attorneys for the distrib were unable to verify boxoffice receipts. Damages for the amounts claimed due; punitive damages; and an injunction against tampering with the books are demanded in the suits.

Fred Anderson's 11 Houses Allegedly Gypped on Pix

Chicago, May 21.

Eight film majors filed suit in U.S. District Court Wednesday (15) against Fred W. Anderson, Morris, Ill., owner of 11 film houses; for allegedly falsifying statements of his gross receipts. In identical suits, the distributors ask for exemplary or punitive damages, of a sum to be determined by the court, and that an order be issued restraining Anderson from destroying his receipt records.

Distribs contend that the defendant carried out a plan to furnish false reports on percentage pictures in order to induce them to accept less percentage rental, to give lower terms on future flat and percentage deals and, in certain cases, to grant reductions in rates previously agreed upon for pictures already shown, because of the alleged poor grosses of such pictures.

Filmeries operated by Anderson are in DeKalb, Woodstock, Morris, Coal City, Naperville, Plainsfield, Wilmington, Seneca, Manteno, St. Charles, and Sandwich—all in Illinois.

Plaintiffs asking damages are Columbia, Par, Warners, 20th-Fox, UA, Loew's, RKO and Universal.

Wurtzel Sets Lot Lease

Hollywood, May 21.

Sol Wurtzel closed a deal for shooting space at the Morey & Sutherland Studios, calling for his complete possession of the lot every other month for six months, with an option on six months more.

First Wurtzel production at the studio will be "Fortune Hunters," slated to start July 6, for 20th-Fox release.

If Russia Gets Trade Influence In Eastern Europe, That's NG for U.S. Pix

Reliable reports of a secret diplomatic deal set at the recent Paris conference by the Big Four spell the end of U. S. film industry's hopes to recapture the eastern European market. Agreement involves England and Russia in which the former gets trade privileges in Italy in return for the Soviets retaining a free hand in the Balkans, particularly Bulgaria and Rumania. Significance of the sub rosa swap, if true, is that it establishes a precedent for American and British approval of the Russian policy of trade monopolization over the whole area stretching from Finland to Greece's northern border. [Confronted by this report, the U. S. State Department and the British foreign ministry denied the existence of a secret pact].

Film export spokesmen in New York were in the dark concerning the diplomatic ramifications but expressed a skeptical attitude over the possibility of Secretary of State James F. Byrnes acceding to a deal of this kind. "Above all, with respect to means of communications," one spokesman said, "America's current policy is to insist upon an open door. Motion pictures are considered in this category and we are not going to stop our efforts to crack through the iron wall." America's gain in the reported deal was not specified except that it may be one facet in a larger compromise to settle the differences within the United Nations.

Pre-war revenues from the countries now under Russian control were relatively small, with the exception of the Czechoslovakian film market. If the reported deal is confirmed, and the status quo is maintained, Russia will have the last word to say in Finland, Estonia, Latvia, Poland, Czechoslovakia, Hungary, Bulgaria, Rumania, Yugoslavia, and the Russian-occupied sectors of Germany and Austria.

Rodgers' 10th Anni

Coinciding with Metro's general sales meeting in Chicago this weekend, Wm. F. Rodgers is celebrating his 10th anniversary as M-G general salesmanager this month. It's believed the company will honor him with a special award of some kind at the convention.

Rodgers joined Metro in 1924, shortly after Marcus Loew and his associates had merged with the old Goldwyn company. He was made a veepee in 1941 and elected to the board last year, succeeding the late David Bernstein.

No. Central Allied In MPA Plea To End Pix 'Milking'

Minneapolis, May 21.

With the downtown first-run holdover situation becoming worse for neighborhood and suburban independent exhibitors in Minneapolis and St. Paul, causing frequent product shortages and increased "milking" of pictures, North Central Allied, independent exhibitors' organization, is calling upon Eric Johnston, MPA head, to take "drastic action" to relieve the situation "which is unfair to independent exhibitors" and "causes them a serious hardship."

North Central Allied not only urges increased production of pictures, but also the inauguration of a general sales policy that, in case of a heavy backlog of pictures, will make films available for subsequent-run houses 30 days after their national release dates regardless of whether they've had a downtown first-run or not. The body also haa been agitating for a new standard contract, "fairer to independents," which will include a clause permitting cancellation of pictures which have been "milked" by their first-runs.

In Minneapolis and St. Paul situation has reached a stage where during many weeks there are only two "A" picture openings downtown because of the numerous holdovers and extended first-runs. As a result, the independent neighborhood houses claim they are confronted with increasingly numerous product shortage periods, necessitating the dating of more "B" and lower classification pictures and repeats and thus hurting their business.

COL.'S 39-WEEK NET UP $1,000,000 OVER 1945

Columbia's net profit for the 39 weeks ended March 30, '46, totalled $2,315,000, a substantial gain over a $1,360,000 net for the comparative period in '45. Figure announced by the company is equivalent to earnings of $3.62 per share of 595,447 common stock outstanding on the March 30 date. Earnings of prior year's period were $2.06 on 383,401 shares outstanding.

Highest operating profit in Columbia's history for a comparative period was reported with the gross tallying $4,275,000 as against $2,665,000 for '45. Federal taxes of $1,960,000 were paid out by the company.

Bogeaus Builds Stock Co.

Hollywood, May 21.

Benedict Bogeaus is building his own stock company, General Players, to assure talent for future productions. First to sign was Dolores Moran.

Late in summer Bogeaus will visit England to contact players and story material.

Revenooers Get Co-op From Majors Checking On Chiseling Exhibs

Recent rash of suits filed against errant exhibs by the majors for falsification of reports is having one beneficial effect—that of cementing cooperation between the industry and the Government.

With notice in the press of every suit filed against an exhib, agents of the Internal Revenue Dept. recently have immediately checked with the companies to ascertain whether the exhib might also have falsified his Federal tax returns. Government men ask for all data and most of the majors are only too willing to open all their books to them.

Increasing cooperation between the Government and the industry was also evidenced in the recent crackdown on the 16m black market ring. Through working hand in hand with reps of the majors, as well as 16m distribs, FBI agents were able to break up the ring in good time. With the industry unsuccessful in previous attempts to obtain the full share of Government aid for its problems, the newly-evidenced cooperation is looked on with great favor as an indication that the Government will back up the majors to the hilt in the present struggle to reopen foreign markets.

Bass Under Radin In Enlarged Agcy. Branch

Enlarging its Coast setup, Buchanan & Co., New York ad agency handling many motion picture accounts, has named Sol Bass as art director in its Hollywood office. He left yesterday (Tuesday) for the Coast. He formerly handled art on the Warner Bros. account for Blaine Thompson agency.

Bass will work under Paul Radin, who heads the Coast office and was recently upped to a Buchanan v.p.

Open
Warners'
SARATOGA
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Warners'
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Warners'
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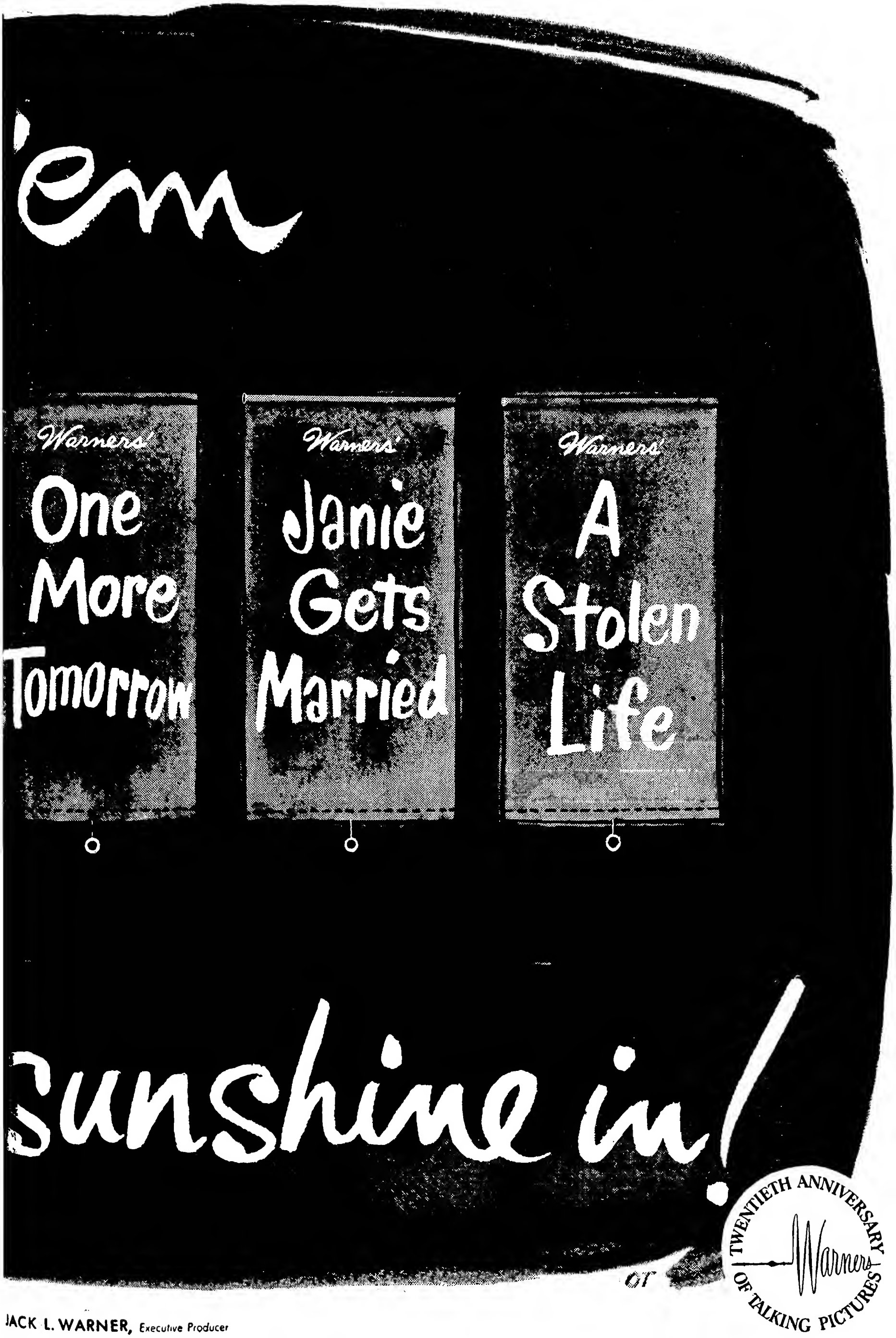
and let the



JACK L. WARNER, Executive Producer

Miniature Reviews

"The Stranger" (RKO-Int'l). Class melodrama, tops in thrills and chills with heavy b.o. potential.

"It Shouldn't Happen To a Dog" (20th). Sock comedy with Allyn Joslyn for solid b.o. returns.

"The Walls Came Tumbling Down" (Col). Okay whodunit about a N. Y. columnist.

"The French Key" (Rep). Okay murder-mystery programmer.

"Dressed to Kill" (U). Standard Sherlock Holmes whodunit that will please in its market.

"Talk About a Lady" (Songs) (Col). Good b.o. prospects in lesser runs.

"How Do You Do?" (Songs) (PRC). Comic whodunit for dual bill support.

"Spectre of the Rose" (Rep). Ben Hecht's pic has limited appeal but appeal to arty fans.

The Stranger

Hollywood, May 18.

RKO release of International Pictures (S. P. Eagle) production. Stars Edward G. Robinson, Loretta Young, Orson Welles; features Philip Merivale, Richard Long, Byron Keith, Billy House, Konstantin Shayne. Directed by Orson Welles. Screenplay, Anthony Veiller; story, Victor Trivas; camera, Russell Metty; editor, Ernest Nims. Tradeshown May 16, '46. Running time, **94 MINS.**

Wilson	Edward G. Robinson
Mary Longstreet	Loretta Young
Prof. Charles Rankin	Orson Welles
Judge Longstreet	Philip Merivale
Noah Longstreet	Richard Long
Dr. Jeff Lawrence	Byron Keith
Mr. Potter	Billy House
Meinike	Konstantin Shayne
Sara	Martha Wentworth
Mrs. Lawrence	Isabel O'Madigan

"The Stranger" is socko melodrama, spinning an intriguing web of thrills and chills for all audiences. It's class from any angle and makes a strong entry from International for RKO to sell big all down the line. Star values are sturdy and the word-of-mouth will be equally potent. Fine production, strong direction and playing, and clever writing shape the ingredients to concentrate interest on as deadly a manhunt as has ever been screened.

Director Orson Welles gives the S. P. Eagle production a fast, suspenseful development, drawing every advantage from the hard-hitting script written by Anthony Veiller from the Victor Trivas story. Plot moves forward at a relentless pace in depicting the hunt of the Allied Commission for Prosecution of Nazi War Criminals for a top Nazi who has removed all traces of his origin and is a professor in a New England school. Edward G. Robinson is the Government man on his trail. Loretta Young is the New England girl who becomes the bride of the Nazi.

Story opens in Germany, where a Nazi is allowed to escape in belief he will lead the way to former head of a notorious prison camp. Chase moves across Europe to the small New England town where Welles is marrying Miss Young. When the escaped Nazi contacts him, Welles strangles him and buries the body in the woods. From then on the terror mounts as Robinson tries to trap Welles into revealing his true identity and at the same time protect the bride. Events pile up rapidly, building suspense and sheer terror to the boff climax.

A uniformly excellent cast gives reality to events that transpire. Each rates equal kudoes for exceptionally strong performances. The three stars, Robinson, Miss Young and Welles, turn in some of their best work, the actress being particularly effective as the mislead bride. Standing out among supporting cast is Billy House, who adds the humor to an otherwise sober melodrama as true-to-type New England storekeeper. Philip Merivale, Richard Long, Byron Keith, Konstantin Shayne, Martha Wentworth and others figure importantly with topnotch performances.

Photography by Russell Metty adds much to the spell of terror which the film weaves and other credits contribute measureably to general class tone of this one. *Brog.*

It Shouldn't Happen to a Dog

20th-Fox release of William Girard production. Stars Carole Landis, Allyn Joslyn; features Margo Woods, Henry Morgon, Reed Hadley, Jean Wallace, Roy Roberts, John Ireland, John Alexander. Directed by Herbert I. Leeds. Screenplay, Eugene Ling, Frank Gabrielson, based on story by Edwin Lanham; camera, Glen MacWilliams; editor, Fred J. Rode; score, David Buttolph. Tradeshown in N. Y., May 21, '46. Running time, **70 MINS.**

Julia Andrews	Carole Landis
Henry Barton	Allyn Joslyn
Olive Stone	Margo Woode
Gus Rivers	Henry Morgon
Mike Valentine	Reed Hadley
Bess Williams	Jean Wallace
Mitchell	Roy Roberts
Bennie Smith	John Ireland
Joe Parelli	John Alexander
Glass	Charles Tannen
Mrs. James	Kathryn Card
Nick	Ralph Sanford
Sam Black	Jeff Corey
Madigan	Charles Cane
House Detective	Clancy Cooper
Police Lieutenant	James Flavin
Chinese Laundry Man	Lee Tung Foo
Creeter Frye	Whitner Bissell
Cab Driver	Tom Dugan
Policeman	Pat Flaherty

This film is a solid package of chuckle material that is sure to be a wicket-spinner on basis of word-of-mouth. With Allyn Joslyn on the celluloid for the full running time, film is a fast mix of gay situations and bright gags with no letdown at any point. Pat story of a newspaperman in dutch with his editor is given a screwball twist by the highly competent scripters who place a dog at the center of the plot. The canine, a Doberman pinscher, closely heels Joslyn as a laugh-winner and besides has looks and menace to make its option a cinch to be picked up.

Adroit directional touches by Herbert Leeds milk each comic situation for maximum returns but without slowing down the rollicking pace. Camera work and background music effectively maintain the light mood and the production accoutrements, though in the medium budget class, par the general excellent quality of the film.

Joslyn plays a reporter victimized by an April fool's joke into scooping his rivals on a robbery that never took place. Stickup was allegedly performed by Carole Landis aided by the Doberman who terrorized a barkeep into forking over his receipts.

Although story is unfounded, Joslyn keeps up the gag for his editor's benefit, kidnaps the dog and becomes involved in a series of hilarious adventures with the pooch. Landis plays a femme cop on the trail of a black marketeer and when the plot lines cross at the climax, Joslyn, the dog, and Landis trap the gangster and emerge as loving heroes.

Joslyn gives full sway to his talents in this pic showing himself off as a maestro with the gag line. Using his unhandsome face to best advantage, Joslyn muggs and double-takes with a sense of timing that puts him in the top-draw class of comics. Carole Landis, appearing in only a few sequences, is okay and her name won't hurt on the marquee. The dog is great and the rest of the cast come through with performances that add up to firm support.

The Walls Came Tumbling Down

Columbia release of Albert J. Cohen production. Stars Lee Bowman, Marguerite Chapman; features Edgar Buchanan, George Macready. Directed by Lothar Mendes. Screenplay, Wilfrid H. Pettitt; based on novel by Jo Eisinger; camera, Charles Lawton, Jr.; editor, Gene Havlick; asst. director, Sam Nelson. Previewed N. Y., May 17, '46. Running time, **81 MINS.**

Gilbert Archer	Lee Bowman
Patricia Foster	Marguerite Chapman
George Bradford	Edgar Buchanan
Matthew Stoker	George Macready
Susan	Leo Patrick
Captain Griffin	Jonathan Hale
Ernst Helms	J. Edward Bromberg
Catherine Walsh	Elisabeth Risdon
Dr. Marko	Miles Mander
Bishop Martin	Moroni Olsen
Mrs. Stoker	Katherine Emery
Rausch	Noel Cravat
Detective Regan	Bob Ryan
Bianca	Charles LaTorre

Whodunit about a Broadway columnist tracking down killers of an old priest-friend has several twists and angles, to hold interest throughout. Pic, modest-budgeted, should do okay in general situations.

Story is plausible, though stretched a bit thin at times. Plot has sufficient action, with a couple vicious fights to stir blood-pressure. Dialog is hep, with an occasional lapse into smart-chat. Acting is uniformly good, with direction to match. Camera work is okay, too.

Plot, though not too novel, never gives itself away. Story concerns a well-known Broadway chatter-writer whose friend, an aged priest, is found hanged in his rectory. Police thinks it is suicide; columnist suspects foul play. Determined to track down the murderers, the columnist finds the trail involving a socialite looker from Boston; an eccentric art dealer, a blustering lawyer, and a trio of pseudo-missionaries. All are interested in finding two Bibles and a painting, latter describing the fall of Jericho. Plots unravels nicely at close, with parts fitting in neatly.

Lee Bowman plays the columnist satisfactorily, while Marguerite Chapman is very appealing as the mysterious deb. George Macready is the deceptively honest-looking, vicious killer and Edgar Buchanan a fitting teammate as the crooked lawyer. J. Edward Bromberg does a good bit as the eccentric art dealer, and Jonathan Hale is believable as a police captain. *Bron.*

The French Key

Hollywood, May 18.

Republic release of Walter Colmes production, directed by Colmes. Stars Albert Dekker; features Mike Mazurki, Evelyn Ankers, John Eldredge, Frank Fenton, Selmer Jackson, Byron Foulger, Joe DeRita. Screenplay, Frank Gruber from own novel; camera, Jockey Feindel; score, Alexander Laszlo; editor, Robert Jahns. Previewed May 17, '46. Running time, **67 MINS.**

Johnny Fletcher	Albert Dekker
Sam Cragg	Mike Mazurki
Janet Morgan	Evelyn Ankers
John Holterman	John Eldredge
Horatio Vedder	Frank Fenton
Walter Winslow	Selmer Jackson
Peabody	Byron Foulger
Fox	Joe DeRita
Betty Winslow	Marjorie Manners
Eddie Miller	David Gorcey
Murdock	Michael Branden
Percy	Sammy Stein
Madigan	Alan Ward
George Polson	Walter Soderling
Desk Clerk	Emmett Vogan

"The French Key" isn't as good a screen whodunit as it was a mystery novel. Exploits of super book salesman Johnny Fletcher and his muscle-bound sidekick read better than they film. It's still okay program material, having enough cast strength to help the bookings. Physical production has good values and there are moments of topnotch suspense but otherwise the mystery elements get lost in a maze of complications that never become quite clear.

Albert Dekker and Mike Mazurki are locked out of their hotel room for non-payment of rent. French key used for the sealing gives rise to the title. Boys use fire escape, find a dead man in the room with a gold coin in his hand and to prevent murder being fastened on them set out to find the real killer. Trail gets them involved with night club singers, coin collectors, more dead men, etc., and just what it's all about is never clear to the audience. The solution is also a mystery.

Cast is full of hard workers, all of whom try to bring some light into script complications. Dekker is good as Fletcher and Mazurki furnishes some chuckles as his brawny partner. Evelyn Ankers is easy to look at, and others, including John Eldredge, Selmer Jackson, Frank Fenton and Joe DeAita show up competently. Walter Colmes produced and directed from a script by Frank Gruber, who adapted from his novel. Lensing, editing and other production credits measure up to expenditure. *Brog.*

Dressed to Kill

(ONE SONG)

Hollywood, May 17.

Universal release of Howard Benedict production. Stars Basil Rathbone, Nigel Bruce; features Patricia Morison, Edmond Breon, Frederic Worlock, Harry Cording, Mary Gordon. Produced and directed by Roy William Neill. Screenplay, Leonard Lee; adaptation, Frank Gruber from story by Sir Arthur Conan Doyle; camera, Maury Gertsman; song, Jack Brooks; editor Saul A. Goodkind. Previewed May 15, '46. Running time, **72 MINS.**

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Hilda Courtnoy	Patricia Morison
Gilbert Emery	Edmond Breon
Colonel Cavanaugh	Frederick Worlock
Inspector Hopkins	Carl Harbord
Evelyn Clifford	Patricia Cameron
Detective Thompson	Tom P. Dillon
Hamid	Harry Cording
Kilgour Child	Topsy Glyn
Housekeeper	Mary Gordon

Okay supporting film fare. It follows the accepted Sherlock Holmes series pattern for the bread-and-butter bookings. Like most of the Universal series it is expertly put together and excellently played by a cast familiar with technique necessary to keep the Holmes fans satisfied. Film gets good production and direction from Roy William Neill and plot is neatly contrived to hold interest.

Holmes and Dr. Watson are called upon to uncover whereabouts of some stolen Bank of England banknote plates. Chase interest centers on three prison-made music boxes, in which brook has hidden clue to hiding place of the plates so his confederates can recover them. Music boxes are sold at auction before gang can grab them, resulting in a two-way race between Holmes and the crooks to be first to recover boxes and obtain the loot. Several killings, the near-death of Holmes and other whodunit stunts are pulled off before the fictional detective beats the crooks at their own game.

Basil Rathbone is up to his usual competence in delivery of the Holmes characterization. Same goes for Nigel Bruce as the bumbling Dr. Watson. Patricia Morison, Frederic Worlock and Harry Cording are an expert trio of antagonists matching wits with Holmes. Edmond Breon and others hold up their end. There's one tune used, a novelty beerhall number titled "Ya Never Know Just 'oo Yer Gonna Meet," capably sung by Delos Jewkes.

Lensing, editing and other technical functions help in the production dress. *Brog.*

Talk About a Lady

(SONGS)

Columbia release of Michel Kraike production. Stars Jinx Falkenburg, Forrest Tucker, Joe Besser; features Trudy Marshall, Richard Lane, Jimmy Little, Frank Sully, Jack Davis, Robert Regent, Mira McKinney, Robin Raymond, Stan Kenton orchestra. Directed by George Sherman. Screenplay, Richard Weil and Ted Thomoe; based on story by Robert D. Andrews and Barry Trivers; camera, Henry Freulich; editor, James Sweeney; songs, Allan Roberts, Doris Fisher, Oscar Hammerstein II and Ben Oakland. At Fox, Brooklyn, week May 16, '46, dual. Running time, **71 MINS.**

Janie Clark	Jinx Falkenburg
Bart Manners	Forrest Tucker
Roly Q. Entwhistle	Joe Besser
Toni Marlowe	Trudy Marshall
Duke Randall	Richard Lane
Buffalo	Jimmy Little
Rocky Jordan	Frank Sully
Carleton Vane	Jack Davis
Arthur Harrison	Robert Regent
Letitia Harrison	Mira McKinney
Peaches Berkeley	Robin Raymond

Stan Kenton and His Orchestra

This film, paced by some easy warbling by Jinx Falkenburg and a quartet of pleasant songs, shapes up to a mite better than average program fare. Combo of strong music plus tomfoolery of Joe Besser, which draws hearty chuckles, outweighs an obviously contrived story. Pic should please in the lesser runs.

Plot is an oldie, simply put, that of the unspoiled country lass who comes to town and by pure goodness bests the hardened urban socialite. In this case, it's all brought about by a testamentary bequest which leaves Miss Falkenburg, the country gal, a nitery and some other assets totaling several millions. While battling it out with the disinherited socialite wife of the testator, Miss Falkenburg vocalizes Allan Roberts and Doris Fisher's "You Gotta Do Whatcha Gotta Do" and "I Never Had a Dream Come True" plus "A Mist Is Over the Moon," by Oscar Hammerstein II and Ben Oakland. "I Never Had a Dream Come True," tops in the sentimental ballad genre, is reprised several times. Score also includes Roberts-Fisher's "Avocado," played as are the others by Stan Kenton and his orch.

Besser in the role of amateur magician and godfather to Miss Falkenburg brightens the film at several points when the story threatens to get in the way. Effective broad clowning, a risible appearance and comic mannerisms blend into a performance that customers go for. Miss Falkenburg's thesping matches her singing. Rest of cast, including Forrest Tucker, Trudy Marshall, Richard Lane, Jimmy Little, Frank Sully and Jack Davis, are uniformly satisfactory.

George Sherman's directing, though smooth, in the main suffers from one flaw. No originality or freshness is displayed in introducing the musical numbers. Camera work of Henry Freulich, editing, sound recording and other technical contributions add up to a first-rate job.

How Do You Do

(SONGS)

PRC release of Harry Sauber production. Stars Bert Gordon; features Harry Von Zell, Cheryl Walker, Ella Mae Morse, Frank Albertson, Claire Windsor, Keye Luke. Directed by Ralph Murphy. Story and screenplay, Harry Sauber and Joseph Carole; songs, Hal Borne, Paul Webster; music direction, Howard Jackson; camera, Benjamin H. Kline; editor, Thomas Neff. At Strand, Brooklyn, dual, May 17, '46. Running time, **80 MINS.**

Bert Gordon	Himself
Harry Von Zell	Himself
Cheryl Walker	Herself
Frank Albertson	Tom Brandon
Ella Mae Morse	Herself
Claire Windsor	Herself
Keye Luke	Himself
Charles Middleton	Sheriff
Thomas Jackson	Himself
James Burke	Himself
Fred Kelsey	Himself
Matt McHugh	Deputy
Leslie Denison	Himself
Francis Pierlot	Proprietor
Sidney Marion	Dr. Kolmar

Radio is radio and films are films, and it takes a lot of stretching to make the twain meet. This is an unpretentious effort in every respect, including budget. but in its own pedestrian manner, serves to further point up a couple of personalities who might develop into fair screen draws. As is a minor dualer.

Story concerns cast of a radio show who travel incognito to a desert resort. During their first night a hated radio agent is murdered by someone supposedly in show biz, and the radioites are exposed as Bert Gordon, Harry Van Zell, Ella Mae Morse, etc. Gordon wires screen detective friends to come down and solve the crime. Turns out that "victim" was under drug administered in experiment by his doctor. Story's end flashes aud baok to screening room, where cast and director decide they don't like the climax. While the last hundred feet are re-run, Gordon "re-kills" the supposedly dead man. Script falls apart here like a matchstick house.

Ella Mae Morse shows promise as a comedienne, with all the cute mannerisms necessary. Smart scripting could make this gal. She handles her meagre vocal assignments well. Picture isn't Gordon's first, but gives him one of his better efforts.

Specter of the Rose

Republic release of Ben Hecht production (Lee Garmes co-producer), directed by same. Features Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen, Lionel Stander. Story and screenplay by Hecht, based in part on the ballet, "Spectre de la Rose"; camera, Garmes; editor, Harry Keller; music, George Antheil; choreography, Tamara Geva. Previewed in New York, May 16, '46. Running time, **90 MINS.**

La Belle Sylph	Judith Anderson
Max Polikoff	Michael Chekhov
Andre Sanine	Ivan Kirov
Haidi	Viola Essen
Lionel Gans	Lionel Stander
Specs McFarlan	Charles "Red" Marshall
Kropotkin	George Shdanoff
Jack James	Billy Gray
Jibby	Juan Panalle
Mr. Lyons	Lou Hearn
Mamochka	Ferike Boros
Alexis	Constantine
Giovanni	Ferdinand Pollina
Olga	Polly Rose
Jimmy	Jim Moran

Ballet dancers: Freda Flier, Miriam Schiller, Miriam Golden, Grace Mann, Allan Cooke, Alice Cavers, Nina Haven, John Stanley, Arleen Claire, Helene Radding.

Ben Hecht, to say the least, has done the expected by coming up with the unusual. Fact is, unusual probably will not be a strong enough word to express the opinion of a Republic account in, say, Xenia, O., where he opens the can and expects horses to come galloping out. There are definitely no oats in this. On the other hand, sophisticated audiences in more or less arty locations will find "Specter of the Rose" interesting, at the very least. With careful booking and proper selling it will find patronage.

There's a possible chance, too, that "Specter" will turn out to be a b.o. whiz in special key city engagements. It has plenty of elements of unusual dialog, direction and general treatment to give reviewers an opportunity to say, "This is art; this is what a picture should be. Its lack of typical Hollywood pretentiousness is refreshing." In that case, expect the intelligentsia to jump on the bandwagon and pump up grosses.

On the other hand, there's plenty of opportunity, too, for the newspaper and mag o.o.ers to hop on the picture's excessive talkiness, lack of unusual production values and occasional dragginess. In which case—that's all, brother. In any event, unless Rep does a special pitch job, best the film can expect will be the bottom of occasional double bills, since even in the name department the top that it offers is Judith Anderson and Lionel Stander.

Republic, of course, isn't destined to lose much, come what may, because it didn't spend much. It was obviously a conscious attempt by Hecht to prove on how small a budget he could produce an acceptable picture. Reports are that it cost in the neighborhood of $160,000. And certainly not much of that went for sets. The Civilian Production Administration definitely will have no squawk on excessive use of materials in "Specter." That, of course, doesn't matter. The serious defect productionwise is a general lack of polish that is at times disturbing.

Yarn, fitting in with current trend to psychiatric mellers, concerns a ballet troupe in which the top male dancer has gone berserk. Okay mentally for periods, he at times has hallucinations in which he hears music which forces him to dance the ballet, "Spectre de la Rose" and, while terpin, he gets a desire to slit his wife's throat. This he has already done to one wife when the picture opens. One of the ballerinas is nevertheless in love with him and is sure she can cure him. She marries him, his mind remains clear and the ballet goes on. But, as is expected, the hallucinations suddenly return and he's about to kill wife No. 2 when he's interrupted. Still in love with him and still certain she can cure him, she secretes him to a hotel room. She nurses him for days but finally falls asleep in exhaustion. The hallucinations again return, he begins to dance, touches a

(Continued on page 19)

New Foreign Films

(Unlikely for Anglo-U. S. Market)

Sciuscia ("Shoeshine Boys") **(ITALIAN)** ENIC release of Paolo W. Tamburella production. Stars Rinaldo Smordoni, Franco Interlenghi. Features Carla Orlensi, Aniello Mele and Emilio Cigoli. Directed by Vittorio De Sica. Screenplay by Cesare Zavattini, Sesare Giulio Viola, Sergio Amidei, and Adolfo Franci. Tradeshown in Rome. Running time, **105 MINS.**

"Sciuscia," with the shoe-shine boys of Rome's streets as background for this film, is a preachment on Italian juvenile delinquency. Producers used real shoe-shine boys and the absence of experienced actors works out okay. Scenes in Rome's jail emphasize the need for drastic reforms there. Two bootblacks are the principal characters, the film showing their change from honest lads into bitter juvenile gangsters. Paolo W. Tamburella, producer, and Vittoria De Sica, director, deserve bulk of praise for this. Okay for Italy. But theme and fact that American pictures already have treated with the same problem in the U. S. militate against its foreign b.o.

Les Clandestins ("The Underground") **(FRENCH).** Cine Selection release of Essor Cinematographique Francais production. Directed by Andre Chotin. Stars Suzy Carrier, Georges Rollin; features Samson Fainsilber, Andre Reybaz, Guillaume de Sax, Constant Remy. Screenplay by Pierre Leetringuez. Music by Walberg. Camera by Georges Million. Reviewed in Paris. Running time, **90 MINS.**

The picture is one of the "underground" cycle, and shows German soldiers in a punitive expedition on a French village, with hangings and all, in a realistic way. As such, it is a sure local grosser. It is one of the few of this type where Germans are not made to overshout in a ridiculous manner. The love story between the girl who goes underground to the man she first met when he was trying to escape after being wounded is less important than the war horrors and heroics which, with good lenswork, may give it a chance for strictly French patronage. Best acting is by Samson Fainsilber as the Jewish medico who undergoes torture, and Constant Remy as the Catholic priest.

Messieurs Ludovic (FRENCH). Richeba release of Optimax-Films production. Directed by J. P. Lechanois. Stars Odette Joyeux; features Bernard Blier, Marcel Herrand, Jean Chevrier, Carette, Jules Berry, Palau. Based on legit "Luda" by Pierre Selze. Camera, Jacques Lemare. Music by Joseph Koema. Adapted and dialog by Lechanois. Reviewed in Paris. Running time, **105 MINS.**

Neat photo and good acting may give it a chance in spots where exclusively French patronage will accept this sketchy adaptation from the legit play. It is the rather unplausible story of Odette Joyeux, as the hard headed girl who comes from her coal mining village to try the big town, torn three ways between jailbird Jean Chevrier, Bernard Blier as a dreamy and kindhearted engineer, and the tough and wealthy Marcel Herrand. Jules Berry has only a bit. Film opens with a sequence ghost-voiced by Carette, before switching to usual talker. *Maxi.*

Negro Fans' Economic Upbeat Prime Factor in Booming Colored Pix Prod.

Lush returns from Negro pix production over the past three years has transformed this unheralded phase of the industry from two-by-four enterprises into a million dollar proposition. In the works for 1946 by the six established indie producers in the field are 25 full-length features which, on the basis of previous earnings, are practically guaranteed to gross between $40,000 to $60,000 apiece. Low production costs of the films, averaging around $20,000, has also attracted an unestimated number of quickie pix-makers.

Chief factor in the expansion is the wartime absorption of the colored population in the South into the nation's industrial ecomony with a consequent sharp tilt in their wage-earning power. To a large extent, this fact has been carried over into the postwar reconversion period.

Although over the past few years there has been only a 10% increase in the 600 filmeries exclusively showing Negro pictures across the country, ticket prices and rental fees have shot up 75-100% during this period. Rental fees range from $500 to $1,500 per booking in the larger cities, and in the smaller rural centers, from $25 to $150. Another lucrative source of income for the distributors has been the practice of the "Lily-white" houses in the South to put on midnight screenings of Negro features for the colored section of the town. [Sidelight on this practice is that even during these midnight shows Negroes are not permitted to sit in the orchestra.]

For the first time, colored film producers have been able to land foreign bookings, particularly in those countries where Negro GI's were stationed during the war. Jack Goldberg's the Negro Marches On productions, one of the leading outfits in this field, has set five-year sales deals on a group of his features in France, Belgium and Sweden in addition to regular distribution in the South American market.

Bulk of production facilities for these films is concentrated at various independent studios in New York and Hollywood. Recently Bert Goldberg, brother of Jack, and Alfred N. Sack of Dallas opened new studio space in Dallas under the name of Harlemwood. This outfit is producing seven Negro pictures during this year. Other producers in the field are Quigley & Leonard, Robert Savani of Astor Pictures, and Glucksman's All - American Newsreel.

Two Finished

Dallas, May 21.

The first two features of Bert Goldberg's 1946 program of seven pictures with all-Negro casts, "Beale Street Mama" and "Harlem on Parade," have been completed here and are now in distribution. World distribution being handled by Sack Amusement Co. here.

Goldberg plans production of other films on his agenda in Dallas with True Thompson, Texas circuit operator of Negro theatres, as technical adviser. Musical director for the films is George Johnson.

FARM FILM FOUNDATION HAS AMBITIOUS PLANS

Washington, May 21.

Newly formed Farm Film Foundation announced last week that it has decided to push for the creation of at least 1,000 16m film sound circuits for the country's farm areas. Announcement of the plan, which will specialize in non-theatrical showings, came after a meeting of the board of directors.

Outfit is non-profit and educational and is headed by Walter D. Fuller, president of Curtis Publishing Co. It is composed of leaders of various farm organizations throughout the U. S.

Fuller said the program will "aim toward the creation of a better understanding of the importance of farming to the welfare of the world, through the carefully directed use of audio-visual education centered about 16m sound films."

Foundation plans to maintain a national film library, establish circuits in cooperation with farm organizations, and advise on film production of the type desired.

Herzog Ankles PRC

Hollywood, May 21.

Karl Herzog, v.p. of PRC productions since last December, turned in his resignation and will leave for New York next week to make a new connection.

Before joining PRC, Herzog was treasurer of Pathe Industries for seven years.

Trust Decision Cues Exhib Suits

Feared in some distributor circles that the anticipated deluge of exhibitor suits consequent upon the Jackson Park, Chicago, case is awaiting the outcome of the U. S. anti-trust action against the majors. Not unlikely, it is believed, that facts and figures are being gathered together by prospective exhib litigants but felt that decision in the anti-trust case may have an important bearing in the preparation of complaints.

Meantime, all efforts within the industry, including those by some persons with good inside tracks, to get a hint as to what may be expected in the Government suit have proved of no avail.

Curiosity surrounds two different facts. One is that Judge Augustus Hand, sitting on the case, was supposed to have gone to Tokyo on war criminal trials Monday (20). The other is that the three Federal judges rushed the trial on the case, but while it ended more than four months ago on Jan. 7 decision has been delayed much longer than it was thought it would.

Speculation naturally is that the three Federal judges cannot agree among themselves or due to the many ramifications of the case and the mass of evidence are taking their time digesting it.

In any event, if the distribs lose, they will apeal to the U. S. Supreme Court. Government has indicated it will appeal also if losing.

Jackson Park (Chi) Theatre's Demands For Runs Riles Pix Majors

Sales officials are plenty riled over stiff demands put to them by the operators of the Jackson Park theatre, winner of the Chicago anti-trust suit, on clearance and run negotiations. Dickerings as a consequence have bogged down and the dispute will be dropped into the court's lap for final say. While a Chi jury fixed treble damages against the Big Five at $600,000, future run status of the Jackson Park is subject of court hearings yet to come.

Bustup in negotiations came after the majors offered the theatre the same run and clearance as other houses in the vicinity. Proposal intended to head off further litigation meant promotion of Jackson Park to a more favorable run. Counter-offer which steamed sales execs was acceptance of the better run conditioned on the proviso that film rentals would not be hiked from the old figure paid on the inferior run.

Company attorneys say they are ready to push the case up to the Supreme Court again on the run question if necessary. They point out that the expected raft of exhibitor anti-trust suits have not developed since the high court upheld the Jackson Park verdict. Narrow application of law which lays down no new principles except on proof of damages is believed by them to have held down the number of new suits.

Chaplin Guns 'Murders'

Hollywood, May 21.

Charles Chaplin sent his "Comedy of Murders" troupe to Arrowhead to start the picture rolling with outdoor scenes, directed by Robert Florey.

Under the new arrangement Florey will direct most of the exteriors while Chaplin himself will handle most of the indoor shooting, which starts June 3.

Indie Exhibs and Allied Huddling on ATA Moves

Conference of Independent Exhibitors Assns. and Allied States Assn. of Motion Picture Exhibitors will huddle in Chicago tomorrow (23) through Friday (25) with film rentals and the activities of the American Theatres Assn. headed for top spots on the agenda. While slated for separate meets, the two organizations which are closely related are expected to take a uniform stand on all questions.

Allied in announcing the meets took a sideswipe at ATA by declaring that the Allied leaders "have no entangling alliances which make it either embarrassing or illegal for them to plan or act with respect to film rentals, trade practices and other matters of real concern to their members." Understood that ATA officials vainly hoped for an invite to the meet to explain that group's aims.

Under current plans, Jesse L. Stern will chairman the CIEA conclave while Jack Kirsch, Allied prexy, will wield the gavel at the Allied huddles.

Brady, Texas, All Hot 'N' Bothered by Film Star's (U) Personal App.

Dallas, May 21.

"Brady, Texas."

This is what VARIETY calls the stix, but when it comes to welcoming a film star, Broadway has nothing on Brady, except a few hix and a few mazdas.

Yvonne de Carlo, Universal star, appears here today (Wednesday) to help war-hero Bob Shanks open his new Texas theatre (capacity 625), and the town is putting on the greatest spectacle since "Ben Hur." Universal sent Miss de Carlo to Brady because Shanks was first in answering the full page ads taken in southwest newspapers by U offering ex-servicemen an opportunity to become exhibitors. Entire city is flooded with signs of welcome for her. She will attend a banquet in her honor being tendered by city.

Guests include prominent citizens who'll come from cattle ranches in best boots and 10-gallon hats to pay tribute to first Hollywood actress ever to visit there. Mayor Earl Rudder declared Thursday "Yvonne de Carlo Day." Parade, led by high school band, cowboys and Texas Rangers, will escort her to specially erected stand in the park where the Brady Standard devoted an entire first page, Monday (20), to the actress' appearance in a special edition.

Local radio station carrying all events and will broadcast dedication exercises from station over city-wide hookup. Miss de Carlo appears on stage followed by her "Frontier Gal" on screen. Tonight (Tuesday) she's on the Headline Edition program over ABC 7 p.m. EDT, when Miss de Carlo interviews Shanks from Dallas.

CANADIANS SAILING AGAIN TO U.S. FILMS

Eastport, Me., May 21.

After a lapse since late 1939, business is again coming by motorboats, sailboats, rowboats and even canoes from the Canadian side of the border to theatres located on the U. S. side. War restrictions cut this business down to almost nil. With considerable although not complete modification of the restrictions, the movement from Canada into the U. S. more approaches normalcy than at any time since the start of the second world war.

Theatre customers on Deer and Campobello Islands, and also at and near St. Andrews on the mainland, are also using light rowboats and canoes in visiting Eastport theatres. The boats are tied up very close to the Wilbor theatre. Motorboats, rowboats, canoes, sailboats, are also transporting people to the State in Calais, Me., on the St. Croix River and boundary; and to theatres on the U. S. bank of the St. John River at Madawaska, Van Buren and Fort Kent, Me.

Fellows' Big Clipper

Hollywood, May 21.

Paramount assigned producer responsibility to Robert Fellows on "The Big Haircut," based on a tale by Houston Branch.

Story is about wheat fields, not barber shops.

UN's Film Sked Rolls With Compilation Of 1st Release From OWI, Newsreels

United Nations has started its first three documentary films into production. Initial one, on the General Assembly, is slated for release before that body convenes in New York next September. It will be distributed in 10 languages, as a starter.

Second film to go into distribution will be on the Security Council and the third will be on the UN in general. All are being compiled from OWI and newsreel footage shot at the various UN meetings and the confabs leading to the organization's formation. Animation and charts will be added to clarify the setups.

Project is under supervision of Marion Dix, head of the film section of the United Nations information service, who works under public relations director Benjamin Cohen. Miss Dix came to the UN from the OWI staff in London. Prior to joining the government service she worked in Hollywood as a writer for Paramount for five years, RKO four years and 20th-Fox one year.

Doing preliminary editing on the mass of footage now are Lora Hayes and Rosalind Perlman, both imported from the OWI. They're using U. S. Coast Guard facilities. Miss Dix will do all the writing on the films, including the commentaries.

Research on methods of release is now being done by Mrs. Helen Kiok, who'll head the distribution setup. It is planned, as far as possible, to use established organizations, such as the British Ministry of Information. Showings will be primarily to schools, clubs and civic groups, but an effort will be made to tie in with the 16m programs of American companies.

As for theatrical distribution, Miss Dix declared: "If the pictures are good enough, they'll want them. And we hope to make them that good."

Intensive Schedule

With a minute budget, Miss Dix and her staff of four aides is not only doing all the production work, but also handles all the liaison with the newsreels, picture companies and foreign government picture agencies. Right now they are deeply involved in planning lights, camera booths and other facilities for the new UN Security Council meeting place in Flushing, N. Y.; and General Assembly's home at the Sperry plant in Nassau county, N. Y.

Incidentally, ever since she won the battle to admit newsreel cameramen to the UN proceedings in London last year, Miss Dix hasn't had a single squawk from the delegates or the newsreel execs. British, because of the debacle at San Francisco, wanted to bar cameras at the London meeting, claiming the brights lights and deluge of technicians detracted from the dignity of the sessions. Miss Dix now thinks the battle at that time was fortunate, because it gave her a chance to present for films arguments that have had a lasting impression.

The beefs at that time also led to the UN's present soundproofed booths and carefully designed lights with dimmer banks so that they can't be noticed going on and off. Lights have been so meticulously placed at the UN's Hunter College Hall that a delegate, even if he looks right up at them, can't get the beam of more than a single one at a time.

Pooling setup of the newsreels has also worked almost perfectly, companies automatically changing off every two weeks. They've all been very cooperative, Miss Dix stated, in shooting not only speeches in English, but those in foreign languages. Lavender prints (from which dupe negatives can be made) of this footage are provided to the various countries interested after an okay from Miss Dix. Poles, Australians, Russians and British have been big users of this product. UN unit also automatically gets a lavender of all footage shot.

With encouragement of the film section, documentaries on the UN are being made by a number of outside agencies. The U. S. Department is making one, British Crown Film Unit two, and Warsaw Films, Inc., in Poland, and the Australian Information Service several. Pathe is also doing a release in its "This Is America" series. If satisfactory after they are viewed, UN will give them all a seal of approval and attempt to add them to its own library for distribution.

Disney Rolls Lively Pic

Hollywood, May 21.

Walt Disney's first essentially live action picture, "How Dear to My Heart," got under way with Harold Schuster as director. Only 300 feet of cartoon will be used.

Cast is headed by Beulah Bondi, Burl Ives, Bobby Driscoll and Luana Patton. Budget is $1,500,000.

Drive-In With Dancing New Idea

Albany, May 21.

Fabian-Hellman interests rushing work on the new Mohawk Drive-in at Stop 21, on the Albany-Schenectady road, in hopes of getting into operation Decoration Day. It will have a car capacity of approximately 900. Grading work was started last fall and was resumed early this spring. Neil Hellman, who will supervise the Mohawk, as he does the Auto Theatre at Lathams Corners on the Albany-Saratoga road, has been joined in the drive down the stretch to get the new one going Memorial Day by Fred Haas, director of maintenance for Fabian houses.

A feature of the Mohawk will be dancing before the first show and during intermission on a platform in front of the screen. Recorded dance music will provide the accompaniment. RCA sound, with individual speakers and volume control, is being installed.

Larry Cowen, Fabian upstate publicity director, is handling the promotion. Fabian and Hellman are pooled on drive-in operation hereabouts.

U.S. to Foot the Print Costs of Famine Pic To Be Released Via ATA

Number of Governmental agencies will chip in to foot the prints and other expenses in distribution of "Seeds of Destiny," two-reeler, produced by the Army for the United Nations Relief & Rehabilitation Administration, has been tentatively accepted by Si Fabian, ATA prez, subject to approval of the unit's program committee. Major company release will be arranged for the film, an ATA official indicated, similarly to those handled by ATA's predecessor, the War Activities Committee.

Arch Mercey, film liaison chief in the Office of War Mobilization & Rehabilitation, is currently dickering with UNRRA, Army and OWMR ofifcials to pro rata the costs of the film. All three agencies have an interest in pushing a short on famine. Film was screened before OWMR officials last week who thereupon pressed Fabian to accept it despite latter's avowed preference for a one-reeler. Army had lensed "Seeds" in Europe and pic is mainly devoted to shots of famine conditions there.

COWAN BACK TO COAST WITH 4 PIX ON SKED

Lester Cowan, currently in New York, heads coastward Friday (24) to prepare a quartet of pictures which he is scheduled to produce in 1946-47. F. Scott Fitzgerald's "Babylon Revisited" is the first, skedded to roll early in August. Producer, it is understood, will release through United Artists, which handled his "Tomorrow the World," and "Story of GI Joe." Dicker still going on for studio space but probability is that General Service will be used.

Next on his schedule will be Fred Othman's comedy, "President's Husband," "Story of Sun Yat-Sen" and "Free Press," which Cowan is trying to pact Ben Hecht and Charles McArthur to screenplay.

BARSHA HANDED 'LADY'

Hollywood, May 21.

Universal handed Leon Barsha production reins on "Shanghai Lady," his second chore since moving into the studio.

First film on his production program is "Challenge in the Night."

"Excellent . . . Ginger Rogers at the peak."
—*M. P. Herald*

"Fluffy Continental comedy with Ginger Rogers' name to spark box-office response."
—*Variety*

"Packs heavy revenue possibilities."
—*Boxoffice*

"Entertainment plus . . . has makings of big popular success."
—*Film Daily*

"Splendid showcase for Ginger Rogers' talent."
—*M. P. Daily*

"Rogers' draw, plus woman's vote, will send this into the higher brackets."
—*The Exhibitor*

"Comedy will score heavily . . . Should do excellent business."
—*Showmen's Trade Review*

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GINGER ROGERS

in SAM WOOD'S

Heartbeat

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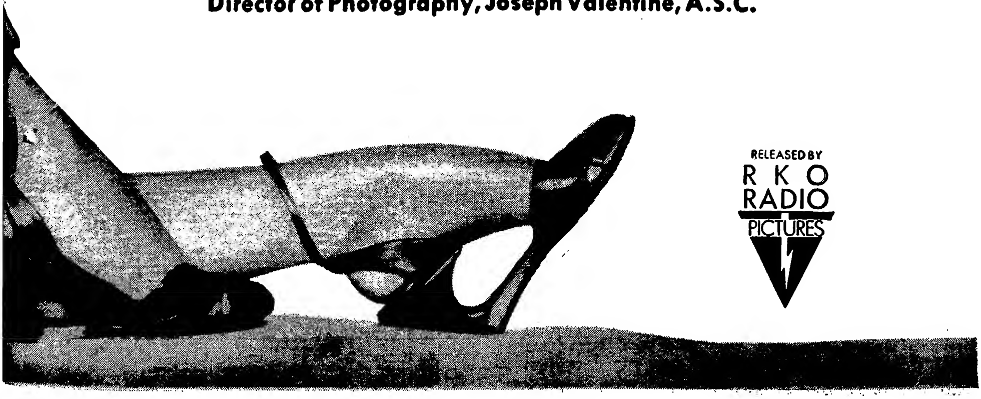
Eduardo Ciannelli • Henry Stephenson
and

BASIL RATHBONE

Produced by Robert & Raymond Hakim
Directed by Sam Wood
Adaptation by Morrie Ryskind
Director of Photography, Joseph Valentine, A.S.C.



RELEASED BY
RKO
RADIO
PICTURES

Trolley Strike Hits Downtown L. A. For 25G Weekly, H'wood Holds Up; 'Virginian' 48½G, 'Love Me' Big 49G

Los Angeles, May 21.

The streetcar strike continues to slice downtown film grosses by an estimated $25,000 per week, but Hollywood theatres are maintaining their strides at the boxoffice.

"The Virginian" in two spots is sighting a hefty $48,500 while "Do You Love Me" is knocking off a neat $49,500 in three spots, considering that the take is off at Loew's State. "Postman Rings Twice" is pacing the holdovers with a very handsome $55,500 in its second frame at three houses, while "Spiral Staircase" is hitting a record second week in three spots. "Outlaw" is still good at $31,000 for a seventh frame, in four houses, although beginning to fall off.

"Gilda" is sighting $26,000 for its final week (6 days) in two theatres.

Estimates For This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1) — "Outlaw" (UA) (7th wk). Nice $4,000. Last week, good $5,100.

Carthay Circle (FWC) (1,518; 50-$1)—"Madonna of Seven Veils" (U) (2d wk). Steady $6,500. Last week, neat $7,900.

Chinese (Grauman-WC) (2,048; 50-$1)—"Do You Love Me" (20th). Stout $15,500. Last week, "Dark Corner" (20th), oke $12,100.

Downtown (WB) (1,800; 50-$1)—"Her Kind of Man" (WB) (2d wk). Oke $12,500. Last week, fair $16,500.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (7th wk). Neat $17,500. Last week, nifty $18,000 despite strike.

Egyptian (FWC) (1,538; 50-$1)—"Postman Rings Twice" (MG) (2d wk). Big $14,500. Last week, solid $19,800.

Four Star (UA-WC) (900; 50-$1)—"Dark Corner" (20th) (m.o.). Sturdy $5,500. Last week, "Dragonwyck" (20th) (m.o.), stout $5,300.

Gulid (FWC) (968; 50-$1)—"Spiral Staircase" (RKO) (2d wk). Second week record at $9,500. Last week, record- smashing $12,100.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (7th wk). Okay $5,500. Last week, dropped slightly to $6,800 on sixth frame.

Hollywood (WB) (2,756; 50-$1)—"Her Kind of Man" (WB) (2d wk). Near $10,000. Last week, oke $13,400.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (7th wk). Steady $4,000. Last week, neat $4,600.

Loew State (Loew-WC) (2,404; 50-$1)—"Do You Love Me" (20th). Good $22,500 considering strike. Last week, "Dark Corner" (20th), dismal $17,000.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Postman" (MG) (2d wk). Fine $28,000. Last week, very fancy $40,400.

Orpheum (D'town) (2,000; 65-85)—"Detour" (PRC) with Slim Gaillard Trio, Buddy Rich orch on stage. Good $24,000. Last week, "Undercover Woman" (Rep) with King Cole Trio, Johnnie Otis orch on stage, sock $31,600 considering streetcar strike.

Pantages (Pan) (2,812; 50-$1) — "Gilda" (Col) (4th wk) and "Smooth as Silk" (U). Finales with $13,000 for 6 days. Last week, with "Blonde Alibi" (U) supporting, nifty $17,700.

Paramount (F&M) (3,398; 50-$1)—"Virginian" (Par) and "Tokyo Rose" (Par). Handsome $31,000. Last week, "Kitty" (Par) (3rd wk), closed with $15,100.

Paramount Hollywood (F&M) (1,451; 50-$1) — "Virginian" (Par). Fancy $17,500. Last week, "Kitty" (Par) (3d wk), solid $13,800.

RKO Hillstreet (RKO) (2,890; 50-80)—"Gilda" (Col) (4th wk) and "Smooth as Silk" (U). $13,000 for blowoff 6 days. Last week, with "Blonde Alibi" (U) supporting, stout $18,100.

Ritz (FWC) (1,370; 50-$1)—"Postman" (MG) (2d wk). Hefty $13,000. Last week, very fine $15,900.

United Artists (UA-WC) (2,100; 50-$1)—"Spiral Staircase" (RKO) (2d wk). Smooth $14,000. Last week, bright $19,000 despite strike.

Uptown (FWC) (1,790; 50-$1) — "Do You Love Me" (20th). Robust $11,500. Last week, "Dark Corner" (20th), about average at $8,900.

Vogue (FWC) (885; 50-$1)—"Seventh Veil" (U) (3d wk) (m.o.). Steady $5,000. Last week, stout $5,200.

Wilshire (FWC) (2,296; 50-$1) — "Spiral Staircase" (RKO) (2d wk) Great $13,500. Last week, spiraled to record $17,000.

Wiltern (WB) (2,300; 50-$1)—"Her Kind of Man" (WB) (2d wk). About $9,000. Last week, oke $12,600.

Roach Buys 'Wilmer'

Hollywood, May 21.

Hal Roach bought "Mr. Wilmer," a novel by Robert Lawson, and turned it over to Bebe Daniels for film production.

Fantasy is slated for a summer start, with William Tracy starring.

Broadway Grosses

Estimated Total Gross
This Week $659,200
(Based on 18 theatres)
Total Gross Same Week
Last Year $554,800
(Based on 15 theatres)

D.C. Holding Up, 'Devotion' 22½G

Washington, May 21.

Business is uniformly good on the main stem although top grosses were not reached due to several holdovers.

Estimates for This Week

Earle (WB) (2,154; 44-85)—"Devotion" (WB). Good $22,500. Last week, "Road to Utopia" (Par), poor $14,500 for second week.

Keith's (RKO) (1,838; 44-80) — "Little Giant" (U). Very nice $17,000 and holds. Last week, "Spiral Staircase" (RKO), very good $14,500 for third week.

Metropolitan (WB) (1,503; 44-70) —"Enchanted Forest" (PRC). Sad $7,000, and run cut to six days. Last week, "Bandit of Sherwood Forest" (Col), nice $7,500 for fourth downtown week.

Capitol (Loew) (3,434; 44-80) — "Dragonwyck" (20th), with vaude. Fine $22,000 for 2d week. Last week, smash $31,000.

Palace (Loew) (2,370; 44-70) — "Kitty" (Par). Excellent $21,000 for second stanza. Last week sock $30,000.

Columbia (Loew) (1,263; 44-70)—"Ziegfeld Follies (M.G.) m.o. Handsome $11,000 and holds five extra days. Last week, "Whistle Stop" (UA), poor $7,000.

'Boots' Fair $13,500, 'Devotion' 10G, Seattle

Seattle, May 21.

New fare this week is antidote for the hot weather but weekend biz was affected. "Adventure" is in third wk, on moveover to the Blue Mouse while "Pinnochio" is in its third session at Liberty. Both are doing well. "Tomorrow Is Forever" is in its third week, but has "One Way to Love" for added measure. "Blue Dahlia" is only fair on holdover at the Paramount.

Palomar, former vaudefilmer, is doing okay with straight pixes. This house has "Virginian" on moveover from the Hamrick-Evergreen Music Hall. About once a month similar moveover from an H-E house is likely, with the Sterling Roosevelt due to have quite steady moveovers of this type.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Adventure" (M-G) (3rd wk). Anticipates $6,200, good. Last week, "Road to Utopia" (Par), (6th wk), nice $5,300.

Fifth Avenue (H-E) (2,349; 45-80) —"Bride Wore Boots" (Par). Expecting fair $13,500. Last week, "Adventure" (M-G), in 2nd stanza, great $14,400.

Liberty (J&vH) (1,850; 45-80)—"Pinnochio (RKO) (reissue) (3rd wk). Looks to get $8,000, good. Last week landed great $13,600.

Music Box (H-E) (850; 45-80)—"Tomorrow is Forever" (RKO) (3rd wk) and "One Way to Love" (Col) (1st wk). Slow going at only $4,800. Last week "Forever" singly hit swell $5,900.

Music Hall (H-E) (2,200; 45-80)—"From This Day Forward" (RKO) and "Game of Death" (RKO). Looking for moderate $8,500. Last week, 2nd of "Virginia" (Par) and "Murder My Business" (PRC). Good $9,100.

Orpheum H-E) (2,600; 45-80)—"Devotion" (WB). Paced at medium $10,000. Last week, third of "Saratoga Trunk" (WB), $14,000, great.

Palomar (Sterling) (1,350; 45-80) —"Virginian" (Par) and "Murder is My Business" (PRC). Here from H-E's Music Hall. Gaited at okay $6,500. Last week, four days of second stanza, "Wife of Monte Cristo" (PRC), big $4,500.

Paramount (H-E) (3,039; 45-80)—"Blue Dahlia" (Par) and "Hot Cargo" (Par) (2nd wk). Heading for fair $7,500 after getting immense $17,500 last week.

Roosevelt (Sterling) (800; 45-80)—"Saratoga Trunk" (WB). (4th wk). Moved from Orpheum. Expect good $5,500. Last week, "Laura" (20th) and "Wild Geese" (20th) (repeats). Slow and pulled after five poor days at $3,500.

Winter Garden (Sterling) (800; 25-50)—"Spellbound" (UA) and "Blithe Spirit" UA). (3rd run). Likely to get only $4,000, slender. Last week, 3rd run of "Lost Weekend" (Par) and "Doll Face" (20th), fairish $4,500.

'Chambermaid' Good 17G, 'Devotion' 17G, Balto

Baltimore, May 21.

Fairish trade here this week with most of the downtown sector holding over. New entries, "Diary of a Chambermaid," at Loew's Century, and "Devotion," at the Stanley, are doing steady biz.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Diary of Chambermaid" (UA). Attracting good response at $17,000. Last week, "Hoodlum Saint" (M-G), only fair at $12,900.

Hippodrome (Rappaport) (2,240; 20-70)—"Gilda" (Col) (2d wk) plus h.o. of vaude. Maintaining okay $15,000 after rousing getaway to $21,200.

Keith's (Schanberger) (2,460; 20-60)—"Kitty" (Par) (2nd wk). Booming $16,000 after bango $23,700.

Maryland (Hicks) (1,500; 25-55)—"Pituri" (Indie). Average $3,500. Last week, second of "Ravished Earth" (Indie), held mildly at $2,900.

Mayfair (Hicks) (980; 25-55)—"Blithe Spirit" (UA). Bettering house average with good $5,000. Last week, third of "Monte Cristo" (PRC), wound up good run at $3,700.

New (Mechanic) (1,680; 20-60)—"Dark Corner" (20th) (2nd wk). Holding nicely at $11,000 after steady initial round to $13,800.

Stanley (WB) (3,280; 26-70)—"Devotion" (WB). In good position, with strong $17,000 a good possibility. Last week, fourth of "Saratoga Trunk" (WB), ended a memorable run at $13,800.

Valencia (Loew's-UA) (1,880; 20-60)—"Ziegfeld Follies" (M-G) (2nd wk) (m.o.). Good $4,000 after fine previous round to $5,200, all on top of two equally strong weeks immediately preceding in the downstairs Century.

AFL Warns Lots About Film Machine Workers

Los Angeles, May 21.

Major film studios were notified by the L.A. Central Labor Council that Cinetechnicians' Union 23968 is solely enfranchised by the American Federation to perform machine work on film lots.

Members of AFL have been ordered not to handle any equipment which has been worked on by members of Lodge 1185, International Association of Machinists, which recently withdrew from AFL.

Frisco Up; 'Kitty' Nifty $36,000; 'Territory'-Vaude 30G, 'Walk Sun' 23G

San Francisco, May 21.

Business has picked up with bad weather keeping customers in town. "So Goes My Love" at the Orpheum is doing nice $18,500. "Badman's Territory," with stage show, excellent at $30,000 while "Kitty" is leading town with $36,000.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95) —"Badman's Territory" (RKO) plus vaude headed by John Calvert, Ruth Terry and Keye Luke (2d wk). Excellent $30,000. Last week, Henry King orch, husky $36,000.

Fox (FWC) (2,651; 55-85)—"Kitty" (Par). Very good $36,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), a fair $20,500.

Warfield (FWC) (2,656; 55-85)—"Suspense" (Mono) (2d wk). Fair $18,000. Last week, mediocre $27,500.

Paramount (FWC) (2,648; 55-85)—"Walk in the Sun" (20th) (5 days). Mediocre $23,000. Last week, "Blue Dahlia" (Par) (2d wk), good $22,500.

St. Francis (FWC) (1,400; 55-85)—"Ziegfeld Follies" (M-G) (3rd wk) (m.o.), $12,000. Last week, "Tales of Manhattan" (20th) (repeat) poor $8,500.

State (FWC) (2,133; 55-85)—"Blue Dahlia" (Par) (m.o.). Looks $12,000. Last week, "Road to Utopia" (Par) (5th wk) (m.o.), okay $11,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"So Goes My Love" (U). Nice $18,500. Last week, "Gilda" (Col) (3rd wk), strong $16,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Breakfast in Hollywood" (UA) (3rd wk). Sad $7,500. Last week, $8,500.

'Veil' Good $10,500, 'Whistle' Big 12G In Mpls. As Town's Lone Newcomers

Minneapolis, May 21.

It's pretty slim picking for fans in quest of new screen fare. The lone major newcomers, aside from the reissued "Rebecca," are "Seventh Veil" and "Whistle Stop." Except for holdovers and minor contenders, they have the loop to themselves, and neither is causing too much boxoffice excitement.

Holdovers include the very high-stepping "Saratoga Trunk," in its second week, and "Gilda," "Kitty" and "Night in Paradise," in their fifth, third and second cantos, respectively. At the Century, one of the leading downtown and moveover houses, "Rebecca" is giving a good account of itself.

Estimates for This Week

Aster (Par) (900; 25-35)—"Undercover Woman" (Rep) and "Night Editor" (Col), dual first-runs, okay $1,400 in three days. "Galloping Thunder" (Col) and "Junior Prom" (Mono), also dual first-runs, opened yesterday (20). Last week, "House of Horrors" (U) and "Talk About a Lady" (Col), big $2,400 in five days.

Century (Par) (1,600; 44-60)—"Rebecca" (UA) (reissue). Headed for spiffy $7,300. Last week, "Blithe Spirit" (UA), disappointing $5,000.

Gopher (Par) (1,000; 44) — "City for Conquest" (WB) (reissue). Oldies go well in this ordinarily first-run house. Reaching for good $4,200. Last week, "Behind Green Lights" (20th), light $2,500.

Lyric (Par) (1,100; 44-60)—"Kitty" (Par) (m.o.) Holding forth here after smash fortnight at State. Continues plenty good at $6,000. Last week, "Virginian" (Par) (4th wk), bowed out to good $4,000, giving it huge $33,000 for downtown run, including State's two weeks.

Orpheum (RKO) (2,800; 44-60)—"Seventh Veil" (U). Lack of cast names a handicap for this one. Good $10,500 indicated, however. Last week, "Night in Paradise" (U), fair $7,500.

Radio City (Par) (4,000; 44-60)—"Saratoga Trunk" (WB) (2d wk). Big $13,000 after huge $22,000 in first week.

RKO-Pan (RKO) (1,600; 44-60)—"Gilda" (Col) (5th wk). This one has delivered in a very big way and will bow out to fine $6,000. Last week (4th), great $6,500.

State (Par) (2,300; 44-60) — "Whistle Stop" (UA). Mixed opinions holding down pull. However, stretching toward big $12,000. Last week, "Kitty" (Par), immense $10,000 after sock $16,000 first week.

Uptown (Par) (1,100; 44-60)—"Tomorrow Is Forever" (RKO). Looks like dandy $4,000 for first neighborhood run. Last week, "Sailor Takes Wife" (M-G), mild $3,000.

World (Par-Steffes) (350; 44-80)—"Night in Paradise" (U) (m.o.). Here after pretty good first canto at Orpheum. Mild $1,800 in prospect. Last week, "Vacation from Marriage" (M-G), neat $2,800.

'HOODLUM'-SPIVAK LOFTY 28G IN BUFFALO

Buffalo, May 21.

Buffalo theatres are holding up nicely, with mostly holdovers. The only newcomers are "Hoodlum Saint" at the Buffalo, with Charlie Spivak orch on stage, and "So Goes My Love," dualled with "Smooth As Silk," at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Hoodlum Saint" (M-G). Charlie Spivak orch on stage. Lofty $28,000. Last week, "Kitty" (Par) (2d wk). Satisfactory $15,000.

Great Lakes (Shea) (3,000; 40-70) —"Dragonwyck" (20th) (2d wk). Brisk $15,000. Last week, nifty $21,000.

Hipp (Shea) (2,100; 40-70)—"Kitty" (Par) (m.o.). Healthy $8,500. Last week, "Ziegfeld Follies" (M-G) (m. o.) (3d wk), droopy $7,000.

Teck (Shea) (1,400; 40-70)—"Rebecca" (UA) (reissue) and "Strange Mr. Gregory" (Mono) (2d wk) Under soft $8,000. Last week, fair $7,000.

Lafayette (Basil) (3,300; 40-70)—"So Goes My Love" (U) and "Smooth As Silk" (U). Sharp $14,500. Last week, "Gilda" (4th wk) and "Notorious Lone Wolf" (Col), strong $10,000.

20th Century (20th Cent., Inc.) (3,000; 40-70)—"Badman's Territory" (RKO) and "Game of Death" (RKO) (2d wk). Bettering snug $10,000. Last week beat fancy $16,000.

Key City Grosses

Estimated Total Gross
This Week $2,886,600
(Based on 21 cities, 182 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,698,100
(Based on 24 cities, 189 theatres)

'Walk Sun' No B.O. Stroller In Hub At $27,500

Boston, May 21.

General letdown all around town this week, largely through h.o.s but also attributed to uncertainty of rail situation, unseasonable weather, and baseball hysteria. "Suspense," with stage show, at RKO Boston, is on top, with "Walk in Sun," day-date at Par-Fen, making best all-around play. "Dragonwyck," "Gilda" and "Kitty," all holdovers, sagging on second.

Estimates for Last Week

Boston (RKO) (3,200; 50-$1.10)—"Suspense" (Mono), with Minevitch Rascals, Rose Marie, others on stage. Good $32,000. Last week, "Swing Parade 46" (Mono) plus Louis Prima on stage, $40,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA). Sharp offbeat this week (7th), dropping to $7,000, estimated, on 11 shows. Last week about $10,000.

Fenway (M-P) (1,373; 40-80)—"Walk in Sun" (20th) and "Col. Effingham" (Par). Very well liked, nice $9,000. Last week, "Saratoga Trunk" (WB), $9,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Breakfast in Hollywood" (UA) and "Strange Voyage" (Mono). Opened here Sat. (18) and aiming for about $20,000, maybe more. Last week, "Diary of Chambermaid" (UA) and "Song Old Wyoming" (PRC), $7,000.

Memorial (RKO) (2,900; 40-80)—"Dragonwyck" (20th) and "Ding Dong Williams" (RKO). Three extra days added bring final gross for second week (third) to $28,000 after wham $32,000, first.

Metropolitan (M-P) (4,367; 40-80) —"Kitty" (Par) and "Dark Alibi" (Mono). Way off second week to $22,000 after fine $31,000, first.

Orpheum (Loew) (2,900; 35-80)—"Gilda" (Col). Second week nsh, off to $23,000, after $30,000 first.

Paramount (M-P) (1,700; 40-80)—"Walk in Sun" (20th) plus "Effingham" (Par). Big $18,500. Last week, "Saratoga Trunk" (WB), $18,000.

State (Loew) (3,200; 40-80)—"Gilda" (Col). Second week off, $11,000, after $18,000, first.

Translux (Translux) (900; 30-74)—"Murder Music Hall" (Rep) and "Cat Man Paris" (Rep). Nice $6,500. Last week, "Wife Monte Cristo" (PRC) and "Shadow Returns" (Mono) (2d wk), $5,000.

Tremont (Brand-Mage) (1,500; 40-80)—"Breakfast Hollywood" (UA) and "Strange Voyage" (PRC). Opened here Sat. (18), with estimated $23,000 in view. Last week, "Diary Chambermaid" (UA) and "Song Old Wyoming" (PRC), $7,000. fifth week.

Prov. NSG; 'Gilda' Sets Pace at $26,000

Providence, May 21.

Grosses are generally not up to par this week with a couple exceptions. Strand's "Blue Dahlia" is nice in its third sesh, while Loew's State leads the town with "Gilda."

Estimates for This Week

Albee (RKO) (2,200; 45-65) — "Wife of Monte Cristo" (PRC) and "Blonde Alibi" (PRC). Fair $9,500. Last week "Seventh Veil" (U) and "Tangier" (U), nice $13,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Devotion" (WB) (2d run). Good $5,000. Last week, "Murder in Music Hall" (Rep) and "Catman of Paris" (Rep), sturdy $6,000.

Fay's (Fay) (1,400; 44-65) — "Shock" (20th) and vaude. Satisfactory $6,500. Last week, "Effingham's Raid" (20th) and vaude, good $6,000.

Majestic (Fay) (2,200; 44-65) — "Dragonwyck" (20th). Fairly healthy $12,000. Last week, "Devotion" (WB), swell $15,000.

Metropolitan (Snider) (3,100; 85-85)—"Passkey to Danger" (Mono) and Ray McKinley orchestra on stage. Fair $8,000 in three-day weekend. Last week, "Undercover Woman" (Rep) and Eddie Bracken heading stage show with Tony Mandell orch, steady $6,000 in three-day weekender.

State (Loew) (3,200; 44-65) — "Gilda" (Col). Terrific $26,000. Last week, "Whistle Stop" (UA) and "Portrait of Maria" (M-G), solid $15,000.

Strand (Silverman) (2,200; 44-65) —"Blue Dahlia" (Par) and "Blondie's Lucky Day" (Col) (3d wk). Rolling along to solid $10,000. Second sesh hit swell $13,000.

Sinatra Has Vitamins to Spare in Chi, 89 G, Overflow Upping Other Houses; 'Night Casablanca'-Stage Show 50G

Chicago, May 21.

Chi overall biz is sock as a result of the Chicago theatre moving towards a terrific $89,000. "Up Goes Maisie" is the film but Frank Sinatra on stage is the magnet, doing seven-a-day on stage to straight 95c a.m.-to-p.m. admishes. No children's rate, but teen-agers (together with their elders) are flocking to the Loop just the same.

The Chicago's record business is aiding other Loop houses, overflow crowds shifting to other theatres.

"Night in Casablanca," plus Chuck Foster's orch and Bob Eberly on stage, is doing a strong $50,000 at the Oriental. "Badman's Territory" is a hefty $38,000 at the Palace. "Follies" is still a good bet at the United Artists with $22,000. "Saratoga Trunk" is doing a strong seventh week at the State-Lake with $25,000.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Dragonwyck" (20th) (5th wk). Steady $20,000. Last week, strong $25,000.

Chicago (B&K) (3,900; 95)—"Up Goes Maizie" (M-G) with Frank Sinatra heading stage bill. Hot $89,000. Last week, "Miss Susie Slagle's" (Par), with Sugar "Chile" Robinson on stage, excellent $59,000.

Garrick (B&K) (900; 65-95)—"Bandit Sherwood Forest" (Col) (5th wk). A repeat $19,000. Last week, the same.

Grand (RKO) (1,150; 65-95)—"House of Horrors" (U) and "The Spider Woman Strikes Back" (U). Fair $7,500. Last week, "Wife of Monte Cristo" (PRC), neat $10,000.

Oriental (Essaness) (3,240; 65-95)—"Night in Casablanca" (UA) plus Chuck Foster's orch and Bob Eberly on stage. Hefty $50,000. Last week, "Danger Signal" (WB), with Louis Jordan orch on stage, good $35,000.

Palace (RKO) (2,500; 65-95)—"Badman's Territory" (RKO) and "Dressed to Kill" (U). Muscular $38,000. Last week, "Goes My Love" (U), firm $28,000.

Roosevelt (B&K) (1,500; 65-95)—"Devotion" (3d wk). Steady $23,000. Last week, keen $28,000.

State-Lake (B&K) (2,700; 85-95)—"Saratoga Trunk" (WB) (7th wk). Sound $25,000. Last week, neat $27,000.

United Artists (B&K) (1,700; 65-95)—"Ziegfeld Follies" (M-G) (4th wk). Healthy $22,000. Last week, excellent $27,000.

Woods (Essaness) (1,200; 65-95)—"Tomorrow Is Forever" (RKO) (5th wk). Nifty $22,000. Last week, firm $20,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Saratoga' 35G, 'Dragonwyck' 32G, Lead Det.

Detroit, May 21.

Biz all over town is strong. "Saratoga Trunk" at Palms-State, and "Dragonwyck" at Fox, are leading the parade.

Estimates for the Week

Michigan (United Detroit) (4,034; 60-85)—"Road to Utopia" (Par) and "Shadow Returns" (Mono). Stout $40,000. Last week, "Cinderella Jones" (WB) plus Glenn Miller orch led by Tex Beneke, others on stage, rousing $49,800.

Downtown (Balaban) (2,683; 65-95)—"Avalanche" (PRC) with Beverly Ann Cort, Georgie Price and others on stage. Fair $12,000. Last week, "Blondie's Lucky Day" (Col) with Frank Sinatra, Skitch Henderson, others on stage, tremendous $58,600.

Fox (Fox-Michigan) (5,049; 60-85) — "Dragonwyck" (20th) and "Strange Triangle" (20th). Strong $32,000. Last week, "Tangier" (U) and "The Man in Grey" (U), strong $30,000.

United Artists (United Detroit) (1,841; 60-85) — "Ziegfeld Follies" (M-G) and "Made Me a Killer" (Par). Strong $16,000 in 3d week. Second week $21,000.

Palms-State (United Detroit) (2,976; 60-85) — "Saratoga Trunk" (WB). Great $35,000. Last week, "Abilene Town" (UA) and "Ding Dong Williams" (RKO), rousing $22,000.

Adams (Balaban) (2,863; 60-85)—"Tangier" (U) and "The Man in Grey" (U) (m.o.). Fine $14,000. Last week, "Bandit Sherwood Forest" (Col) m.o.) and "Spider Woman Strikes Back" (U), neat $12,000.

Broadway-Capitol (United Detroit) (3,000; 60-85) — "Rebecca" (UA) (reissue) and "Undercover Woman" (Rep). Swell $14,000. Last week, "Wife of Monte Cristo" (PRC) and "Danny Boy" (PRC), good $16,000.

Madison (United Detroit) (1,858; 40-55)—"Duffy's Tavern" (Par) and "Danger Signal" (WB). Fair $2,500 for three days. Last week, "San Antonio" (WB) and "Swing Parade of 1946" (Mono), strong $6,000 for five days.

'Gilda' No Lily at 4G, 'Postman' Rings Plenty At $3,900 in Lincoln

Lincoln, Neb., May 21.

Overall good stock covers theatre row this week, with Varsity's "Gilda" and Stuart's "Postman Rings Twice" socko.

Estimates for This Week

Varsity (NTC) (1,100; 35-50)—"Gilda" (Col). Sturdy $4,000. Last week, "Tomorrow Forever" (RKO), cleared $3,900.

Stuart (LTC) (1,800; 9-55)—"Postman Rings Twice" (M-G). Will make $3,900. Last week, "Tangier" (U), $3,700.

Lincoln (LTC) (1,500; 44-55)—"Sisters From Boston" (M-G). Film Council favorite, $3,700. Last week, "Adventure" (M-G), holdover, did $7,900.

Nebraska (LTC) (1,226; 9-43)—"Terror by Night" (U) and "Tarzan's Desert Mystery" (RKO). Will hit $2,000. Last week, "Birth of Blues" (Par) and "Step Lively" (RKO), better than expected $2,000.

State (NTC) (830; 24-35)—"That Texas Jamboree" (Col) and "Gay Cavalier" (Mono) split with "Hollywood Canteen" (WB) for good $2,300. Last week, "Danger Signal" (WB) and "Junior Prom" (Mono) split with "Blondie's Lucky Day" (Col) and "Night Editor" (Col), only $2,000.

'Postman' Tops Omaha With Neat $13,000

Omaha, May 21.

"Postman Rings Twice," at Paramount, tops town with $13,000. "Effingham's Raid" and "Vacation from Marriage" giving Orpheum only $9,000, disappointing. The Omaha not so hot with $8,500 for "So Goes My Love" and "Gentleman Misbehaves." Brandeis doing okay at $7,000 with "Devotion" and "Notorious Lone Wolf."

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Postman Rings Twice" (M-G). Smart $13,000. Last week, "Saratoga Trunk" (WB) (2d wk), fine $9,800.

Orpheum (Tristates) (3,000; 16-85)—"Effingham's Raid" (20th) and

(Continued on page 29)

'Dragonwyck' Hefty 15G, Bright 12G For 'Dark Corner,' Indpls.

Indianapolis, May 21.

Tone of film biz continues strong here this stanza, with grosses topside on all decks, despite heavy weather. "Dragonwyck" at Indiana and "Dark Corner" at Circle both are over par, and "The Outlaw" is holding up so well in second stanza at Loew's that third week looks sure. "Outlaw" broke house record at present scale with terrific $21,000 in first stanza.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60)—"Dark Corner" (20th) and "Johnny Comes Flying Home" (20th). Fine $12,000. Last week, "This Day Forward" (RKO) and "Riverboat Rhythm" (RKO). Oke $11,000.

Indiana (Katz-Dolle) (3,300; 40-80)—"Dragonwyck" (20th). Hefty $15,000 single. Last week, "Tomorrow Is Forever" (RKO). Extra good $14,500.

Keith's (Indie) (1,200; 35-85)—Last week, "Crime of Century" (Rep) plus vaude on stage. Nifty $5,000 in weekend run. Closed until Aug. 30.

Loew's (Loew's) (2,450; 35-55)—"The Outlaw" (UA). Solid $15,000 in second stanza after smash $21,000, practically capacity, for new house record in opener.

Lyric (Katz-Dolle) (1,600; 40-60)—"Tomorrow Is Forever" (RKO). Nice $6,300 on moveover from Indiana. Last week, "Virginian" (Par) and "Strange Impersonation" (Rep). Extra good $6,500 at old 35-55 scale.

'Ziegfeld Follies' Smash $22,000, H.O. in Denver

Denver, May 21.

"Ziegfeld Follies" is copping the big money in town, at the Orpheum, and holds. Heavy rain and intermittent snow over weekend hurt most business.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Devotion" (WB) and "Smooth as Silk" (U), after week at each, Denver, Esquire, Webber. Good $4,500. Last week, "Gilda" (Col) and "Night Editor" (Col) m.o.), big $6,000.

Denham (Cockrill) (1,750; 35-74)—"Kitty" (Par) (2d wk). Fine $14,000 and holding. Last week big $17,500.

Denver (Fox) (2,525; 35-74) — "Night in Paradise" (U) and "Just Before Dawn" (Col), day-date with Esquire. Poor $12,000. Last week, "Devotion" (WB) and "Smooth as Silk" (U), also at Esquire, Webber, good $17,000.

Esquire (Fox) (742; 35-74) — "Night in Paradise" and "Just Before Dawn" (Col), day-date with Denver. Poor $2,500. Last week, "Devotion" (WB) and "Smooth as Silk" (U), also at Denver, Webber, nice $3,000.

Orpheum (RKO) (2,600; 35-74)—"Ziegfeld Follies" (M-G). Smash $22,000 and holding. Last week, "Tarzan and Leopard Woman" (RKO) and "Deadline at Dawn" (RKO) good $14,000.

Paramount (Fox) (2,200; 35-74)—"Abilene Town" (UA) and "Madonna's Secret" (Rep), day-date with Webber. Big $11,000. Last week, "Murder Music Hall" (Rep) and "Catman Paris" (Rep), fine $10,000.

Rialto (Fox) (878; 35-74)—"Gilda" (Col) and "Night Editor" (Col), after week at each, Denver, Esquire, Webber, Aladdin. Big $6,000. Last week, "Dragonwyck" (20th) and "Gay Blades" (Rep) (m.o.) good $4,000.

Webber (Fox) (750; 35-74)—"Abilene Town" (UA) and "Madonna's Secret" (Rep), day-date with Paramount. Big $4,000. Last week, "Devotion" (WB) and "Smooth as Silk" (U), also Denver and Esquire, fair $3,000.

'Outlaw' No Bust In St. Louis H.O., 20G

St. Louis, May 21.

"The Outlaw" is the best b.o. draw currently, closely followed by "In Old Sacramento" and "Along the Navajo Trail." "Saratoga Trunk" also steady. Week of almost continuous rain clipped grosses.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"The Outlaw" (UA) (h.o.). Swell $20,000 after whammo $30,000 for first stanza.

Orpheum (Loew) (2,000; 44-65)—"Ziegfeld Follies" (M-G). H.O. good for $7,500 after $9,000 for the initial session.

Ambassador (F&M) (3,000; 44-85)—"Saratoga Trunk" (WB) (3d wk). Looks $10,000; $15,000 for second week.

Fox (F&M) (5,000; 44-65)—"In Old Sacramento" (Rep) and "Along the Navajo Trail" (Rep). Ok $18,000. Last week, "The Little Giant" (U) and "Col. Effingham's Raid" (20th), $22,000.

Missouri (F&M) (3,500; 44-65)—"So Goes My Love" (U) and "Talk About Lady" (Col). Okay $17,000. Last week, "The Wife of Monte Cristo" (PRC) and "Dragonwyck" (20th), $13,000.

St. Louis (F&M) (4,000; 50-60)—"City for Conquest" (WB) and "No Time for Comedy" (WB). Slim $9,000. Last week, "Spiral Staircase" (RKO) and "Because of Him" (U), $9,500.

Jupe Pluve Droops B'way Groove; 'Cat Creeps' No B.O. Creep at 9G, Lana-Garfield Still Ringing 'Em Up

Rain five days during the past week has interferred with grosses in most downtown New York film houses, it being estimated that the unfavorable weather nicked boxoffices an average of around 10%. Total tally is further affected by the fact that only two new shows were placed on display.

Rialto came in with "Cat Creeps," which is doing very well at $9,000 but won't be held. Other entry of the past week was "Lost Weekend," on second-run at the State, with Harry Savoy and Ciro Rimac orch on stage. Going here is fast, indications pointing to a probable $34,000 or better.

Certain holdovers compare very favorably this week with what was registered on the prior frame when the brownout and other factors are believed to have hurt. Paramount's "Blue Dahlia," with the Duke Ellington orch and Mills Bros. on stage, is among those holding up stoutly, second week for show having ended last night (Tues.) at a big $97,000. Capitol is also still very strong, current (3d) week with "Postman Always Rings Twice" (Turner-Garfield) and the Guy Lombardo orch looking a strong $86,000.

"Dark Corner," at the Roxy with George Jessel, Merry Macs, Rosario and Antonio in person, closed out the second week last night (Tues.) at a thoroughly satisfactory $73,000 and goes two more days on which an extra $15,000 is anticipated. Though show otherwise would have gone three full weeks, Roxy management cut it to 18 days so that Jessel could be in Chicago Saturday (25) to serve as toastmaster at banquet installing Jack Kirsch as new president of Allied States Assn.

Estimates For This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Kid From Brooklyn" (RKO) (5th wk). Remains strong, this week looking towards $46,000, near to fourth's $48,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Postman Always Rings Twice" (M-G) and Guy Lombardo orch (3d wk). Holding up very well, currently being on way to $86,000, while last week (2d) was $94,700. "Two Sisters From Boston" (M-G), with Ritz Bros. and Buddy Morrow orch on stage, moves in June 6.

Criterion (Loew's) (1,700; 80-$1.25)—"Bad Bascomb" (M-G) opens here today (Wed.) after two disappointing weeks with "Little Giant" (U), second being $16,000, the first $28,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (5th wk). A good $22,000 in sight this week (5th). The fourth was $23,000. Remains on.

Gotham (Brandt) (900; 60-$1.20)—"In Old Sacramento" (Rep) (4th-final wk). Fair enough at $7,000 or bit over. Last week (3d) ended under hopes at $7,800. Paramount, which comes into this house for three pictures, opens "O.S.S." on Saturday (25).

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) (4th wk). Gait steady at stout $35,500 for third week ended last night (Tues.), while second was $39,000.

Palace (RKO) (1,700; 80-$1.20)—"Heartbeat" (RKO) (2d wk). Off to $28,000 but good enough. Initial seven days finished at robust $38,000. "Without Reservations" (RKO) is due here June 7.

Paramount (Par) ($3,864; 70-$1.20)—"Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. (3d wk). Pulling heavily, second round ended last night (Tues.) having hit big $97,000. First was a sensational $112,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20) — "Green Years" (M-G) and stageshow (7th-final wk). Goes out at a probable extra fine $102,000. Last week (6th) rounded to a terrific $110,000 for a grand total on engagement of $888,000. "To Each His Own" (Par) opens tomorrow (Thurs.).

Rialto (Mayer) (594; 35-85)—"Cat Creeps" (U). Doing very well at $9,000 but won't hold. Last week, fourth for "Bedlam" (RKO), was a suitable $6,300.

Rivoli (UA-Par) (2,092; 80-$1.25)—"Kitty" (Par) (8th wk). Slowing up quite a bit but strictly okay at likely $23,000. The prior (7th) round was $25,000. "Cluny Brown" (20th) moves in June 1.

Roxy (20th) (5,886; 90-$1.20) — "Dark Corner" (20th), with George Jessel, Merry Macs and Rosario and Antonio on stage (3d-final wk). Finished second full week last night (Tues.) at satisfactory $73,000 and goes two more days for total for nine days of probably $88,000. Initial frame was a strong $90,000. "Do You Love Me?," with Count Basie orch on stage, opens Friday (24).

State (Loew's) (3,450; 43-$1.10)—"Lost Weekend" (Par) (2d run), with Harry Savoy and Ciro Rimac orch in person. Hitting a speedy pace for probable $34,000 or over. Last week "Spellbound" (UA) (2d run), with Buck and Bubbles, Patricia Bowman, others on stage was okay $25,000.

Strand (WB) (2,756; 75-$1.20)—"Her Kind of Man" (WB) and Carmen Cavallaro orch (3d-final wk). On windup will be good $47,000 or over, close to the pace set on second week when $49,700 was scored. "One More Tomorrow" (WB) and Tommy Tucker orch open Friday (24).

Victoria (Maurer) (720; 70-$1.20)—"Well Groomed Bride" (Par) (2d wk). Withered badly in stretch on first week to finish at disappointing $16,000 but won't be far from that currently at about $13,000. "Bad Man's Territory" (RKO) has been booked for Thursday (30).

Winter Garden (UA) (1,312; 60-$1.50)—"Madonna of the Seven Moons" (U), English-made, opens here today Wed.) after a 21-day run with "So Goes My Love" (U). Initial week was strong at $32,000 but second dropped to $22,000 and third, ended last night (Tues.) slid further to mild $15,000.

Newspaper Strike Belts Philly B.O.s; 'Kitty' Kites to 37½G, 'Abilene' 18G

Philadelphia, May 21.

Newspaper strike, which started Thursday (16), is cutting in on downtown film grosses this week. Continuous downpour over the weekend didn't help.

Warner houses trying to salvage business by heavy buying of spot announcements on local outlets, but find spots no substitute for newspaper advertisements. Couple of houses bucking the slump, however. They are Boyd, which is featuring "Kitty," and the Mastbaum, with "Bride Wore Boots." "Abilene Town" also doing nice business.

Estimates for This Week

Aldine (1,300; 40-85)—"Tomorrow Is Forever" (RKO) (5th wk). Fair $11,000. Fourth sesh neat $14,000.

Arcadia (Sablonsky) (700; 40-85)—"Meet Me St. Louis" (M-G). Sour $3,000 for five days of this oldie. Last week, "Cornered" (RKO) so-so $4,800 for second run.

Boyd (WB) (2,350; 40-85)—"Kitty" (Par). Bright $33,000 plus fine $4,500 for one-day showing at Earle Sunday (19). Last week, "Devotion" (WB) fairish $18,500 for second sesh.

Earle (WB) (2,760; 50-95) — "Masquerade in Mexico" (Par) with stage show headed by Eddie Bracken. N.s.h. $19,000. Last week, "Diary of Chambermaid" (UA) pallid $16,000 for third canto, with entire show on screen.

Fox (20th) (2,250; 40-85)—"Dark Corner" (20th) (2d wk). Dropping to $22,000 after husky $30,500 for opener last week.

Karlton (Goldman) (1,000; 40-85)—"Gilda" (Col) (2d run). Trim $13,000. Last week, "Ziegfeld Follies" (M-G) nice $8,000 for second week of second run.

Keith's (Goldman) (2,200; 40-85)—"Virginian" (Par) (2d run). Sour $4,700. Last week, "Road to Utopia" (Par) neat $8,000 for second week of second run.

Mastbaum (WB) (4,387; 40-85) — "Bride Wore Boots" (Par). Okay $30,000. Last week, "Saratoga Trunk" (WB) bogged down in stretch with so-so $18,000 for fourth round.

Stanley (WB) (2,950; 40-85)—"Her Kind of Man" (WB) (2d wk). Putrid $13,500. Opener fair $22,500.

Stanton (WB) (1,475; 40-85) — "Abilene Town" (UA). Great $18,000. Last week, "Bad Bascomb" (M-G) not too forte at $10,000 for holdover.

'VIRGINIAN'-'THIS DAY' LEAD L'VILLE AT 13G

Louisville, May 21.

"Virginian," at the Rialto, is setting the pace this week. Successful Spring race meet at Churchill Downs closed Saturday (18) and town is settling down to normal for the summer months. Biz generally is fair, although calibre of product is none too forte.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-80)—"So Goes My Love" (U) (m.o.). Off to nice start on m.o. session, and looking for neat $4,500 after healthy session at the Rialto. Last week, "Dragonwyck" (20th) (m.o.), mildish $3,500.

Kentucky (Switow) 1,200; 30-40)—"Bandit Sherwood Forest" (Col) and "Because of Him" (U). Okay $1,800. Last week, "Doll Face" (20th) and "Effingham's Raid" (20th), medium $1,700.

Loew's State (Loew's) (3,300; 40-60)—"Outlaw" (UA) (2d wk). Still lusty on h.o. session, although not as vigorous as initial week. Should cop sizable $18,000 or more, good enough after first week's sock $28,000.

Mary Anderson (People's) (1,000; 40-60)—"City For Conquest" (WB) (reissue). Fairish $5,500. Last week, "Devotion" (WB) (2d wk) brisk $6,000.

National (Standard) (2,400; 40-60)—"Road to Alcatraz" (Rep) and "Girls Big House" (Rep) (reissues). Pulling in usual trade for this type of bill, and looks for sturdy $4,500. Last week, "Bells St. Mary's" (RKO) first bill of straight film after 10-week dramatic stock season, and good for oke $5,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Virginian" (Par) and "From This Day Forward" (RKO). Looks like one of the best this week; likely good $13,000. Last week, "Goes My Love" (U) solid $14,000 and m.o.

Strand (Fourth Avenue) (1,400; 40-60) — "Seventh Veil" (U) and "Strange Conquest" (U). Current frame none too bumper, aiming at fair $4,300. Last week, "Deadline at Dawn" (RKO) and "Game of Death" (RKO), all right $5,000.

The Boxoffice Event

.... in the Year that Belongs to 20th

Jerome Kern's Greatest Score

"ALL THROUGH THE DAY"

—Lyrics by Oscar Hammerstein II—

Right Now The Nation's No. 1 Hit-Song
on the C. B. S. Hit Parade Program!

"IN LOVE IN VAIN"

Right Now Soaring to the Top of Popularity!

plus

"THE RIGHT ROMANCE"
"UP WITH THE LARK"
"RAILROAD SONG"
"CENTENNIAL REPRISE"
"CONCERTED PIECE"
"HAPPY ANNIVERSARY"
"FREE AMERICA"
—Lyrics by Leo Robin—

and

"CINDERELLA SUE"
—Lyrics by E. Y. Harburg—

Songs published by T. B. Harms
"All Through The Day" published
by Williamson Music Co.

15,000,000 PHONOGRAPH RECORDS will be playing across America

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Century-Fox

JEROME KERN'S

Centennial Summer

IN TECHNICOLOR

JEANNE CRAIN · CORNEL WILDE · LINDA DARNELL
WILLIAM EYTHE · WALTER BRENNAN
CONSTANCE BENNETT · DOROTHY GISH

Produced and Directed by OTTO PREMINGER
Screen Play by Michael Kanin · Based on the Novel
by Albert E. Idell · Music by Jerome Kern
Dances Staged by Dorothy Fox

s background music to the all-topping BOXOFFICE RECORDS!

Newsprint Pinch Stymies Plans For More Ads Into Nat'l Dailies

Shift of film advertising coin to newspapers as the top selling media for pix has been stymied, in part at least, by a continuing newsprint pinch in a number of key U. S. cities. Company ad execs have been anxious since the end of the war to throw heavy cash available because of current towering grosses into newspaper campaigns as the most effective day-and-date seller of films. Pulp shortage has continued to hamper a swing away from institutional and radio ads in favor of the dailies, a policy set by most majors at the beginning of the year.

Wartime newsprint shortage forced a 30% shift of cash from the dailies of other media. Partial easing of pinch caused lifting of most space limitations by dailies and ad execs were set to go into newspaper advertising with both feet. But relaxation on space rules have proven temporary in many instances with dailies that skated on thin ice plunging through when the coal strike aggravated the chronic shortage.

Hardest hit cities where wartime limitations still hold true without any letup are listed by company execs as Cleveland, Omaha, Kansas City, Philadelphia, Des Moines, Hartford and Indianapolis. Partial restrictions are widespread elsewhere in the country. Trend is downhill, ad agency officials say, because many newspapers have dug deeply into reserve stockpiles of pulp without adequate replacements available.

U's Poll

Radio spot commercials, magazine and transit ads boomed enormously during the war from an influx of film cash in the main directed towards the long-term institutional plugging. But private soundings of exhib as well as sales office opinion has shown a strong sentiment for the pre-war all-out campaigns in the newsies timed with local pic release dates. Universal, for instance, recently polled 500 representative exhibitors in key cities and drew a strong reaction in favor of the newspaper ads. Moreover, these exhibs indicated that they considered the day-and-date ads considerably more effective than the institutional type.

Once the newsprint situation clears up, the dailies will be in for a sizeable boost in the film ad revenues, agency execs predict. Chief factor is the change in stress from other media to the dailies, but an added potent reason is the generally increased advertising budgets which hiked grosses have permitted. In this regard it is pointed out that ad and exploitation outlays are customarily fixed at 10-15% of the expected gross of a particular film.

Teen-Agers Bring Own Booze to Pix Balconies

St. Louis, May 21.

Teen-agers in St. Louis carry their own liquor to theatre balconies and nite ball games was the assertion last week by Excise Commissioner Arthur H. Bader in an address to the St. Louis Retail Liquor Dealers' Assn. Stating that the rise in juvenile delinquency, while not attributable to all dealers, was in the community's eyes being ascribed to the liquor industry generally. Bader warned that well organized and financed agencies were being afforded a campaign point by those selling to the young 'uns.

In relating of the "bushel baskets" of empty liquor bottles found at the Public School Stadium where high school football games are played, mostly at night, Bader said they could not be attributed entirely to adult spectators.

"Our office likewise is receiving constant and numerous complaints from motion picture theatre managers about teen-agers who take their bottles with them to the balconies," Bader asserted.

Neely Back Again?

Fairmont, W. Va., May 21.

M. M. Neeley, former U. S. senator, who retired to become governor of West Virginia, and after completing his term was elected to Congress, has announced his candidacy for the nomination in the primary. He is best known in show biz as author of the Neely bill which was a thorn in the picture industry some years ago.

C. B. ("Bret") Hunkle, owner of the Westmore and Roxy theatres, is the Democratic nominee for mayor of Huntington.

P-T Starts Sixth Year

Hollywood, May 21.

Bill Pine and Bill Thomas open their sixth year as indie producers this week with the start of "I Cover Big Town" as their 40th production for Paramount release.

Picture, based on the "Big Town" radio series, will have Hilary Brooke, Philip Reed and Robert Lowery in top roles.

ATA Doesn't Clash With Allied or Any Indie Org—O'Donnell

Reiterating that the American Theatres Assn. is in no way opposed to Allied or other indie exhib organizations, Robert J. O'Donnell, ATA co-chairman, declared Monday (20) that there was a place in the ATA for every exhib, whether affiliated or not. O'Donnell made his claims in answer to a series of accusations levelled against the ATA by Walter E. Mitchell, prexy of the Independent Exhibitors, Inc., of Boston.

Hub org had claimed that exhibs should reject the ATA because the latter refused to deal in trade practices. ATA considers this matter, according to O'Donnell, as one in which it's impossible for all exhibs to see eye to eye. As an example, he pointed out, the manager of a second-run house would never agree to the same clearance terms as demanded by a first-run house. In its status as an all-inclusive organization, O'Donnell said, the ATA has purposely refrained from attempting to take a hand in such matters, which rightfully belong in the bailiwick of the indie exhib groups.

ATA, he declared, was organized to deal with those problems on which all exhibs agree such as admission taxes, cooperation with the Government's film program, theatre collections, etc. By eliminating the matters in which most exhibs are in disagreement, the ATA board feels it's possible to get a legitimate area in which all can think alike. It's in the latter field, O'Donnell said, that the ATA can be beneficial to its members.

O'Donnell also denied Mitchell's charge that the ATA had adopted a resolution calling for one single collection a year to raise $20,000,000. At its recent organizational meet in St. Louis, the ATA agreed that audience collections should be limited to one a year but did not decide on any specific amount, O'Donnell said.

Refuting the Boston exhib group's charges that the ATA constituted a serious menace to all indie exhibitors, O'Donnell declared the new organization hoped Allied would see fit to join its ranks, emphasizing that there was a place in the ATA for every exhib and all organizations.

Technicolor Bullish On This Year's Earnings

Technicolor's take for April hit $209,000 before taxes and retroactive wage adjustments with an April 1 increase of ½c per foot on 35m film behind the added spurt, a letter from Dr. Herbert T. Kalmus to the annual stockholders meet Monday (20) declared. Price boost is expected to push Technicolor's '46 earnings substantially ahead of the previous year, Kalmus said. First quarter net of $440,000 before deductions as compared with a $550,000 quarterly last year was reported.

Proposed $4,000,000 expansion program will probably be carried out without further financing or interruption of regular 50c per share dividends, Kalmus said. Company spent $50,000 for research in the first quarter and has authorized an equal sum in the second quarter.

Litvak Two-Ply Ent. Pact

Hollywood, May 21.

Anatol Litvak inked a two-way deal as producer and director at Enterprise, with "Coup de Grace" slated as his first picture.

Film will be based on a French best-seller authored by the Parisian novelist, Joseph Kessel. Book has been translated into English for U. S. publication.

Furthman to Play 'Horn'

Hollywood, May 21.

Jules Furthman draws production chores on "Young Man With a Horn," Dorothy Baker's novel recently purchased by Warners.

Book deals with a young musician who turned from sweet to jazz in the 1920s.

Majors Planning 16m Org and Code

Major film companies planning to distribute 16m pictures abroad are currently lining up an inter-company association, similar to the Export Assn. of the Motion Picture Assn. of America, according to persistent but unconfirmed rumors.

Negotiations have reportedly been going on between Metro and RKO, leaders in the foreign 16m program so far, and it's believed that Universal, 20th-Fox, United Artists and Columbia will also join in, once their programs get started. Paramount and Warners are the only two majors who have not yet signified their intention of distributing the narrow-gauge prints.

Although it's considered unlikely that the distribs will follow the general pattern of the Export Assn. in setting up a joint distribution system of pictures, since the plans of each company to date have been markedly different, it's believed probable that the 16m association will work out some plans to help overcome trade restrictions in those countries where local monopolistic practices have resulted in bans on the importation of American product.

With opposition from established 35m exhibs in foreign countries the chief stumbling block confronted to date by the 16m distribs, it's considered likely that the narrow-gauge association might also work out some kind of exhibition code. By working together to make certain that no 16m product is shown in a locality where it might compete with the 35m industry, it's believed the majors would probably find the going easier all along the line.

SAN ANTONIO'S POLIO SCARE STILL HITS B.O.

San Antonio, May 21.

The ban on theatres, niteries and other entertainment entered into its second week as San Antonio fought to avert a polio epidemic. All under 21 are banned from all theatres. A drop of over 50% was announced by the local theatres. Ban is also in effect at the local army camps, where all forms of entertainment are banned.

This week announcement was made that persons could go to the local drive-ins if persons remained in their cars.

Ill. Allied Now Buying For 106 Indies; 4 Added

Chicago, May 21.

Wholesale scurry of indies to join Illinois Allied's buying—booking circuit was underlined past few weeks when four more houses got on the bandwagon. They are the Colony, Highway and Marquette, all in Chi and operated by Joe Stern, and the Hinsdale, of Hinsdale, Ill., owned by George W. Krueger.

This makes 106 for the chain, and makes it one of the most powerful in the country, with prexy Jack Kirsch also head of Allied States.

WB Talent Scroll Hits Peak With 31 Stars

Hollywood, May 21.

Talent roster at Warners has reached the highest peak in the studio's history, with 31 stars, 45 featured thesps, 35 stock players, 11 producers, 15 directors, 40 scripters and four composers.

Listed as stars are Robert Alda, Lauren Bacall, Bruce Bennett, Jack Benny, Humphrey Bogart, Jack Carson, Dane Clark, Joan Crawford, Helmut Dantine, Bette Davis, Errol Flynn, Sydney Greenstreet, Paul Henreid, Robert Hutton, Andrea King, Joan Leslie, Viveca Lindfors, Ida Lupino, Dennis Morgan, Wayne Morris, Janis Paige, Eleanor Parker, Claude Rains, Ronald Reagan, Rosalind Russell, Zachary Scott, Ann Sheridan, Alexis Smith, Barbara Stanwyck, Jane Wyman and Gig Young.

King's English Too Tough for U. S.?

Complaints of N. Y. drama critics that the dialog of the Old Vic players was too often difficult to understand points up the fact that the basic differences between the British language and its Americanized form will prove a major stumbling block to the success of British films imported to this country.

Old Vic Co. is supposedly the best group of repertory players in England and, as such, is considered indicative of the better English actors. If sophisticated N. Y. crix find their language hard to absorb, it's pointed out, what about the masses of American audiences in the stix, from whom the English films will have to draw in order to show a profit?

Evidence that British producers are cognizant of this difficulty was spotlighted by Filipo del Guidice, managing director of Two Cities Films, during his recent visit to the U. S. Del Guidice declared that producers in the J. Arthur Rank fold, at least, were experimenting with methods of solving the problem without hurting the standards of their product for British audiences.

Commercial Pix Over the Video Whets Yen for Regular Theatre Showings

Large sums of money that advertisers are spending to get their sponsored motion pictures on television points up the possibility that such advertisers may some day buy screen time in the nation's theatres to plug their products. Idea has often been broached by the top ad agencies and their clients but has always been nixed by exhibs as something the paying customers wouldn't go for.

WNBT, NBC's tele outlet in N. Y., recently began selling time to advertisers for screening of the commercially-sponsored pix at the station's regular rate of $300 per half-hour. Figure includes $200 for use of the film studio, plus another $100 as transmitter charges. With the television audience in the N. Y. area currently limited to not more than 10,000-15,000 people because of the few receiving sets, it's evident that the advertisers are willing to lay out top money for a comparatively small audience.

Ad agency execs now point out that the NBC charge for only a half-hour is often as much or more than the average smalltown theatre grosses in a day. If the sponsors are willing to spend that kind of money for a small audience, they declare, it's feasible that they would raise the ante to a very inviting figure if they could get their pix onto regular theatre screens before the large theatre audiences.

Entertainment quality of many of the latest commercially sponsored films, into which the advertisers often invest as much as $50,000 for a one-reeler, is considered further inducement for the exhibs to relent on their stand. Besides the agencies setting up their own production outfits, composed of experienced film-makers, many Hollywood indie producers have recently announced their intention to turn out commercial films.

By playing such films, the agency chiefs say, the exhib, besides getting paid a substantial sum for screen time, would also save himself the cost of buying a regular short. Amount of money currently being invested in commercial pix makes it necessary for the sponsor to get as wide a distribution as possible, and according to the agencies, the sponsors can be expected to try to lure exhibs into the program.

Goldstone Back to MG

Hollywood, May 21.

Richard Goldstone, recently released from the Army, draws two pictures next month at Metro under his renewed producer contract.

First is "Too Perfect," slated to start within three weeks. Second is a detective mystery, still untitled.

Twin Cities' Big Gain In Pop. Big Aid to B.O.; However, Drouth Looms

Minneapolis, May 21.

One of the reasons why the Twin Cities are supporting films and other entertainment better than ever before is their gain in population, Exhibitors and other amusement purveyors expressed interest in the conclusion prepared by W. F. Kissick of Minneapolis, regional consultant for the Department of Commerce, that the Minneapolis-St. Paul area has gone over a million in population.

Kissick bases his estimates on reports of the war manpower commission and state selective service headquarters. The population of Minneapolis, which jumped to approximately 515,000 during the war, should go to 530,000 when all the city's residents still in the armed forces are back home, he says in his report.

During the war period, Kissick states, the population of the Twin City metropolitan area has passed the million mark—approximately 1,063,200.

Territory's boxoffice outlook, regarded up to recently as exceptionally bright, now is beclouded somewhat in consequence of a protracted drouth which threatens to cut down anticipated crop yields. However, if sufficient rainfall occurs during the next fortnight, prospects for a continuation of present record-breaking grosses will be encouraging again.

WB's 3-Day Sales Meet Tied In With 20th Anni

The Warner 20th anniversary of sound celebration which reaches its climax in August will be tied into a special three-day WB sales meeting to be held in Atlantic City Aug. 5-7. Meantime, the distribution department is laying various plans in connection with the sound anni celebration, including release during August of "Night and Day" which originally was to have been held back until the fall.

Atlantic City sales confab will be presided over by Ben Kalmenson, v.p. in charge of distribution and will be the largest of its kind held since before the war.

In addition to all nine district managers, the 27 WB branch heads from throughout the U. S. and Canada will attend.

Plus Kalmenson, homeoffice execs will include Sam Schneider, v.p.; Mort Blumenstock, v.p. over advertising-publicity; Roy Haines, southern-western division sales manager; Jules Lapidus, eastern divisional head; I. F. Dolid, assistant to Kalmenson; Norman H. Moray, short subject sales manager; Bernard R. Goodman, supervisor of exchanges; Ed Hinchy, head of the playdate department; Gil Golden, advertising manager; Larry Golob, eastern publicity director and Bill Brumberg, manager of the field exploitation staff.

Cole Porter Filmusical Biog Due July 3 on B'way

"Night and Day," filmusical biog of Cole Porter, is expected to open at the Hollywood, N. Y., July 3. National release is set for August.

Michael Curtiz, pic's director, is expected to make the trip east for the premiere, if he winds up with "Life with Father" in time. Cary Grant and Monty Wooley are expected to appear at the preem, as is Arthur Schwartz, film's producer, now songsmithing for Broadway.

WB plans tieing pic into the 20th anniversary of sound program.

Col. Slates New Laffers

Hollywood, May 21.

Jules White, producer of shorts at Columbia, announced a program of 28 two-reel subjects for 1946-47, with four new stars. Quartet consists of Harry Von Zell, Sterling Hollaway, Arthur Q. Bryan and Joe De Rita.

Meanwhile the studio will continue with its old reliable short-shorters, Hugh Herbert, Vera Vague, Andy Clyde, Eddie Foy, Jr., Gus Schilling, Richard Lane and the Three Stooges.

Metro Sets 10% Higher Rental On 16m Pix Overseas Than on 35m

Under the sales policy recently instituted by Loew's International for its 16m entertainment films, the company is getting 10% more in rental for each narrow-gauge print than it received from the 35m version of the same film. In addition, according to Seymour R. Mayer, chief of the 16m entertainment sales, the company has set up a checking system and is selling its product to the narrow-gauge exhibs in package form, including a feature and enough shorts to constitute an hour and 50-minute program.

Hike in the rental is not a hard and fast rule, and the company is willing to adjust terms if the arrangements are inequitable. Plan was instituted, according to Mayer, because of the lower operating cost of 16m houses, which carries through all along the line. Even with the 10% increase, he declared, exhibs will still net at least as much as he would net with a 35m print at a 10% lower rental.

"It is our firm intention," Mayer said, "to see that the exhibitors make a reasonable profit. We do not want to receive more than our fair share of the boxoffice receipts; on the other hand, we will not be satisfied with one cent less."

Film Sales Packaged

Films are sold in package form because it would be too difficult to handle them separately. With a single-reel short running only about 400 feet on 16m stock, Mayer said, small cans of film would be getting lost all over the world if they were to be shipped separately. Packages run 10 minutes short of two hours, for the possible inclusion of a newsreel on the schedule.

After months of preparatory work, most of the stumbling blocks confronting the company in its new operation, including a shortage of projector equipment, suitable prints of the less recent films, etc., have been broken down and the program is now rolling throughout Latin America, as well as in the Philippines, Belgium, Portugal, Switzerland and Italy. Last of the 26 local reps who will handle sales in his own country is now completing his training course in the U. S.

Reduction prints are currently being made of 45 features, both old and current, although the company will not release a film on 16m stock in any territory in which it has not already played in its regular 35m size. Metro is also making reduction prints of current product from new negatives before shrinkage sets in, for future use.

GI's Add Impetus

Number of ex-GIs who are remaining in the Philippines to take over as 16m exhibs is giving added impetus to the program in that territory, Mayer said. Army recently announced it was turning all 16m projector equipment over to the veterans as surplus property and many of the GIs are taking advantage of the offer. One such ex-serviceman, Mayer said, recently bought 100 projectors and is planning to start a circuit of 30 houses.

Metro is having no trouble in obtaining projectors to ship overseas because the manufacturers have recognized the potentialities of the foreign 16m entertainment market, Mayer said. He pointed out that Orton H. Hicks, chief of the company's 16m operations, had developed good relationships with most of the manufacturers during his many years in the narrow-gauge business and so had been able to convince them to make more equitable allocations between the domestic and foreign markets.

Emphasizing that Metro is not in the projector business, Mayer said, however, that in any territory where it's obvious that the manufacturer's agent can't meet the demands, the company will buy projectors for immediate resale to exhibs at list price. Metro has made no attempt to get a better deal than the regular export discount, Mayer said. Company has asked for preferential treatment on deliveries, but never on price.

London Gets 'Kingmaker'

London, May 21.

"The Kingmaker," which opened at the St. James May 14, was warmly received by audience but got lukewarm press as an overlong, episodic, historical play.

First John Clements actor-manager venture will likely succeed when alternating later in repertory.

Negrete on Argent. Trek

Mexico City, May 21.

Jorge Negrete, Mexico's leading romantic screen actor and top radio singer, is out of Mexican films and radio until about next August. He has gone to Buenos Aires to fill dates at Radio Belgrano, big Argentinian web. After that he goes to Chile, Peru and Venezuela for radio work.

Mercedes Caraza, contralto who sang at U. S. training camps during the war, is also on a tour of radio stations in Cuba, Puerto Rico, the Dominican Republic, Haiti, Venezuela and Colombia until September.

Dolores del Rio Inked For Argent.; Raw Film Situation Better Now

Buenos Aires, May 10.

AAA (Artistas Argentinos Asociados) has confirmed that its special rep in Mexico, cinemactor Francisco Petrone, of "Guerra Gaucha" fame, has signed up Dolores del Rio for picture making in Argentina.

The Mexican star is to make two pix, one teamed with Petrone and the other with Angel Magana. Lopez Figueroa, the star's special cameraman, is to accompany her.

June is talked about as the possible month for Miss del Rio's arrival, and all the scenarists in Buenos Aires are angling for an invitation to write her screen stories.

Now that raw stock is in plentiful supply once more, all the studios are hoping to import foreign talent, which may compensate for the trek of top Argentine stars to Mexico and elsewhere. Jorge Negrete's arrival is heralded to take place within the next few weeks. Arturo de Cordova may follow and there is even talk of making pix with Maurice Chevalier and Lucienne Boyer during their brief stays in Buenos Aires in the current season.

Meanwhile, Juan Carlos Thorry, Argentine filmdom's favorite juve lead, is still on tour with his and Gloria Guzman's musical comedy company, and from Venezuela where it is currently playing, will move on to Mexico, Cuba, U. S. A. (on a tourist basis) and then to Spain. They do not plan a return until 1947.

As for the raw stock situation, the U.S. announcement that restrictions on shipments to Argentina would be lifted, was badly timed, coming right on top of the arrival of the first Belgian supplies and their ceremonial distribution by the Minister of the Interior. The nationalist Argentines point to this timing as proof of their victory over U.S. interests which have been trying to suppress Argentine film activities, exercising unfair competition by refusing to supply celluloid, that it was the Argentine government which seized raw stock supplies for filming propaganda pix, or for black market manipulations.

Current London Shows

London, May 21.

"Arsenic & Old Lace," Strand
"Better Late," Garrick.
Ballet Elysees, Adelphia.
"Can Can," Adelphi.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Embassy.
"Gang Show," Stoll.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Man About House," Piccadilly.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room At Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"Shop Sly Corner," St. Martins.
"Sleeping Beauty," Covent.
"Song of Norway," Palace.
"Sweetest and Lowest," Ambass.
"The Kingmaker," St. James.
"Under the Counter," Phoenix.
"White Sun Shines," Globe.
"Wind Is Ninety," Apollo.
"Windermere's Fan," Haymarket
"Worm's View," Whitehall.

Stu Doyle Left $312,000

Sydney, May 10.

The late Stuart F. Doyle, onetime film tycoon here, left an estate valued at $312,000. Doyle, after his bowout of Greater Union Theatres, went into the industrial field and handled wartime contracts. He was also chairman of directors of Commonwealth Broadcasters, top commercial operators.

Doyle left his estate to his wife and daughter.

Gambling Kayo Ups Brazil's Pix

Gambling coin initially headed for the plush casinos of Brazil is winding up at the film houses with an accompanying boost in the b.o. take. Latest illustration of the principle that amusement cash blocked off from the green tables by an official clampdown will find its way to the film tills was pointed up recently when first-run Rio houses scored substanital gains coincident with the Brazilian government decree shuttering all gambling spots throughout the country.

Nabes also gained in a lesser degree, h.o. foreign execs report.

'PEG OF MY HEART' REVIVED IN PARIS

Paris, May 15.

Current revival by Robert Ancelin of the French adaptation of "Peg of My Heart" at his Porte Saint-Martin merely evidences again how, under current conditions, local producers are attempting to avoid all risks, and play safe by refraining from staging new shows.

The Yves Mirande and Maurice Vaucaire adaptation of Hartley Manner's old play has been a moneymaker here whenever and wherever shown. Rather than take a chance for the end of the summer season, Ancelin preferred reviving it. Show has been nicely produced with Francoise Delille, formerly of the Comedie Francaise, in the title role.

U.S.-British Loan Deal Affects Aussie Earnings

Sydney, May 10.

Any lifting of dollar takeaway restrictions will, so it's learned in official quarters, depend upon the financial setup between U.S. and Great Britain on the loan question.

If loan goes through okay, it can be taken for granted that wartime dollar restrictions will be relaxed, meaning that artists coming this way will be able to take coin away on contract completion. A loan taboo would mean coin takeaway exit.

Exams for Austria's Actors Hits Neophytes

Vienna, May 20.

A system of rigid examinations for actors intended to clear the field of untalented newcomers has been placed in effect here by Government agencies. The system, actually a resumption of the prewar regulation, is under the direction of Emmerick Arleth, as head of a section in the Austrian Employees Union. The organization of theatre owners, operating in conjunction with the Union, will grant employment only to actors holding certifications of having passed Government tests.

Applying to actors of Austrian origin only, the system of examinations had been in use until 1938 when Austria was taken over by the Germans. Under current regulations, foreign talent entering the country will be granted permits to perform in Austria only after approval by the Union.

HUNTER BACK TO SYDNEY

Sydney, May 10.

Ted Hunter, who came here two years ago with Harry Watt to aid in the production of "Overlanders," handling some of the local cutting, is returning here to break into pic production solo. Has no connection this time with Ealing Studios, who produced "Overlanders."

Hunter is so keen to get back to Aussie that he's coming by plane.

Mex. Studio Bonds Sold

Mexico City, May 21.

Best selling bonds on the local market is the $6,500,000 (Mex) issue of mortgage securities of Productores Asociados Mexicanos floated to complete the $14,000,000 (Mex) financing of film studios and labs at Churubusco, local suburb.

Bonds were bought up within a few days after they were put on the market by a local banking syndicate.

290 of 328 Aussie Film Features Are from U.S.; Only One Nixed in 1945

Sydney, May 10.

Chief Censor J. O. Alexander nearly clean-sheeted Aussie censorship by only rejecting one film in over past 12 months—an alltime record for Down Under zone.

Of the 328 feature films imported over 1945, 290 came from the U.S., 25 from England, with 13 coming in from outside foreign zones, mostly Russia, for which, presently there is little market.

Censor remarked that there had been a sharp increase in the 16m previous year.

Protest on Stage Held At Comedie Francaise

Paris, May 15.

Instead of bringing down the curtain after the first act of the May 8 performance of "Voyage de M. Perrichon" at the Comedie Francaise, the entire theatre personnel went on the stage and, before an approving audience, held a protest meeting which lasted 15 minutes. Idea is, rather than to call a strike, to publicize their discontent because they have been promised satisfaction for their various claims but no action has been taken.

The Opera and Opera Comique personnel, which had gone on a strike darkening both houses for a week for similar reasons, have just resumed work after prompt action was promised them. A similar promise had already been made following a short previous strike, after which work had been resumed. The second strike might have lasted longer, but it was felt that insisting on immediate action when the current election fever was taking all the minister's time would bring no favorable result. All three houses are government controlled.

Opera manager Maurice Lehman, claiming his health is poor, wants to resign. At the Comedie Francaise, the resignation of some of the best talent, who threaten to form an opposition rep company, is creating a difficult situation.

Film Reviews

Continued from page

Specter of the Rose

knife several times to the gal's throat, but ends up instead by making a great ballet leap through the window to his death in the street below. The ballerina returns to the troupe.

All this is against a serio-comic and satirical background of the ballet's company's travails, financial and otherwise, in staging a tour. Miss Anderson is the troupe's mentor, Anton Chekhov the comic impresario, and two actual ballet dancers, Ivan Kirov and Viola Essen, the boy and girl. Stander is a Greenwich Village poet who seems to be in the film for no other reason than to mouth Hechtisms.

Hecht's direction and dialog give the acting a stylized artificiality that grows on the spectator as the picture progresses. Satire of the characterizations makes many of the film's people virtually caricatures. In this framework, Kirov gives a performance that marks him as an interesting possibility for future roles. Miss Essen is likewise considerably more than adequate thespically, as well as in her ballet work.

Among aspects of the picture that is sure to bring forth comment is probably one of the most exciting love scenes ever put on film, despite the fact the participants never get closer than four feet. It's sharply done via dialog, camerawork and cutting. Hecht's dialog, incidentally, is often vivid, discerning and entertaining. Trouble is that there's too much of it and it's too frequently used in place of action. *Herb.*

Aussie Pressure Up for Sunday Films, Unions Stymie 7-Day Week

Sydney, May 10.

Pleas are going forth to government to okay cinema openings Sundays. Cinemas got green light for Sabbath screenings during war era when U.S. and British servicemen had no place to go but the pix.

With khaki fadeaway, government immediately nixed Sabbath cinemas. City is bluer now than before, excepting for a few orchestral concerts, a couple of free radio shows, and band concerts in the parks, latter not so hot with winter's chilly blasts. Nights in Aussie presently mean seated round the radio by a fire on the Sabbath span.

Main opposition to any Sunday cinemas comes from the unions, principal argument being that six days weekly is ample for folks to seek entertainment. Sunday, union leaders say, should be given over to outdoor relaxation where possible, and cinema employees should not be made to toil while office folk and other workers play.

Stanley Crick, former topper for 20th-Fox here, now out of the movie biz and in city politics, being an alderman on City Council after three terms as mayor, said recently that cinemas are open in most big cities of the world, and labor thus employed is fully protected by getting a day for relaxation during the week.

McLeod Bolton, acting state president of the Returned Soldiers' Assn., said that Australia is well behind other countries in providing Sabbath entertainment. Takeaway of cinemas screening previously for servicemen left a big vacancy that needed revising in order to provide more harmless entertainment on Sundays for the general public, Bolton opined.

Heavy Pressure

It's believed here that the pressure will be heavy for a less vigorous denial of Sabbath shows in this and other Aussie cities, in the not too distant future. Radio is getting by with free air performances in studios and special auditoriums set aside for the public to watch flesh-blood talent before the mike.

There's no stoppage by officials of Sunday shows making no charge for admission, as is the case with radio, copping heavy dough from sponsors. Pic operators can't do likewise; dough has to come via the boxoffice, not even via collection plates, generally bringing in only minor coin when tried previously, plus a lot of dimes, buttons, and counterfeit stuff, heartburning to the pic people, including the distribs, definitely not in the biz just for free.

Churches are naturally opposeo to Sabbath cinemas. But church attendances are so poor presently that some ministers are toying with the idea of putting in pix to bolster up attendances.

RUSS WRITER SUGGESTS EXCHANGE OF PICTURES

Hollywood, May 21.

Konstantin Mikhailovich Simonov, Soviet screen writer currently on a tour of this country sponsored by the State Depart. recommended a program of American pictures for screening in Russia.

"With the production of features and musicals resumed over there since the war," Simonov said, "I believe an exchange plan could be arranged for more of your pictures to be shown in Russia."

FitzPatrick's S.A. Junket

Hollywood, May 21.

James A. FitzPatrick leaves for South America this summer to make four shorts depicting postwar conditions in Brazil and Argentina.

His "Looking at London" will be the first release of his new Traveltalk series for Metro release.

Fuller Threatens Fight

Sydney, May. 10.

Certain interests in the major site recently angled for by the Fullers in Castlereagh street, this city, right next door to ace Prince Edward cinema, are now reported as trying to exit deal.

Sir Ben Fuller, who planned modern office building, plus cinema, cabaret, etc., says that he'll fight any action to nix deal with every cent he owns.

...Is Topping EVERY Previous Ladd Show in EVERY

...Is Coming to Broadway May 25th in the World

...Adds Another Record-Crusher to this Amaz

ALAN LADD
VERONICA LAKE
WILLIAM BENDIX
in
"The BLUE DAHLIA"
A
GEORGE MARSHALL
production
with
Howard da Silva • Doris Dowling
Tom Powers • Frank Faylen
Produced by John Houseman
Directed by George Marshall
Written by Raymond Chandler

ALAN LADD
and
GERALDINE FITZGERALD
in
"O. S. S."
with
Patric Knowles • John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel

Single Date of "THE BLUE DAHLIA"

Premiere of Paramount's Greatest Scoop – "O.S.S."

ng 1946 Success String from PARAMOUNT

"LOST WEEKEND"
"ROAD TO UTOPIA"
"THE VIRGINIAN"
"KITTY"
"THE BLUE DAHLIA"

Boff Award Dinner Closes Variety Club Meet; O'Donnell, Others Reelected

Variety Clubs' 10th annual convention wound up in top form Saturday (18) night with the Humanitarian Awards Dinner at the Hotel Astor, N. Y. More than 1,200 Variety members and their guests were on hand at the strictly stag function (save for the dais) to see Chief Barker Robert J. O'Donnell present Gen. Evangeline Corry Booth, retired international commander of the Salvation Army, with the award as the person who has "contributed most to the cause of humanity."

Selected as the 1946 recipient of the award by a committee of 50 newspaper editors and radio commentators, non-members of Variety, Gen. Booth was given a scroll, a plaque and a $1,000 honorarium which she said she would turn over to her favorite charities. As an added surprise, O'Donnell announced that the various tents had decided to send architects and a construction crew from Si Fabian's theatres to Gen. Booth's home in Hartsdale, N. Y., to "put it in shape," perhaps to serve as a shrine some day to the general and her noted father, who founded the Salvation Army.

Banquet ceremonies got under way as Fabian, chairman of the banquet committee, introduced O'Donnell, toastmaster for the evening. Rosey Rowswell, member of Pittsburgh Tent No. 1 and noted baseball announcer on KDKA (NBC, Pittsburgh.), read the citation to Gen. Booth as chairman of the Humanitarian Awards committee. In accepting the award, Gen. Booth told of her long years of aiding the poor and unfortunate and praised the charitable work of the Variety Clubs.

O'Donnell announced that the Tulsa tent had been named the chapter that did the most in charity work during the preceding year. Prizewinning tent was selected by a committee of trade paper editors, including Jack Alicoate, Abel Green and Martin Quigley who based their selection on reports turned in by individual tents.

Officers Reelected

Convention, which got under way Wednesday (15)), was attended by more than 320 Variety Club members from all over the country. In the three days of general business sessions, O'Donnell was reelected national chief barker, with Carter Barron renamed his first assistant. C. J. Latta was elected second assistant chief barker, succeeding Earle Sweigert. Other officers included William Jenkins, property master; Marc Wolf, treasurer, and John J. Maloney, chairman of the "Hearts Committee." Chick Lewis was reappointed publicity director.

O'Donnell announced Friday that the various tents had pledged $1,351,300 for charity work for the coming year, an increase over last year's $1,250,000. Wolf announced in his treasurer's report Thursday that Variety was in a "healthy financial condition." Cash balance in the treasury on May 15 was $7,833.

Delegates on Thursday confirmed the appointment of William C. McCraw, former attorney-general of Texas and one-time law partner of U. S. Attorney general Tom C. Clark, as executive director. For carrying out all administrative works of the clubs and integrating the various tents, McCraw will receive a salary of $12,000 yearly, plus $8,000 traveling expenses. Salary and expenses will be taken from advertising revenue in the annual convention journal.

Delegates selected Los Angeles as their first choice for the 1947 convention site, dependent on the availability of hotel accommodations. If it's found impossible to meet in L. A., the convention will be held in Miami, under the sponsorship of Atlanta Tent No. 21, since Miami has no Variety tent.

Delegates also voted to force all tents who had organized women's auxiliaries as "barkerettes" to cease and desist. O'Donnell pointed out that the Variety constitution called for the organization to be strictly stag and the formation of auxiliaries, therefore, was a violation of the constitution.

Lloyd to Pilot 'Memphis'

Hollywood, May 21.

RKO assigned Frank Lloyd as director on "That Girl From Memphis," slated for a June start.

Picture will be John Houseman's first chore at RKO under his producer contract.

Curtiz Megs 'Unsuspected'

Hollywood, May 21.

Michael Curtiz draws the director chore on "The Unsuspected" as his third chore at Warners.

To date Curtiz is wrapped up with "Life With Father" and "Winter Kill." Ranald MacDougall is slated as producer of "The Unsuspected."

Jack Benny Would Like To Present Crosby-Hope In 'Road to Grossinger's'

Jack Benny's humorous address at the Variety Clubs' Humanitarian Awards dinner Saturday (18) night at the Hotel Astor, N. Y., highlighted the evening's activities. Following on the heels of George Jessel, who had drawn plenty of laughter, Benny proved anew that he's one of the nation's top comedians as he ad libbed his humorous asides.

Preceding his gags with a little kidding on the square, Benny reiterated that he hoped soon to become an indie producer. Work in radio and with other producers, however, has left him no time so far to realize his ambitions. Comedian announced that he probably wouldn't be able to do so this year either, since he's planning another trip, either to Europe or the Far East, to entertain American troops. But, as Benny put it:

"I can't wait to see on a marquee: Jack Benny presents Bing Crosby and Bob Hope in 'The Road to Grossinger's.' "

Comedian drew his top salvos of laughs with his references to Jack Warner. "I resent anyone, even Bob Hope, being called 'America's No. 1 comedian,' " he said. "It's unfair to Jack Warner. Warner's my boss and a great guy and it's a pleasure to be suspended by him." Benny added that he had yet to be invited to Warner's home for dinner when the WB exec didn't try to tell a gag about "two Jews got on a streetcar."

"If all of Warner's jokes were laid end to end," he added, "they would lay end to end."

Two Eugene Howards Sans Willie

Benny's opening sally also drew heavy laughs, as he declared he'd just come from watching Milton Berle perform at the Carnival Club, which he termed the "garment worker's El Morocco." He observed that when Fred Allen once did a guest shot on Bert Lahr's radio program, the show sounded like "two Eugene Howards without Willie." He complained that everytime he's guested on Allen's show, he always got the straight lines. Once, when he did finally get a gag line, he was so surprised he read it as a question.

Reminiscing on show biz, following Bob O'Donnell's recollection of the time when O'Donnell had operated the old Harlem Opera House, N. Y., Benny said that Sablosky & McGurk in those days were "even bigger than Eisenhower and MacArthur."

Jessel drew his heaviest laughter with his recollection that he'd grown up in show biz with Walter Winchell and Eddie Cantor. "I wonder whatever became of those two," he cracked. "Oh well," he sighed, "I guess they just didn't have the stuff."

HEROIC KAS. DOOR GIRL SAVES THEATRE PANIC

Kansas City, May 21.

Panic at the Baron, Pratt, Kas., was avoided during a fire last Tuesday (14) by the presence of mind of Norma Treckle, door girl. She calmly walked on stage amid burning curtains and drapes and quietly asked audience of 200 to leave. All left without injury.

Stage equipment, including the screen and heavy plush drapes, through which the girl walked, were a total loss.

The building belongs to Charles Barron, Hollywood, Cal., and is leased to Commonwealth Theatre Co., Kansas City, which operates as a picture house.

Bergen, Boys With Disney

Hollywood, May 21.

Walt Disney inked Edgar Bergen and his two boy friends, Charlie McCarthy and Mortimer Snerd, for live-action sequences in "Mickey and the Beanstalk," Technicolor inker.

Bergen, McCarthy and Snerd will co-star with Mickey Mouse, Donald Duck and Goofy.

M.P. ASSOCIATES PREFER NOT JOINING VARIETY

Inner councils of the Motion Picture Associates, fraternal organization of distribution and exhibition people in New York, look unfavorably upon an affiliation with the Variety Clubs of America on the ground that the aims of the two organizations are different. A spokesman points out that MPA, much older than the Variety Clubs, is strictly fraternal whereas the latter is also social.

Question of hooking up with the Variety Clubs will be taken up the MPA board of directors and for final decision probably placed to a vote by the membership.

At a meeting of the MPA held last week four names were placed in nomination for the annual beacon award for meritorious and patriotic achievement in the picture industry: Spyros Skouras, president of 20th-Fox; Si Fabian, eastern circuit owner; Arthur L. Mayer, operator of the Rialto, N. Y., and James Stewart, film star. While last-mentioned was nominated and balloting took place, an official of MPA stated that Stewart, who shies away from awards, may ask to be eliminated.

It was agreed by executives of the MPA that no announcement of the balloting, done secretly, would come until the night of this year's annual dinner-dance, to be held at the Waldorf-Astoria hotel,, N. Y., June 4.

At last week's meeting Fred Schwartz, v.p. and general manager of the Century circuit, who's this year's president of MPA, outlined plans in connection with raising $102,000 in funds in the film industry. Already several commitments have been made but announcement of amounts and donors is being withheld.

For the June 4 dinner-dance Bob Weitman, managng director of the Paramount theatre, N. Y., has been appointed chairman of the entertainment committee.

17-Week 20th-Fox Sales Push for 4 Div. Mgrs.

A 17-week sales drive by 20th-Fox, carrying through to Aug. 24, will carry with it the equivalent of three weeks' pay and a percentage of overage above quotas for employees of exchanges reaching their stipulated quotas.

The push is known as the sales managers' drive, being dedicated to the four divisional distribution heads: A. W. Smith, Jr., east; W. C. Gehring, central divisional manager; Herman Wobber, west, and Harry Balance, south. Each division has its own drive captain.

'Okay for Sound' Book To Coincide With Anni

"Okay for Sound," a book covering history of development of sound pictures, will be published late in July or early August by Duell, Sloan & Pearce, Inc., leading publishing house.

Volume, which is being edited by Prof. Frederic M. Thrasher of New York University, is being brought out coincident with celebration of 20th anniversary of sound by Warner Bros. in cooperation with Western Electric, Bell Laboratories and others who figured in pioneering the new invention.

U Hits Production Peak

Hollywood, May 21.

Universal production is hitting a high peak with five films in work, four slated to start before the end of May and nine in the process of editing.

In work are "Bella Donna," "The Michigan Kid," "The Killers," "Pirates of Monterey" and a musical short. Ready to start are "Wild Beauty," "The Mysterious Mr. M," "Smash-Up" and "The Magnificent Doll." In the cutting rooms are "The Ghost Steps Out," "Oh, Say Can You Sing," "Cuban Pete," "Her Adventurous Night," "The Runaround," "Lover Come Back," "Sharazade," "Claude's Wife" and "Canyon Passage."

A Thumbnose Sketch—Smith & Dale

By Joe Laurie, Jr.

Joe Smith and Charlie Dale were born in New York's Salami Center, Joe in 1884 and Charlie in 1882. (That is the only difference that has ever arose between them.) They both learned how to walk backing away from an agent. While backing away they met each other in 1889, that's how the expression "aces back to back" started. They learned how to buck-dance practicing on cellar doors and relatives and in a few months were playing a high-class beer hall circuit starting from the Chatham Club in Chinatown, then to Nigger Mike's, Callahan's, The White Elephant, McGurk's (known as Suicide Hall), The Brighton and finishing at Tom Sharkey's on 14th street. They did a five-minute routine of "Refined Buck-Dancing" dressed in sweaters, torn pants and caps, which was also their street clothes. They carried a shill who would throw a coin while the boys danced (it was a counterfeit coin as they didn't trust even the shill). The customers seeing the coin thrown at the boys were supposed to follow suit. One night a sober sailor who was also a critic threw a brass cuspidor at the boys instead of a coin, which finished the act and almost finished Joe and Charlie.

Tony Pastor and Mike Bernard

They then decided to do a Rathskeller act with Mike Bernard, the great honkytonk pianist. Tony Pastor saw the act and recognized the genius and talent of Mike and gave him the job as orchestra at Pastor's. When the talent was taken out of their act by Pastor, Joe and Charlie took a job as waiters in a Childs restaurant in the Wall street district and did their act at night at the Palace Garden on 13th street and 3d avenue, with a nifty routine of broken down Hebe and Dutch gags, dancing and what they called singing. They brazened it out with the audience until the winter of 1901 when they formed a barnstorming troupe consisting of Jack Coleman, Will Lester, a piano player, and an electrician (I guess the latter was carried for current expenses.) They made Roundout, N. Y. (in the Catskill's, where the borscht, at that time, was just trickling) and played all one-night stands within a radius of 15 miles, making the jumps in a borrowed sleigh. Before the winter was half over, Coleman and Lester got homesick for Chinatown and homecooking, the piano player got frozen hands, while the electrician crossed his wires with the daughter of a proprietor of a country store, who had a hot stove. Joe and Charlie were left holding the bag (which in later years they made into a grouch bag to hold their dough). They became singing waiters and bartenders, and by putting on an entertainment and dance at the Kingston Opera House, managed to get back to New York. For a while it was a case of up Smith and down Dale with the boys. They were fond of high living, so slept most of the time on roofs. They finally looked up Coleman and Lester and formed the Avon Comedy Four. Their first appearance was at the Atlantic Garden on the Bowery in 1902, in a school act, which proved an immediate hit, and they became more successful than a paperhanger with three ladders.

Headlined In London

They have had distinction of topping the first all-American bill at the Finsbury Park Empire, London, in 1914. And in 1915 they conceived, wrote, produced and acted in that vaudeville classic, "A Hungarian Rhapsody," which made them very famous besides some money. It was in this act that that cameo of comedy, "Doctor Kronkheit," was first done by Joe and Charlie. They have appeared in such shows like "Why Worry?", "Passing Show of 1919," "Whirl of N. Y.," "Midnight Rounders," "Carroll's Vanities," "Sidewalks of N. Y.," "Mendel, Inc.," "The Sky Is the Limit"—and also in the flopperoo, "Summer Wives." They have starred in Warner Bros.' pictures, "Manhattan Parade" and "Hearts of N. Y.," also made two-reelers for Paramount and Columbia, and were guest stars on the radio programs of Vallee, Jolson, Bernie and Kate Smith.

So you see folks these boys made it the hard way, they were never bruised with silk. They jumped from herring to lobster in one generation. They have been together over 40 years, Broadway and Bleeker street have been together over 75 years and there is no excitement about it. The boys are inseparable and are closer socially and professionally than 9 and 10. If you stick a pin in Joe, Charlie will holler (especially in the Lambs card room). Charlie is an indoor vagrant, likes to play cards and talk golf, while Joe is a great outdoor man, having been chosen Mr. Lake Hopatcong of 1925. He also paints semi-good oil paintings when cornered.

Joe and Charlie are the oldest two-man act in point of continuous playing in America today, besides being (in the humble opinion of this biographer) the greatest two-man comedy act in show business. They are not only loyal to each other, but to their friends and their profession. May they keep going as long as the public will laugh at 'em—which means FOREVER!

3 UA PIX WILL KEEP FULTON, PITT., OPEN

Pittsburgh, May 21.

Jamup of product by WB-Loew pool, which has Penn and Stanley for original playdates downtown and Warner and Ritz for first-run moveovers, has forced UA to sell away three releases, and all of them have been picked up by Fulton, local Shea house.

Pix are "Diary of a Chambermaid," reissue of "Rebecca" and "Young Widow." Pix are expected to keep Fulton open longer than usual this season. House usually folds for the summer around middle of June but should be able to keep going now until end of July 1 at least.

Chi's Setup

Chicago, May 21.

With four pix from Metro's Block 16—"Postman Always Rings Twice," "Hoodlum Saint," "Bad Bascomb" and "Last Chance"—set to bow in Chicago at Essaness' Oriental, United Artists is figured to suffer a stiff setback as far as those long-run bookings they've been enjoying at that house are concerned.

About a year ago, following a tiff with Balaban & Katz over the short runs its product was getting, UA signed with the Oriental, then under Iroquois Building management, for exclusive Loop first-runs. However, Essaness, the new management, has made an about-face, taking over some Warner Bros. first-runs, as well as the Metro pix, with demands on them for heavy Loop play-time from other distribs lessening UA's chances for the same.

Disturbing shortage of suitable Loop houses at the present is a factor, too, and, as a result, UA is set to romance B&K again. Latter circuit, however, already loaded down to the extent that it let the Metro quartet slip by isn't interested very much at present.

'Here Is Germany,' Army Pic, Being Shown Germans

Washington, May 21.

AMG is now exhibiting the Army orientation film "Here Is Germany" in civilian theatres in the U. S. Zone of occupation in Germany, latest military government report discloses. Purpose of the screenings, it was explained, was "to give German audiences an American view of German character regarding its history for aggressive wars."

U. S. zone now has 482 picture theatres in operation plus 228 theatres and music halls for live talent.

AMG also revealed that it had fired several Drahtfunk employees in Berlin because of Nazi backgrounds and that Radio Frankfurt had been monitoring the Voice of America direct news broadcasts of the UN Security Council Sessions and immediately translating them into spot news stories.

Cashier Foils Stickup

Omaha, May 21.

Quick thinking of cashier at Tristates' Paramount saved the house from a robbery Monday (20). Stalling the gunman while she stepped on alarm buzzer, she brought capture of the hood.

This was second attempt foiled within a short time by Tristates cashiers.

AAA Statistics Since 1941 Decree Shows Exhibs' Complaints Declining

Good times in the film business have been punctuated by a steady decline in the number of complaints filed with the film section of the American Arbitration Ass'n, clearing house for exhibitor squawks. The drop in AAA business is more than coincidental, according to sales toppers, and indicates that despite complaints on sales practices, exhibitors are inclined to let things slide when the going is good. Added factor, sales execs admit, is the likelihood that a first rush of business by disgruntled exhibs crowded the calendars during the initial years and then tapered off. However, figures for the first four months of this year indicate an upward turn in exhibitor complaints.

Main point stressed by sales execs is that the total of 450 complaints filed with the AAA since it received the consent-decree nod in 1941 as official film arbiter represents only a fraction of the indie theatres throughout the country. With clearance and run as major points of dissension, only a lush business in the war years has kept the figure low. An exhibitor like any other business man, company officials opine, does not run to the courts when his take is both good and growing.

Steady Diminution

Total of 148 cases were filed with the AAA during its first year. Figure slid to 116 in '42; 83 in '43; 45 in '44; 32 in '45; and 26 to date in 1946. Budget to operate 31 offices on a nationwide basis was initially fixed at $490,000 and then pared to $300,000 annually for the past four years. Under the decree, the five major company signatories carry the nut.

A panel of 1,400 arbitrators, named by the association, are available to hear complaints. Of this number, an AAA official said, some 60% are lawyers and the balance bankers, accountants and business execs.

Exhibitors have come out ahead on arbitration awards with 166 going their way. Distribs have won 106 decisions with the remaining 116 cases withdrawn sometime before a ruling.

The Appeals Board headed by George W. Alger, with Albert W. Putman and Robert Marsh as associates, has handled 122 appeals during the five years of operations. Alger gets $20,000 annually for his chore while Putman and Marsh salaries are fixed at $17,500. The board has chalked up 36 affirmances, 53 modifications, 28 reversals and three consent judgments.

Legality of system was challenged only once by the St. Louis Amusement Co. about a year and a half ago. Naming the five majors, the AAA and a flock of local houses, the complaint charged a violation of the anti-trust laws and argued that the decree which set up the system was

TREASURY PLATTERS NAMES TO HYPO BONDS

Washington, May 21.

New set of platters, consisting of 24 five-minute interviews, has been cut by the Treasury savings bond division for use during a stepped-up June promotion campaign.

Among the voices will be Eleanor Roosevelt, Gertrude Lawrence, Osa Johnson, Dorothy Kirsten, Elsa Maxwell, Jane Cowl, Emily Post, Adele Astaire, Fanny Hurst, Max Baer, Maxie Rosenbloom and Grantland Rice. Disks will have each of the personalities telling how to provide for the future through weekly investment in bonds.

Unusual feature is that there will be blank spaces on the transcriptions for local radio station announcers to interview, asking questions live, with the answers coming back from the platters. Scripts were prepared by Earl Kenney, Virginia Gaskell, Ruth Barth and Paul Adams. Production is under Allen de Castro of the Joseph Katz agency.

U PREPS 3 SERIALS

Hollywood, May 21.

Universal is readying three cliffhangers, all under supervision of Morgan Cox, with Joseph O'Donnell as associate producer.

First to hop off is "The Mysterious Mr. M," slated this week, to be followed by "The Yukon Sky Patrol" and "The Scarlet Horseman Rides Again."

FC's Group Insurance

Group insurance hospitalization plan offered by Film Classics and its affiliates has been approved by employees of the companies. Life insurance, accidental death and dismemberment payments, accident and sickness benefits, hospital and surgical benefits are features of the plan.

Company foots two-thirds of costs while employees meet the balance.

Metro's 16m Educational Pix Plan Seen Hurdling Foreign Trade Barriers

Plans of Loew's International for a worldwide educational 16m film distribution program outside the U. S. and Canada, which will be partially financed in some countries by Metro capital, is seen in the industry as a step towards breaking down the restrictions placed on the importation of American films by foreign governments.

With the largest international organization of any of the majors, Metro has already begun operations on its 16m entertainment pix program. Under the trade restrictions imposed by foreign governments, however, this operation is stymied in most countries by the same stumbling blocks that face the regular American product.

Inauguration of the educational film program, which is to a large extent philanthropic in that it probably won't return any huge profits from the start, is therefore considered a good talking point against those governments who claim that the American companies take so much money out of a country annually without investing any of it back in the country's economic system. With the value of educational films well known, it's believed that Metro International's program will materially benefit any country that subscribes to it.

RKO'S GIVEAWAY OF 200 PONIES WITH 'BADMAN'

Sweeping campaign of playdating, covering seven general areas and some 250 theatres, within a period of less than 30 days is giving RKO's "Badman's Territory" probably the biggest teeoff impetus accorded any picture released by the company. It's being done mainly through gift ponies and parades of the animals in key cities.

Company is giving away 200 ponies, which were purchased and are being handled by Terry Turner, RKO exploitation chief. Besides having to wrangle them in Oklahoma and Texas, the ponies had to be rehearsed so they would be used to music and street cars of big cities. In addition to this headache (it required three days of such rehearsals in Chicago alone), the task of feeding the pets and caring for their well-being and transportation has proved a real headache.

The 200 ponies cost around $30,000 while the whole campaign for "Territory" represents an outlay of nearly $60,000. Payoff for this big bally is that the picture is getting "A" terms and going into top theatres.

'Boys Ranch' Premiere Realizes Over $30,000

Amarillo, Texas, May 21.

More than $30,000 was realized from the premiere of Metro's "Boys Ranch," which was filmed near here. It cost $10 per ticket, but 1,500 paid at least that much to fill one house to capacity. Local biz men donated another $15,000 and gave the tickets to 1,200 school children, who jammed another theatre to see the same film at the same time. James Craig, Butch Jenkins and Dorothy Patrick, stars of the film were present for the premiere. All proceeds to the real-life Boys Ranch here.

Studio paid $10,000 for rights to make the film and an additional $4,500 was paid by the studio to the boys for working in the location shots.

CLOSE CALL

Budget for U. S. Film Service Squeaks By House

Washington, May 21.

The Library of Congress plan for a general film service and film clearing house for all Government agencies narrowly squeaked through in the House Friday (17).

Rep. John Tabor (R., N.Y.) waved a pamphlet from the International Film Foundation of New York which he announced listed eight "Communistic" films. Last page of the pamphlet said: "All inquiries regarding any of these Government films should be addressed to Mr. Luther Evans, Librarian of Congress." House was then in the process of approving an additional $75,000 appropriation for the Rankin un-American Activities Committee.

A little later, when the Library's budget came up, things looked black until Rep. Emmett O'Neal (D., Ky.) took the floor. He said he had also gotten one of the pamphlets and had checked into the matter with Evans who denied any knowledge of the pamphlet or the Foundation. O'Neal then inserted in the Congressional Record a letter from Evans which said in part:

"Not a single one of the eight films is in the Library's possession. The films are not known to Mr. John G. Bradley, director of our motion picture project, or to me. They have never been mentioned, so far as I can determine, in any correspondence carried on by an officer of the Library."

With this, the House passed up Tabor's beef and approved funds for the Library.

Union's Demands Stymie Automatic 16m Newsreelers

Automatic 16m newsreel theatre operations, while ideal and likely to be highly profitable, appear years distant, according to newsreel and shorts exhibitors and distributors. They admit they would welcome such an innovation, because of the saving in salaries, but most of these veteran newsreel theatre operators claim it is entirely unfeasible with the temper of unions as they are at present regarding employment and wages.

These exhibs admit there is not even an outside chance that an automatic 16m theatre operation could get by without having to employ union operators, with scale undoubtedly gauged by the number of men used. With union men in the booth to tend the automatic operation, obviously the big saving for the 16m newsreeler is lost.

It will be recalled that the automatic 16m idea on shorts was employed by several large industrial firms at the N. Y. World's Fair, but not with the expected saving. Instead, the unions demanded attendants and got them at a stiff union scale. The sole economy of those operations was in the elimination of costly outlay for fireproof booth, etc.

H'WOOD DIRECTORS OK CO-OP WITH N.Y. BODY

Hollywood, May 21.

Approval of affiliation with N. Y. Screen Directors Guild was voted here by the Hollywood SDG, providing both groups work for organizing on a national basis. Officers elected at meeting were George Stevens, prexy; William Wyler, first veepee; Delmer Daves, second veepee; Leslie Sceland, secretary; Edward Sutherland, treasurer.

Meggers okayed a five-point plan of agreement subject to legel limitations imposed by California and N. Y. One major factor is to obtain minimum wage in N. Y. equal to one obtained here. Both groups agree to recognize each other's basic agreements.

AUER TO BEAT 'BAND'

Hollywood, May 21.

RKO inked John Auer to a one-picture contract as director on "Beat the Band," based on the George Abbott musical originally staged on Broadway.

Filming starts June 10, with Michel Kraike producing and Frances Langford, Gene Krupa and Ralph Edwards heading the cast..

Garfield's 'Journey'

Hollywood, May 21.

Enterprise has signed John Garfield to a one-picture deal as star in "The Burning Journey," slated for autumn production.

Picture, based on a yarn by Arnold Manoff, will be Garfield's first freelance chore, following his departure from Warners.

Ex-Service Men And Women's $20 Weekly Helps Bolster B.O.

Manner in which picture business has managed to stay so strong while other lines of trade have tended to taper off is traced to the Army pay being drawn by millions of men and women just discharged from the service. It's estimated that the number of such ex-service men and femmes drawing $20 weekly for 52 weeks while unemployed runs past the 2,000,000 mark. This allows thousands an opportunity to attend picture shows weekly and it is being reflected at the boxoffice, exhibs aver.

The average pay for unskilled workers, of which there were plenty in the armed forces, is only $30 per week. With various taxes, this means about $23 net. It's reported that the average former serviceman has elected to remain unemployed and draw $20 Army pay, which is tax free. This enables him to seek a better job or wait for the one he wants at a higher salary while learning some profession. This money, plus the fact that he usually has time on his hands, prompts additional theatre attendance.

AAF PLANS 25 FILMS, NONE FOR THEATRES

Washington, May 21.

AAF film setup, now under Col. Hereford Cowling, former aide to Col. Bill Keighley, now figures to make about 25 pictures a year, none designed for theatrical use. Wherever possible, the pictures will be farmed out to commercial firms for production.

Six have already been contracted for and another 12 will be out for contract before July 1. AAF unit, at Wright Field, O., is also cataloguing and otherwise organizing its huge volume of combat footage, virtually all of which will be available for industry use.

Skouras Sparkplugs Greater N.Y. Fund Drive

Motion picture division of the Greater New York Fund for 1946 teed off Friday (17) with a meeting in the offices of Spyros Skouras, fund chairman, attended by N. Y. industry leaders. Group pledged full support to the city-wide campaign goal of $5,300,000, backing up its pledge by accepting a quota of $78,600, which is 25% more than the film industry gave in 1946.

Skouras and Barney Balaban outlined the division's plans, pointing out the necessity for full cooperation, because of the increased needs of the 415 local hospitals, health and welfare agencies that the fund supports. N. Baxter Jackson, prexy of the Chemical Bank & Trust Co., and general fund crairman, expressed his gratitude to the industry leaders for assuming responsibility for the fund's success and for the fact that the "various groups to whom the appeal is addressed are being reached by leaders whose very names assure success."

Fund is similiar to the community chests in most cities.

'Gatsby' Freshened

Hollywood, May 21.

New script on the F. Scott Fitzgerald story, "The Great Gatsby," has been whipped up for modern consumption by Cyril Hume, for production by Richard Maibaum at Paramount, starting this week.

Filming gets under way with Alan Ladd in the male lead.

Pity the Poor H'wood Flack: All He Has To Do Is Find an Elusive Exclusive

By FRANK FISKE

Hollywood, May 21.

Hollywood press agents—if anyone cares—are getting into almost as bad a spot as a clerk trying to satisfy a long line of women with a scant dozen pairs of nylons. Mere mention of the word "column" causes the boys to shudder and the adjective "exclusive" will jitter some of them right into hysterics.

Increase in the number of newspaper pix and drama columns and general feature columns using film items has developed what, at first glance, would seem to be a planters' paradise. There is almost no end to the outlet for copy from the various studios. There are nearly a score of columns open to the flacks right in Hollywood and Los Angeles alone.

But the catch is in that word "exclusive." Virtually all the columnists demand exclusive news from the studio publicity departments. And there just isn't enough news developing from day to day in the studios to give every column conductor the demanded scoop.

There was a time when Louella O. Parsons was virtually the only columnist who insisted on this type of service. There was also a time when copy could be planted with the local outlets and duplicated with the wire services. But not now. Hedda Hopper wants it exclusive. The Associated Press wants it exclusive. Two United Press columnists want it exclusive. The International News Service wants it exclusive. And they can't very well be fooled right here in Hollywood.

No Double Planting

The Hollywood Citizen runs a total of seven motion picture columns, including the two UP, the AP, Florabel Muir, Sheila Graham, Sidney Skolsky and Lowell Redelings. Then there are the various operators on the downtown papers. Wire stuff can't be duplicated because the wire columns are all in locally.

Even the film columnists (no names mentioned) who go for phonies insist on "exclusive phonies," according to the flacks.

Added to the list are various feature columns, local and national, that call for a pic item from time to time. They also want the virgin news, untainted by planting elsewhere.

And now the fan mags are joining the clamor with demands for exclusive features and exclusive interviews. All-in-all the daily grist of happenings in the studios just isn't enough to go around.

BOOK FILM TABLOIDS FOR CLASSROOM USE

Teaching Film Custodians, academic group organized to make available to schools and college the 16m educational service of the majors, is expanding its services to include commercial films for classes in literature. Producing companies have given permission to the group to excerpt feature pictures which have been based on standard literary works for the purpose of making classrooms versions.

Thus far, shortened versions have been made of "The Good Earth," "Mutiny on the Bounty," "Romeo and Juliet," "A Tale of Two Cities," "Treasure Island" and "David Copperfield." Twelve more subjects, selected by a poll of English teachers, will be made available before the beginning of school year next fall.

Films are made available on a long-term lease basis of three years with distribution limited to school film libraries maintained by municipal or state boards of education.

Hersholt Re-Tops MPRF

Hollywood, May 21.

Motion Pictures Relief Fund nominated Jean Hersholt for his 10th term as president, with the annual election slated for July 7.

Other nominees are Ralph Morgan, Lucille Gleason, Sol Lesser and Charles Bickford, veepees; George Bagnall, treasurer, and Wilma Bashor, executive secretary.

GG Plans 'Courage'

Hollywood, May 21.

James Oliver Curwood story, "Crimson Courage," will form the basis of the next Golden Gate production, starting May 23.

Picture will be produced by William B. David and directed by Breezy Eaton, with Russell Hayden starring.

REPUBLIC SU

PROCLAMATION

ISSUED BY THE MAYOR

•

NEW SACRAMENTO HAILS

IN OLD SACRAMENTO

IN SMASH TRI-THEATRE WORLD PREMIERE!

George L. Klumpp

GEORGE L. KLUMPP - MAYOR

CAPITOL · HIPPODROME · ALHAMBRA

Radio Coverage! N B C and Mutual coast-to-coast with Erskine Johnson as M.C.!

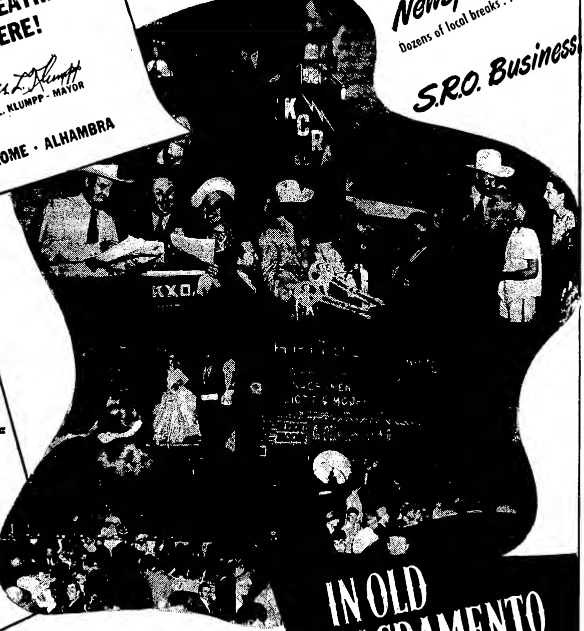
Civic Celebration! "IN OLD SACRAMENTO" DAY climaxed by giant Chamber of Commerce dinner!

Stars! William Elliott and Constance Moore receive Keys to the City in monster welcome!

Parade! Whole town goes '49 in huge "Old Timers" parade as thousands participate and cheer!

Newspapers! Dozens of local breaks . . . wire stories, too!

S.R.O. Business



WESTERN UNION

REPUBLIC SHOULD BE PROUD. AUDIENCE REACTION WAS FINE.
BOB McNEIL, Vice Pres.
Golden States Corp.

PREMIERE GRAND SUCCESS. MEMORABLE EVENT. PUBLIC RESPONSE GRATIFYING.
DICK SPIER, General Manager
Fox West Coast Theatres
Northarn Calif.

REPUBLIC CONGRATULATED ON FINE PRODUCTION. PUBLIC UNANIMOUS IN PRAISE.
FRED GLASS, City Manager
Fox West Coast Theatres
Sacramento, Calif

IN OLD SACRAMENTO

starring
WILLIAM ELLIOTT and CONSTANCE MOORE
with HANK DANIELS · RUTH DONNELLY
EUGENE PALLETTE · LIONEL STANDER
Associate Producer and Director JOSEPH KANE

KEEP YOUR BOX OFFICE EYE ON

CCESS STORY

"In Old Sacramento" smash business at tri-theatre World Premiere in Sacramento...at Gotham, New York "In Old Sacramento" tops "Dakota" for new house record...In Harry Arthur's 5300-seat Fox Theatre, St. Louis, "In Old Sacramento" gets bang-up grosses...on same bill Roy Rogers in "Along The Navajo Trail" ...Now watch for same big biz in Metropolitan, Washington...Paramount, New Haven...Fulton, Pittsburgh ...Mayfair, Baltimore

ROY ROGERS and TRIGGER
King Of the Cowboys The Smartest Horse in the Movies
"ALONG THE NAVAJO TRAIL"
with GEORGE "GABBY" HAYES
DALE EVANS • ESTELITA RODRIGUEZ
BOB NOLAN and THE SONS OF THE PIONEERS

REPUBLIC PICTURES IN 1946-47!

State-Wide Illinois Fears New Rap Upping Amus. Tax as High as 40%

By MIKE CONNOLLY

Chicago, May 21.

Filmhouse, legit and other amusement operators throughout Illinois are fighting what looks like a losing battle to forestall proposed taxes on amusements that will boost present admission prices 20% in Chi and 10% throughout the state.

With that much more piled on current Federal take of 20%, total on Chi takes alone, if proposed measures go through, will be 40%, an all-time high and a definite threat to all branches of show biz. City tax alone (10%), recently proposed by Alderman Clarence Wagner as the best way to slice taxes of small home owners, looks like it will go into effect July 1, and the state tax—another 10%—is in the hopper for later.

Showmen here meanwhile, unorganized as they are (as pointed out in VARIETY May 15), have their backs to the wall as far as opposing the city measure is concerned (not to mention the state move), merely making squawks—and weak ones, at that—that the 10% tax on admissions is unfair, in view of a proposed levy of only 3% on occasional sporting events and exhibitions which is recommended by Wagner and his followers for passage on July 1, also. Latter tax, incidentally, is all the city may charge for such events under state law.

"Why should established businesses like ours be socked 10% while one-nighters and the like take it on the chin for a mere three?" is the plaint of show biz. The question is skedded to be answered in a meeting this week of the full City Council taxation committee, but the answer won't, from this vantage point, be to the liking of the show biz guys.

Need to Cut Realty Taxes

Need to cut real estate taxes here is dire, it was pointed out by Alderman William J. Lancaster, another proponent of the measure, last week, and the estimated nick in amusements, which it's figured will bring from $7,000,000 to $10,000,00 into city coffers each year, will turn the trick.

If the tax recommendation gets full approval of the subcommittee this week, Alderman Frank Keenan, chairman, said he'll introduce ordinances within a few days following. Amusements, aldermen pointed out, are the only logical source of the $7,000,000 deficit the city faces in the 1947 budget, and, if it isn't forthcoming, services will have to be cut. Tax, it's doped out, will therefore go through, rather than have Mayor Edward J. Kelly's record tainted by lack of proper city services.

Council action this week, incidentally, will beat the state legislature to the tax punch. Latter's proposal of a 10% statewide amusement tax, including Chi, is termed by proponents a measure to help finance the Illinois veterans' bonus of $385,000,000. Battle lines drawn up by city (Democratic) and state (Republican) politicos are perhaps best illustrated by Alderman Wagner's statement last week:

"The proposed state theatre tax is just another raid on the pocketbook of Chicago taxpayers. The city has a right to tax theatres, because it has to furnish police, fire and other protection, which takes most of the city funds.

"Seattle derives $520,000 yearly in taxes from 48 theatres. In Chicago we receive only $220,000 at present from 315 theatres. A 10% city tax would replace present license theatre fees and would also solve city financial problems, at the same time helping small home owners."

8 of 16 Look In

City Hall dopesters figure the measure has an excellent chance of getting to the council floor this week, inasmuch as, of the 16 votes on the tax committee, excluding Keenan's, eight are regarded as sure for the amusement levy.

Keenan's committee also is known to have under consideration proposals for taxing Chi niteries, although size of tax contemplated on latter hasn't been disclosed. They're also propagandizing fact that present Federal taxes on amusements result in collection of about $17,000,000 a year in Chi alone.

Mayor Kelly himself, in the interim, is also lined up solidly against the state proposal, having gone on record last week with the statement, "It's nonsensical for the state to impose special taxes to help finance the vets' bonus, inasmuch as they have $150,000,000 lying idle in their general revenue fund, and if they issued 30-year bonds they could pay the entire bonus out of that fund."

Kelly thereby puts himself in the seemingly embarrassing position of opposing the state levy while supporting the city's. His reply to the question, 'Would you be for such a tax to help out city finances, while opposing it for the bonus?" was "Certainly not!"

Withal, there's a wailing wall around the Loop this week.

Philly's Tax Tilt From 4 to 10% Looks Certain

Philadelphia, May 21.

Increase of the city amusement tax from 4 to 10% is a virtual certainty following the action of City Council's Finance Committee last week in unanimously endorsing the increase despite protests by theatre and hotel interests. The Finance Committee passed it 13-0, and since only 12 votes are needed in Council, passage is expected when the body meets on Thursday (23).

A packed house attended the committee's hearings at which representatives of Warners and independent theatres presented protests from nearly 250,000 patrons of the city's filmers.

Morris Wolf, counsel for Warners, warned that raising the tax would mean a loss of business and consequent loss of revenue to the city. He pointed out that theatre patrons would be paying 30% in taxes if the increase was imposed. Albert M. Cohen spoke in behalf of the indies.

Morris B. Saul, representing the legit theatres, declared that producers would by-pass Philly in routing their shows and that the city would become a "backwoods village theatrically." One councilman cracked at this point that it was impossible to buy tickets at the boxoffice anyway.

Orville H. Bullitt, president of the Philly Orchestra Association, declared that since the symph was a "cultural" institution it should be exempted from the tax.

Charles M. Mosser, counsel for the Civil Service Employees Association, speaking in favor of the increase (the money is supposed to go toward raising wages of city employees), used figures from VARIETY to "refute statements by film interests that business was bad."

"Only terms that describe business in Philadelphia," said Mosser, "are 'socko,' 'smash' and 'terrif.' "

20th's Net

Continued from page 5

success with "Leave Her to Heaven" and other pictures. Total taken in was $46,390,000 compared with the 1945 aggregate for the same period of $42,000,000.

Improvement in the tax situation also accounted for some of the Fox upturn in net, since the excess profits levy was removed this year and the income tax was reduced from 40% to 38%. Despite the gross being up $4,000,000 over 1945, the company had to provide only the same amount as last year for the income tap. Amount set aside was $5,250,000, compared with $5,135,000 last year.

Company's major expenditures during the three months, naturally, were for operating and administrative expenses of its distributing and theatre setup. Cost was about $23,000,000. Amortization of production accounted for another $10,000,000, approximately, while participation in film rentals took about $1,750,000. Depreciation of fixed assets was charged off at approximately $550,000. This does not include $150,000 allowed for depreciation of studio buildings and equipment, which was charged up to production cost.

Profits represent income from the top company and all 20th subsids, including National Theatres and Roxy Theatre, N. Y., with the exception of foreign subsids not wholly-owned. There is presently outstanding a minority interest in National Theatres represented by 40 shares of class B stock convertible into 400 shares of class A upon payment of $5,065,000. Had the conversion been made March 30, 1946, the consolidated earned surplus would have been reduced by $998,429.

British Indies

Continued from page 4

demand for studio space, even worse than in Hollywood because of the limited British facilities. Indicative of the unnatural manner in which the demand has caused prices to skyrocket is the case of James Mason. A star of "Seventh Veil" and other Rank pix that have already run in the U. S. keys, Mason is still practically an unknown to the American masses in the small towns and will have to be given a tremendous publicity buildup to become a drawing power in this country. Despite that, however, the actor is turning down offers of $200,000 for a single picture because he hasn't the time to make them. Salary has seldom been equalled by the top Hollywood names.

European Findings

After a tour of Germany, in which he and Wallis visited Berlin, Frankfort, Weisbaden and Nuremberg, Hazen brought back a very pessimistic outlook on the political situation. Rapid redeployment of 2,000,000 GIs from Europe is actually causing us to lose the peace, he said. Present occupation army, consisting largely of young soldiers who had no share in the fighting, are fraternizing openly with the German women—and also German male civilian employees—and many of them are picking up the Nazi ideology through insidious propaganda,

Army is so depleted, Hazen said, that it causes situations that are at once tragic and farcical. As an example, he pointed out, some American pilots in Germany have known to refuse to fly anymore because of the lack of ground crews to service the planes. Under Army regulations, a plane is to be serviced every 30-35 hours after it's been in the air, but some are not serviced now for more than 230 hours. Pilots are frankly afraid to take them up.

Depletion of the Army has also created a feeling of ridicule among the Germans for American soldiers, Hazen said. Russians, on the other hand, are both feared and respected. Black market in Germany is still thriving and the majority of the people have plenty to eat. Pointing out that the British must export at least half of their basic commodities in order to get the all-important foreign exchange currency, Hazen declared that it's tragic the way most of the Germans are rosy-cheeked and healthy, while the British are deprived of so much.

British are taking their sacrifices, however, with the typical "stiff upper lip." Government can't redeploy the Tommies, both because it can't feed them at home and because it fears that, once the English withdraw from the Continent, the Russian influence will sweep like wildfire westwards into France. It's interesting to note, Hazen added, the way power politics and the film business is thus tied up in one general pattern,

Studio Contracts

Hollywood, May 21.

Natalie Wood, moppet, Int.
Glenn Ford, renewed, Columbia.
Stephen Goosson, art chief, Col.
Bonnie Bannon, renewed, 20th.
Richard Long, moppet, Int.
Dolores Moran, actress, General.
Bill Bacher, renewed, 20th-Fox.
Robert Bassler, renewed, 20th-Fox.
Barbara McLean, film ed., 20th.
Dick Paxton, actor, Monogram.
Billy De Wolfe, renewed, Par.
Hale McKeen, writer-dir., 20th.
Robert Wilder, writer, Paramount.
Anne Jeffreys, renewed, RKO.
Jean Marshall, actress, Paramount.
Philip Dunne, writer, 20th-Fox.
Jean Wallace, renewed, 20th-Fox.
Charles Russell, renewed, 20th-Fox.
Vera-Ellen, renewed, Goldwyn,
Hazel Dawn, actress, 20th-Fox.
James Craig, actor, Metro.
Conrad Janis, actor, 20th-Fox.
Lex Barker, actor, RKO.
Ludwig Donath, renewed, Col.

Europe's Pen Backlog

Hollywood, May 21.

European writers are flooding Hollywood with postwar story material, according to Metro's reading department.

Culver City lot is handling an average of 50 foreign stories a month, including novels, unproduced legit plays and original screen synopses, in various languages.

Inside Stuff—Pictures

Some radio comic's jibe that Metro is going to make a sequel to "See Here, Private Hargrove" and "What Now, Corporal Hargrove?" titled "Pipe Down, Private Enterprise" brought an indignant anonymous phone call to the Chicago Leo exchange Friday (3) from a lady who termed herself "a representative of little businessmen."

She finally got connected with Bill Bishop in the publicity department, and kept him on the phone almost an hour blasting Metro for lining up with big business "to drive the little guys out of business."

Bishop finally convinced her, however, that on the basis of past performances Metro's heart is with the underdog, digging up the following Metro product, among others, to prove his point: "He who Gets Slapped," "Greed," "Big Parade," "The Crowd," "Hallelujah," "Anna Christie," "Skippy," "Tugboat Annie," "The Good Earth," the Andy Hardy pix, and "Goodbye, Mr. Chips."

During the first four seconds after the atom bomb bursts on Bikini Atoll in Operations Crossroads, the AAF expects to use more motion picture film than Hollywood cameramen use in the making of four full length features. During the month of March alone, reports "Air Force," official publication of the AAF, over 1,750,000 feet of motion picture film was shipped to the Marshalls for the bomb pictures and the rehearsals now going on. More than 300 cameras will be used in various phases of the picture job. Many of the cameras will be set off mechanically from a distance to catch the explosion from beginning to end. Among these will be motion picture cameras in "drone" planes—remote-controlled B-17's—which will actually fly in to the mushroom of smoke caused by the explosion. AAF figures it will be handling the largest photographic job in history and some of the scientists believe it may take several years to fully analyze the various still and motion pictures to be made.

Sound technicians at Metro are wrestling with a problem entirely new to motion picture production: "How does an atomic bomb sound when it blows its top?" American pilots, who dropped the atoms on Japan, scrammed out of there so fast that they had no time to memorize the musical nuances of the explosions. Scientists who heard the experimental blast in New Mexico reported various aural impressions, all differing. Studio technicians are working to devise a general sound effect, realistic but not too much so. They don't want to bash the eardrums of the film customers.

Employees of Floyd Odlum's Atlas Corp. narrowly escaped a repeat performance of the Empire State catastrophe when an army transport plane Monday (20) crashed into 40 Wall St. The plane, lost in the fog, hit squarely at 58th floor level which houses the Atlas offices. Saving feature was the time of the accident, a little past 8 p.m., when all company employees had already left for the day. Atlas interests are prominent in RKO and Paramount.

Big celebration will be tossed by Warners next August on the 20th anniversary of talking pictures, but Thomas A. Edison predicted sound on the screen long years before anybody in Hollywood ever dreamed about it. Half a century ago Edison wrote: "I believe that in coming years grand opera can be given at the Metropolitan Opera in New York without any material change from the original; and with artists and musicians long since dead." At that time Edison's prophecy was snooted at.

COMET FORMS NEW CO. FOR COMMERCIAL PIX

Hollywood, May 21.

Comet Associated Film Producers, Inc., organized separately from Comet Productions, Inc., was formed here by Mary Pickford, Buddy Rogers and Ralph Cohn, with Selmer L. Chalif as chairman of the board.

Idea of the new company is to produce high budget commercial and educational films while using the executive and production personnel of Comet Productions.

Flood of Film-Struck GIs Seeking SAG Cards

A flood of applications for membership from ex-GIs hit with the bug to be film stars and intent on crashing the cameras via the backdoor of eastern studios have piled up at the Screen Actors Guild's front desk. Over 200 veterans, in the past few months, have sought the Guild card as a preliminary to putting the bee on eastern producers for work as extras, an SAG official estimated. Despite a relaxing of Guild entry rules to give the vets a break, most have been turned down because of failure to meet even minimum standards.

Under recently liberalized requisites, a vet is accepted if he has a commitment from a producer or shows "great promise," an official said. Non-vet applicants must follow old SAG rules which call for the appearance before an admission board meeting quarterly which checks experience, training, appearance, wardrobe and amount of work expected in the field.

At that, it was explained, the rejection percentage is very high because the average dischargee's sole claim to thespian ability is something in the order of a GI show. With the wartime drought on youthful males more than met by the return of 75 guildites for the limited requirements of eastern studios, the guild has been playing it down the middle in an effort to be fair with its older members. Use of preliminary surgery at the front desk to discourage GI neophytes is figured to save the veteran from the heartbreaking runaround that goes with nothing but Army or Navy playing time as a background, officials say.

WB Holding 'Pierce' (Joan's Oscar Pic) For Later Reissuing

On the ground that it isn't worth jeopardizing future reissue possibilities by taking repeat bookings on a picture such as "Mildred Pierce," Warner Bros. is turning down all requests for return engagements on this one. Many exhibitors immediately wanted to play the picture back following recent Academy award to Joan Crawford for her performance in "Pierce" as best for any actress during 1945. In some cases, threatres wanted to repeat "Pierce" before late runs had had a chance to book it.

Felt within Warners that the picture, which is heading for a national gross rental of $4,000,000 or over, has greater reissue value a year or mora hence. Pointed out at the same time that the money which is picked up on repeats does not compare with what can be done on reissuance of a picture if kept out of circulation for a reasonable length of time.

In addition, so far as "Pierce" is concerned, WB has a picture on its shelf starring Miss Crawford, being "Humoresque." While not for release until probably this fall, WB does not want to crowd it through summer repeats on "Pierce."

States-Righter Buys Old Cornel Wilde N.Y. Indie

A picture produced several years ago in New York with Cornel Wilde, hot boxoffice draw currently in Columbia's "Bandit of Sherwood Forest" but which was never released, has been purchased by Jack Rieger, president of Trinity Pictures, which controls rights to several old fight pictures and reissue of various Joe E. Brown features.

Rieger, who left for the Coast Saturday (18), stated prior to departure that he will be west two months re-editing and re-shaping the picture with Wilde. It will be released, he adds, early this coming fall. Tentative title is "Hollywood Ballyhoo."

Deal for rights to the film with Wilde was made with Gene Marcus, who independently produced it in the east.

Prior to "Bandit," Wilde appeared in Col's "Song to Remember." He is coming up in 20th-Fox's forthcoming "Forever Amber."

Animal Casting Is No Cinch in H'wood; They'll Probably Want Unicorns Next

Hollywood, May 21.

Hollywood casting directors have their work cut out for them these days, and dark days they are, what with producers not satisfied with writing in difficult types but going in for animals in a big way.

Take the boys in the Paramount casting office. Charley Brackett and Billy Wilder, who are putting out "The Emperor Waltz," decided that a stag would be nice as companion for Bing Crosby and Joan Fontaine, so tossed this assignment in their respective laps. What did the boys do? Went nuts, that's all.

They called in the prop department head, who in turn got in touch with all the animal men in Hollywood, those chaps who never fall down on producing whatever species of wild life a studio desires. But they did, this time, and the casting boys had to look farther afield. They looked so far afield that their search took them to a certain game farm in the Catskills in New York, where Oscar, a doe-eyed but hugely masculine buck in his tastes, hung out.

Stag Party

Oscar now has arrived in Hollywood, after a sendoff in New York as he started his trek westward which included a smacker kiss by Olivia de Havilland and newsreel men covering the event. Already he's the envy of Hollywood wolves—every pretty gal on the lot goes for him in a terrific manner and he's a social lion, a success. Only one thing—he kicks whenever Der Bingle comes near him, which is going to complicate matters since he and the Groaner are supposed to love each other in the picture.

Not too long ago, two kangaroos—Joey and Harris—arrived from Australia, consigned to one William Cagney, who will produce "The Stray Lamb." They came over from the Mariposa, along with a few hundred war brides. When the ship pulled into San Francisco, plenty of newsreel men were present to lens all the brides, but they ended up by training their finders on Joey and Harris, who are still in the growing stage.

Joey and Harris were beauty contest winners, or something, in their native land, which led to their coming to Hollywood. Cagney needed a mighty kangaroo, but his casting director couldn't locate a suitable one here, so his p. a. hit upon the idea of the contest in Australia. So now Cagney has two kangaroos on his hands, who require a special diet and tender care, and the picture has been postponed until August.

Donkey Serenade

A pair of burros, impolite creatures who hee-haw upon the slightest provocation—only they don't need any provocation at all— are making life miserable for producer Edward Small, director Irving Pichel and stars Merle Oberon and Charles Korvin out at Universal, where International is filming "Bella Donna." Not to speak of three camels, who try to take tasty nips out of everyone who passes. Pichel had to have a couple of Rocky Mountain canaries with just the right tones, so it was up to casting to find them. Mr. Pichel now is sorry he didn't have casting get him a brace with no voices at all.

For "Bob, Son of Battle," at 20th-Fox, producer Robert Bassler must find two sheepdogs which resemble strikingly the two canine stars of the film. Practically every sheep rance in western America has been contacted thus far, with casting no farther along than the day it started. Bassler, though, is a stickler when it comes to casting just the animal he wants, so the casting boys probably will grow old before their time. Some of them did, locating the hoss for "Smoky," and, before that, the steed for little role in "Thunderhead, Son of Flicka."

Trained fleas are the casting troubles for "Bel Ami," which Loew-Lewin are turning out for United Artists release. You know fleas, they are like humans, pretty and homely, talented and untalented—if you can see 'em. These fleas which director Lewin wanted were to be just right, so the poor casting lads had to locate just what he wanted. You try it, sometime.

A charging wild buffalo is what producers Benedict Bogeaus and Casey Robinson need for "The Short Happy Life of Frances Macomber." The camera unit which left London for Central Africa last January, to film special wild animal footage for picture, had orders to get such a shot if possible, but it returned to England without.

Now such an animal, ferocious, ill-tempered, is the quest here, and those casting boys being what they are, they'll probably find one.

GOING...!

To Page 40

LAST 3 DAYS

WILLIE HOWARD

LATIN QUARTER
NEW YORK CITY

Thanks,
LOU WALTERS—

Them's
Kind Words

•

Personal Manager: HERB RUBIN
Booked Through
FREDERICK BROS.

SPG'S 30% INCREASE OPPOSED BY N.Y. COS.

Eastern film companies which among themselves have been mulling over drastic demands under a new contract from the Screen Publicists Guild have indicated that an early date will be set for what is expected to be a severe and possibly protracted battle.

During the past week the home-offices notified the SPG that pending settlement on a new contract, the old one which expired May 4 will remain in force and that any deal ultimately reached will be retroactive on wage benefits to that date.

SPG, which takes in publicists, advertising personnel and artists, is asking a 30% general increase. Guild includes four different classifications, minimums of which under the old contract were $30 to $50 for apprentices, $50 to $70 for associates, $70 to $90 for publicists and $100 for senior publicists.

In addition to the staff demand on wage boosts, the SPG will seek an increase in severance pay from the present maximum of 12 weeks to as much as 52 after 25 years of service. Also sought is a three-week vacation with pay instead of two as under the old agreement.

One-year deal is proposed.

Jessel MC'ing Kirsch's Allied States Shindig

Chicago, May 21.

With George Jessel skedded for emcee duties, inaugural weekend for Jack Kirsch as new president of Allied States Theatres takes on all the aspects of a big production. Spyros Skouras, Ed Raftery, and Chi Mayor Ed Kelly have accepted positions on the committee for the dinner Friday (24), while the formal inauguration Saturday (25) will be attended by a long list of stage and screen people.

Dinner and ceremony will take place in the Palmer House. Carole Landis is latest to accept invitation to attend.

BLOOM TAKES 'MUSIC'

Hollywood, May 21.

Switch in Columbia's shooting schedule hands William Bloom production chores on "Say It With Music," originally assigned to Ted Richmond. Joe Besser draws top role in the musical.

Richmond instead draws Chester Morris' next in the "Boston Blackie" series, titled "The Clue That Talked." It's for June.

H'wood Moves Into Commercial Film Field for Industrial Mother Lode

Hollywood, May 21.

With more and more industrial concerns becoming cognizant of the potentialities of films as a medium for greater selling power, as a training course for salesmen, as institutional showcases, the commercial picture is coming into its own, and Hollywood is quick to grasp at its possibilities.

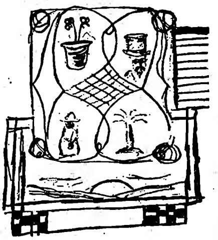
Latest entry into this field is James A. FitzPatrick, who only recently added series of musical shorts tagged Famous Music Masters to his production program. Number of years ago, producer turned out a 30-minute picture in Technicolor for Weyerhaeuser interests, titled "Trees and Homes," which was shown throughout country under auspices of Variety Club, and also played over full Fox West Coast circuit. FitzPatrick, at the time, did not continue with industrials, due to fact he was too busy roving the world for his Metro "Traveltalks."

Charles (Buddy) Rogers, too, last week announced formation of Comet Associated Film Producers, Inc., a new company separate from his Comet Productions. This new concern was organized for production of higher budget commercial films, and will draw on executive and production personnel of Comet, which turns out six films annually for United Artists release.

Morey and Sutherland, who release their cartoons through United Artists, also are embarking upon career in the industrial and institutional field. They have their own studio setup, and expect to start building another sound stage within next eight or nine weeks. Shell Oil Co. last week retained them to turn out a 15-minute film to be used for training of new sales personnel. They also are making reel for American Cancer Society, to make public aware of the disease, and another for National Carbon Co.

The story of the doodling knight, etc...

Sir Alexander Korda, a distinguished doodler, also makes motion pictures. His doodles, while not as widely circulated, are every bit as challenging as his movies. This latest production, thoughtfully worked out on a recent Paris-New York *Constellation* flight, features an outstanding cast including a remarkably dreary character in the lower left-hand corner.



✡ ✡ ✡

A man on a recent coast-to-coast *Constellation* flight startled several people by saying, "I make more money than anybody." This turned out to be Al Jeffries whose Jeffries Banknote Company is currently printing bales of foreign $20 and $100 bills. So far they've made 167 million "pieces," as they say in the trade, and they've been ordered to keep the presses rolling until the expressly unnamed government calls a halt. Jeffries got the order because he owns one of twelve existing geometric lathes (machines responsible for the complicated curlicues on paper money). The Treasury Department owns two of six in the U.S. and the rest are scattered around Europe. Literally.

✡ ✡ ✡

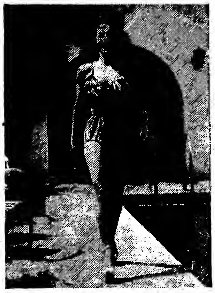
Barbara Sutro is probably the only well-known New York photographer whose grandfather's cousin drained the inside of a mountain. The man was Adolph Sutro, the time was about 1875 and the place was the Comstock Lode in Nevada. Adolph saved a number of flooded mines by digging a four-mile tunnel to reach under them and drain the water. What he did with part of the money he made can be seen today in Sutro Gardens in San Francisco. He bought up tons of statuary and had it shipped around the Horn. Which brings us back to Barbara, a *Constellation* passenger on Flight 3 from New York to Los Angeles —easily the fastest and silkiest way in history to by-pass the Horn.

✡ ✡ ✡

Mrs. Carveth Wells and her talking mynah bird, Raffles, went to considerable lengths the other day to get aboard an eastbound *Constellation* in Los Angeles. The bird hates altitude, just like people, and in ordinary planes he cracks his ears by yawning. Mrs. Wells wanted Raffles to take a whirl at the Normalair cabin, which keeps pressures at a relatively normal altitude. The airline was sorry, but birds and beasts aren't allowed on the *Constellation.* When Raffles found this out, his language, according to Mrs. Wells, was something fierce.

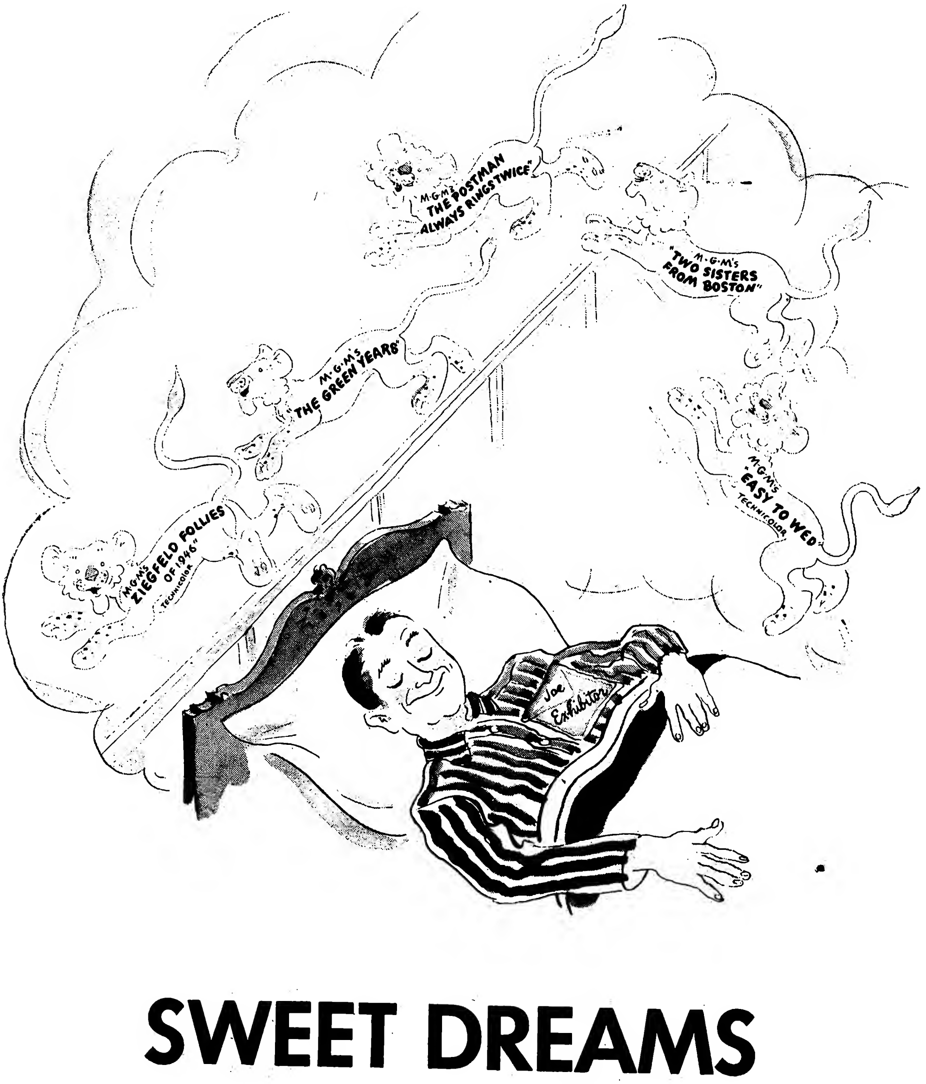
✡ ✡ ✡

The air age has come to Carmen Miranda, or maybe it's the other way around. Ten days ago, on Hollywood-bound Flight 3, she let loose with a commercial—said she wouldn't go back home to her native Rio de Janeiro (it's been six years now) until she gets a *Constellation* to ride in. The accompanying photograph is offered as proof that six years in the United States haven't done her appreciable harm.



✡ ✡ ✡

Cruising regularly coast-to-coast and overseas, Lockheed *Constellations* offer these and other interesting people greater speed, comfort and safety. Make reservations through a travel agent or one of the *Constellation* airlines.


M·G·M's "ZIEGFELD FOLLIES OF 1946" TECHNICOLOR
M·G·M's "THE GREEN YEARS"
M·G·M's THE POSTMAN ALWAYS RINGS TWICE"
M·G·M's "TWO SISTERS FROM BOSTON"
M·G·M's "EASY TO WED" TECHNICOLOR
Joe Exhibitor
SWEET DREAMS

H'wood Still Wearing Ten-Gallon Hat That Catches Coin; Westerns Hypoed

By **FRANK FISKE**

Hollywood, May 21.

Even with all the best seller filming, adapting of Broadway shows to the screen, putting on originals (with and without message) the motion picture business hasn't forgotten "where the West begins." The theory that you can always line them up at the boxoffice with a good western is getting a heavy workout.

There isn't a studio right now that hasn't at least one big western either screening or in the making . . . high budget stuff entirely out of the class of the mill-run of sagebrushers that are always standard assembly-line product.

Biggest of the lot and promising to be one of the year's top pictures is, of course, "Duel in the Sun." David O. Selznick probably wouldn't thank anyone to exploit the film as a western. But setting and action are definite in that respect. They're put out in an epic package and the insiders in the industry who have had an advance look at the film are enthusiastic in praise. Film is said to be another proof that a great western romance is a great picture in any company.

Rep's Trio

Still in the high budget class, if short of epic proportions, are two being filmed and one just preemed in Sacramento by Republic. Joseph Kane is producing "The Plainsman and the Lady," a saga of the Pony Express, for that studio. John Wayne's "The Outlaw and the Angel" has just gone before the cameras this last week. And "In Old Sacramento" had its premiere appropriately in three theatres in Sacramento simultaneously.

Twentieth-Fox has "Smoky" ready for release and is working on "My Darling Clementine." Latter is story built around the hectic careers of Wyatt Earp and Doc Halliday in Tombstone. "Smoky," while primarily a horse picture, is also definitely western.

Warners, with "San Antonio" not so long on the screen, is now filming another called "Cheyenne." Metro is in the western field with "Bad Bascomb." RKO has "Bad Man's Territory."

The new Enterprise outfit's first production is a western, "Ramrod," with Harry "Pop" Sherman, who has been sending cowboys that-away in the films these many years, producing.

Outdoor Drama

Paramount's "The Virginian," Technicolor high-budget re-do of the old Owen Wister classic, is in current release and they have "California," done on an even more lavish scale, just finished.

Many producers believe that not only westerns but general outdoor adventure is in for strong vogue with the audiences. Benedict Bogeaus, filming "The Short and Happy Life of Francis Macomber," for instance, insists this one will be the beginning of a cycle of African jungle stuff.

At any rate, there's more Africa in the pictures now than there has been since the days of Trader Horn. Though most of it is North African city instead of Central Africa jungle—for instance, Universal's "Tangier" released a while back, and "Flame of Tripoli" currently being prepped by the writer-producer team of Fessier and Pagano. And David Loew has just come out with the Marx Bros' bid for laughs, "A Night in Casablanca."

The motto is "go west and if you can't go west go West African.

Dallas Nabe's Clearance Squawk Vs. Par and M-G

Dallas, May 21.

B. R. McLendon, g.m. of Tri-States, has filed two arbitration cases against Paramount and Metro, asking 45-day availability for the Casa Linda theatre here. House was opened here with a 60-day clearance. House recently raised its price to 44c and seeks earlier time along with the Village and Lakewood, owned and operated by Interstate, and the Granada, owned and operated by Phil Isley.

The Maple theatre, recently opened here by Forrest White and K. M. McDaniel, also 44c admission, intend filing similar claim.

The Village for many years was the established first-run nabe. The Lakewood eventually took on the same price and the same availability. Isley opened his house several weeks ago at the same price and a 45-day clearance. With the current trend of nabe houses to raise their prices is believed to be the cause for similar cases to be brought before the arbitration board and a headache for the distributors.

H'wood Fears

Continued from page 1

books, such as those that have been the basis for many of the industry's highest rental-grabbers of the past several years, just aren't being published in the accustomed quantity this season. Major company story departments are scratching the ground like hungry hens, but the scarcity of suitable Hollywood material is evident from the dearth of purchases during the past six months.

Story editors see the drought caused by the end of the war. Serious and sensitive novelists, who would have been writing from 1941 to 1944 (or publication now, were either in some manner engaged in the war effort or were so affected by the world struggle they were in no mood to turn out important works. Last year, even before the war actually ended, the start of this drying up of first-rate literary output was beginning to be felt.

Future outlook, of course, is brighter, because many well-known novelists are back at work writing the books that will be published a year-and-a-half or more from now. In addition, GIs, returned from service, are expected to fashion some important novels that will be grist for the Hollywood mill in the future.

Too Much War Stuff

Much of the literary product now is still on war themes, which is neither what the studios nor the book - buying public apparently wants. However, every writer who had experiences in the conflict has a war book that he's got to get out of his system, it is said. Publishers are so cognizant of that fact that they've been buying some of these manuscripts with full knowledge that they'll be financial flops. In this way, however, they hope to satisfy writers and so be assured of getting their next books which they believe will not be on war themes.

Story eds, whose job it is to fine toothcomb publishers' lists and seek out authors' future works, are literally amazed at how little suitable Hollywood stuff they've been able to discover. So much so, that in the past few weeks there's been a continual buzz-buzz among them as they checked each other to learn whether their staffs were slipping or things were just bad generally at the moment.

Best stuff that's coming out now, they agree, are the mysteries and the psychological mellers, which, of course, are timeless in their appeal.

Picture Grosses

Continued from page 13

OMAHA

"Vacation from Marriage" (M-G). Disappointing $9,000. Last week, "Letter for Evie" (M-G) plus Frankie Carle on stage, record-smashing $25,000.

Brandeis (RKO) (1,500; 16-65)—"Devotion" (WB) and "Notorious Lone Wolf" (Col). Good but not overly big $7,000. Last week, "This Day Forward" (RKO) and "Dick Tracy" (RKO) (2d wk), fine $7,800.

Omaha (Tristates) (2,000; 16-65)—"So Goes My Love" (U) and "Gentleman Misbehaves" (Col). Pretty good $8,500. Last week, "Little Giant" (U) and "Pillow of Death" (U), fine $10,000.

State (Goldberg) (865; 15-50)—"Adventure" (M-G) and "The Champ" (FC). Around $3,500 expected. Last week, "Sentimental Journey" (20th) (3d run) and "Doll Face" (20th) (3d run), did unusually big $4,000.

'BLUE DAHLIA' PLENTY BLACK 20G IN CINCY

Cincinnati, May 21.

Terrific draw of "Blue Dahlia," one of two newcomers, and a fatso second round for "Kitty" are holding the overall score currently for downtown houses to seasonal level. "Night in Paradise," the other fresh entry, is under par. "Rebecca," a reissue, is giving the Grand a winner.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Blue Dahlia" (Par). Smash $20,000. Last week, "Devotion" (WB), okay $14,000.

Capitol (RKO) (2,000; 44-70)—"Kitty" (Par) (2d wk). Continues big at $13,000 gait in wake of atomic $19,500 opening. Stays on.

Grand (RKO) (1,430; 44-70)—"Rebecca" (UA) (reissue). Swell $9,000. Last week, "Gilda" (Col), third downtown week, boff $10,000.

Keith's (United) (1,500; 44-70)—"Devotion" (WB) (m.o.). Fair $5,000. Same last week for "Man in Grey" (U) (2d run).

Lyric (RKO) (1,400; 44-70)—"Come and Get It" (FC) and "Beloved Enemy" (FC) (reissues). Dull $4,000. Last week, "Ziegfeld Follies" (M-G), fifth sesh on main stem, nifty $5,500.

Palace (RKO) (2,600; 44-70)—"Night in Paradise" (U). Slow $9,500. Last week, "Her Kind of Man" (WB), mild $10,000.

Shubert (RKO) (2,100; 44-70)—"Gilda" (Col). Second transfer for fourth round on front line. Slick $5,500. Last week, "Meet Me St. Louis" (M-G) (reissue), tame $3,500.

'Johnny'-Vaude OK In K.C. 11G; 'Paradise' 11G

Kansas City, May 21.

New bills are deferring to the holdovers, "Outlaw" at the Midland and "Kitty" at the Newman garnering the major biz. It's a close race, but "Outlaw" probably is out in front by a shade. "Night in Paradise" at the trio of Fox houses and "From This Day Forward" heading the Orpheum dual are both mild. With Benny Meroff for a name on the stage Tower biz is up, too.

Estimates for This Week

Esquire, Uptown and Fairway (Fox Midwest) (820, 2,043 and 700; 45-65)—"Night in Paradise" (U). $11,500. Last week, "Dark Corner" (20th), average $11,000.

Midland (Loew's) (3,500; 45-65)—"The Outlaw" (UA) (2d wk). Getting great reception, $18,000. First week smash $25,000.

Newman (Paramount) (1,900; 45-65)—"Kitty" (Par) (2d wk). Buxom $15,000. Last week first stanza brought rousing $20,000.

Orpheum (RKO) (1,900; 45-65)—"From This Day Forward" (RKO) and "Dick Tracy" (RKO), dualed. Mild at $11,000. Last week, "Devotion" (WB) and "Ding Dong Williams" (RKO), double billed for light $9,500.

Tower (Fox-Joffee) (2,100; 39-60)—"Johnny Comes Flying Home" (20th) and "Gentleman Misbehaves" (Col) plus stage show headed by Benny Meroff. Biz up a step or two to $11,000. Last week, "Garden of Allah" (UA) and "That Uncertain Feeling" (UA) (reissues) with stage show; $10,000.

ATA Cites Fuel Crisis As One Reason Why Theatres Should Rate 'Essential'

Spurred by the current fuel crisis in which theatres were among the first to be hit by curtailment regulation, American Theatres Assn. officials are planning a Washington campaign to win a change in the non-essential status of theatres. Conferences with important Government bureau heads will be sought, it is learned, to press the point that theatres serve a top role as information and morale factors in U. S. communities. Included among the Government officials contacted will be John Snyder, head of the Office of War Mobilization & Reconversion, and John D. Small, Civilian Production Administrator.

ATA execs will decry the tendency of government agencies to lump theatres with saloons and racetracks. Contention will be made that officials overlook the practical advantages of using theatres during emergencies as rallying points for the public. Added argument will be that availability of a cheap and popular form of amusement is a vital factor when upsetting crises occur.

First step was taken recently when ATA forwarded a letter to Small as CPA chief "suggesting" a change of view in a mild criticism of theatre curtailments. ATA feels, the letter said, that the theatre "in and amusement, is an important pub- addition to being a place of diversion lic information medium in which public emergencies can be explaioed and public cooperation engendered." The theatres are important, additionally, "by diverting persons from enforced idleness have a definite bearing on public morale and in alleviation of police problems during a crisis."

The letter made the point that theatre curtailment may not save fuel but have the opposite effect. "In the present exigency," it said, "wherein the conservation of electric power is imperative it can be shown we think that the per capita use of electricity in the home exceeds by far for a like period the per attendant consumption in theatres."

No discussion of the situation would be sought immediately, the letter said. Preferential treatment was not being sought nor was revenue losses the prime motivation for the letter, it stated. Coupled with the note was a telegram sent to President Truman which offered ATA theatre facilities "in imparting information or guidance to the public in the present crisis."

HERZOFF JOINS COL.

Hollywood, May 21.

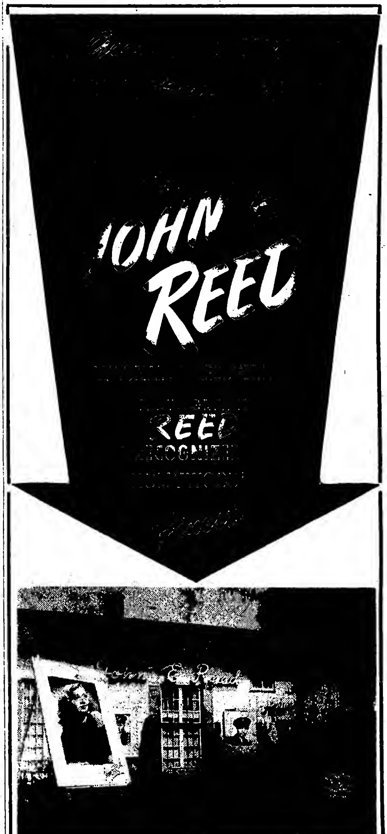
Archie Herzoff, Balaban & Katz assistant director of advertising and publicity, will join Columbia Pictures sometime in mid-June.

Herzoff will serve in an executive advertising capacity at the studio.

25 flights in all!

THEATRE MOTION PICTURE REPRESENTATIVES

Fast growing N. Y. C. weekly magazine will award exclusive contract to topnotch experienced man or woman to contact advertisers and direct publicity. High percentage, unlimited earnings. Opportunity. Box 5, Variety, 154 W. 46th St., New York 19, N. Y.



6633 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA
TELEPHONE HILLSIDE 0890

MG Ups First-Run Showcases in L. A. To Four; Other Exchange Briefs

Los Angeles.

Metro will have four first-run showcases with a total of approximately 7,600 seats as a result of the addition of the Belmont theatre and the replacement of the Ritz by a larger house, the Fox-Wilshire. Other Metro first-run theatres in this sector are the Los Angeles and the Egyptian.

The Ritz will be shifted to replace the Wilshire in the Guild-United Artists day-date lineup.

Sutton, Astrin to PRC

Abe Sutton, Army vet and formerly with UA, and Neal Astrin, formerly with Warners, added to PRC's h.o. sales staff.

Popkin Buys Burley House

Los Angeles.

Harry M. Popkin bought the Burbank theatre building, Main street burlesque house, which he had been operating for several years under lease. In addition to the theatre, building has 10 other tenants.

Schaefer Vice Alexander

Sidney Schaefer, director of media for Buchanan Co., new head of Columbia Pictures' media and printed advertising dept. Takes over June 17 from Sidney G. Alexander, who switched to eastern ad-pub director post for David O. Selznick. Schaefer's dept. will be under supervision of Ben Serkowich, advertising and publicity chief.

PRC's Promotions

Joe Gins, former manager of PRC's Philadelphia branch, named district manager for the recently-acquired Atlanta-Charlotte exchange. Fred Sande, former assistant manager of the Washington exchange, appointed to the Philadelphia post.

Adams Quits PRC

Dallas.

Jack H. Adams has resigned as PRC's southern division manager for theatre operation. Adams has been in film distribution past 16 years, his Adams Film Exchange being purchased by PRC.

For several years Adams has been in the theatre operation end with Frank Lucchese, operating the Harlem in Austin. Several months ago they purchased the State and Century here. Plans include the building of a 1,300-seat house for Negroes here, with Sam Lucchese, and a new colored house in Austin to be built by Adams and Frank Lucchese.

Murphee's Own Exchange

Brownwood, Tex.

M. M. Murphee's new distributing exchange here set last week with purchase of South States Film Exchange from G. I. Cole of New Braunfels. He will be sales manager, while Mrs. Murphee will be office manager. Murphee past four years managed Phil Isley theatres here.

$200,000 Neb. House Opens

Denver.

New $200,000 Midwest theatre, Scottsbluff, Neb., built by William Ostenberg, opened. It replaced the Egyptian, destroyed by fire last year.

Bruce Marshall, Universal head booker, moves to United Artists as salesman, covering the Wyoming territory.

A 12-year-old boy confessed to robbing the Kiva, Greeley, of $26.

Harvey Traylor, Lincoln, Neb., moved to Colorado Springs to manage the Trail, replacing Robert Quinn, who resigned to return to N. Y.

C. R. Flower, exhibitor in Bayard, Neb., will move to Estes Park, Colo., for the summer to manage the Rustic.

Morgan's Meetings

Meetings held in Coast Paramount branches by Dick Morgan, home-office attorney who is liaison between the distribution and legal departments, will be followed by similar sessions in all parts of the country with division, district and branch managers on sales matters from a legal aspect.

Teeoff meetings held by Morgan were in Los Angeles, Seattle, Portland and San Francisco. He returned to the h.o. Monday (13) to prepare for further sessions in the near future.

Montana Theatre Managers Re-elect

Great Falls, Mont.

Clarence J. Severson, Wolf Point, succeeds J. H. Moran, Laurel, to prexy chair of Montana Theatre Managers Assn. New officers include: Red Flint, Forsyth, v.p.; Jack Suckstorff, Sidney, secretary-treasurer; directors, Herb Bonifas, Chinook; H. G. Wells, Hardin; C. Don Scheedy, Billings; Fred Arnst, Forsyth; Carl Anderson, Kalispel; C. F. Davis, Three Forks; and N. M. Stubblefield, St. Ignatius. A. F. Laney, Billings, was selected again for legal advisor. Next semi-annual convention stand, in Sept., takes place in Billings.

N. C. Theatres Names Allen Mgr.

Raleigh, N. C.

Thomas H. Allen, Jr., of Columbia, S. C., named manager Victory theatre, Salisbury, house operated by North Carolina Theatres, Inc. Succeeds Curtis Cobb, resigned to work in Florida. Allen, out of service after two years in Navy, formerly was at Five Points theatre, Columbia.

Buff-Telenews Changes Policy

Buffalo.

The Telenews theatre, newsreel operated since opened four years ago, made a change of name and policy although still owned by Telenews Theatre of New York. House will be renamed the Vogue with a policy of duals, mostly reissues.

Mel Smith Upped by WB

Pittsburgh.

Melvin Smith, an assistant for Warners before going into the service, appointed manager of circuit's New Oakland theatre. Clem De Francisco switches from New Oakland to Cameraphone and Max Silverman from Cameraphone to Regent. John Reilly, whom Silverman succeeds at Regent, made relief manager for all Warner city houses.

Harold Henderson, former Ross Federal Service chief in Philadelphia, named office manager of Par exchange, Washington.

George E. Faller, recently returned to U. S. after living 10 years in Greece, resumed management and operation of Southern theatre, Wheeling. It had been operated under lease for last decade by Faller's brother-in-law, George P. Capps.

Sack Adds Three to Staff

Dallas.

Dan O'Keefe, Vernon Minshew and Ed Armstrong have been added to the local Sack Amusement Enterprises office. O'Keefe becomes salesman; Minshew, booker, and Armstrong, head shipper.

M. S. White, local theatre operator plans a new nabe house, to be known as the North Hi.

Wayne Wallace has been named city manager at Pampas for the four L. C. Griffith theatres there, replacing Carl Benefield, resigned. Wallace is from Elk City, Oklahoma.

Following his discharge from Army air corps, Rex Bodin took over his old post as manager of Orpheum at Waco. C. M. Stewart, city manager for Interstate, shifted Buster Scott, who was manager during Bodin's absence, to Waco theatre manager.

Thompson to Rochester Capitol

Rochester, N. Y.

Louis Thompson, house manager RKO Palace, becomes manager of Capitol, one of Paramount houses in RKO-Para-Comerford pool here, because of illness of Charles Harris, given a leave of absence to recuperate down South. Hav Nash, who with his son, Hav, jr., and Ray Gugel, will quit the Democrat & Chronicle ad staff May 1 to form their own agency, is handling advertising chores for the five theatres formerly done by Harris in addition to his managerial duties.

Mass. House Changes Hands

Greenfield, Mass.

After 30 years of operating the Victoria, Louis Rosenzweig turned over the theatre to his son-in-law, Herbert Browne, just out of Navy.

Lowe Joins U

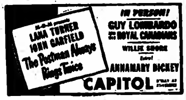
Albany.

Eugene Lowe, until recently Albany manager for Monogram, joined Universal as salesman last week. His appointment followed a visit here of district manager John J. Scully. Universal's two salesmen, Sylvan Leff and Robert Finkel, recently resigned. Leff took over operation of Highland, Utica.

New York Theatres

Ann SHERIDAN - Dennis MORGAN
Jack CARSON - Alexis SMITH
Jane WYMAN
In Warner Bros. Hit
"ONE MORE TOMORROW"
In Person
TOMMY TUCKER
AND HIS ORCHESTRA
Plus
THE THREE ROSS SISTERS
STEVE EVANS
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street



SAMUEL GOLDWYN presents
DANNY KAYE
The Kid from Brooklyn
—Technicolor
Doors Open 8:30 a.m. ASTOR B'way at 45th St.

Lucille BALL Clifton WEBB William BENDIX Mark STEVENS
'The Dark Corner'
A 20th Century-Fox Picture
PLUS ON STAGE—GEORGE JESSEL
MERRY MACS Extra! ROSARIO & ANTONIO
ROXY 7th Ave. & 50th St.

Paramount presents
PAULETTE GODDARD • RAY MILLAND
in
"KITTY"
A MITCHELL LEISEN Production
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

RADIO CITY
MUSIC HALL
"THE GREEN YEARS"
Spectacular Stage Productions

"FUN, FANTASY, BEAUTY!"—Daily News
WALT DISNEY'S
COMEDY MUSICAL FEATURE
make mine music!
in TECHNICOLOR
RKO Release
GLOBE

RKO PALACE B'WAY & 47th St
GINGER ROGERS
"HEARTBEAT"
with
Jean Pierre Aumont Adolphe Menjou
Released by RKO RADIO Pictures

LOEW'S STATE
ON SCREEN
Thurs., May 23
M-G-M's Technicolor Hit!
"ZIEGFELD FOLLIES of 1946"
With 13 Top Stars
IN PERSON
Willie HOWARD
Extra!
Larry STEVENS

BOWMAN'S 'SMASH-UP' LOAN

Hollywood, May 21.

Columbia assigned Lee Bowman as co-star with Susan Hayward in "Smash-Up,' to be directed by Stuart Heisler.

Bowman will sing a couple of songs, in addition to his dramatics.

Northio Buys New Site For 400G Hamilton Spot

Hamilton, O., May 21.

Northio Theatres, Par subsid, purchased at public auction Saturday (18) a downtown site, formerly occupied by a high school building, on which a modern theatre, equipped for television, will be erected at an estimated cost of $400,000, deal was announced by Harry David, vice-president and general manager, from his Cincinnati headquarters.

The site, located near the circuit's Paramount theatre, was bid in at $100,000. Company also operates the Rialto and Palace here, as well as several other theatres throughout Ohio.

Extras Reelect Slate

Hollywood, May 21.

Screen Extras Guild returned its list of officers and directors 100%. After ballots were counted, Ed X. Russell was renamed prexy, defeating Frank McDonald by over 700 votes in mail balloting. Total number of votes cast were 2,202 from eligible membership of 3,362.

Other officers returned were Dick Gordon, first veepee; Dulce Daye, 2d veepee; Clyde McAtee, 3d veepee; Harry Evans, recording secretary; Jeffrey Sayre, treasurer.

Rep's New Coast Sales Manager; 3-Day Conv. Shifts to Chi Thurs. (23)

Three-day Republic sales conference for its Pacific Coast district teed off Monday (20) at the company's North Hollywood studios under the guidance of James R. Grainger, exec veepee over sales. Grainger outlined the company's 1946-47 program at the opening session.

Yesterday's (Tuesday) program was turned over to reports from the salesmen concerning the entertainment preferences expressed by exhibs in the field. Following consideration of such reports, Grainger and Herbert J. Yates, Rep prexy, were expected to revise their production plans accordingly. Revisions, if any, are to be announced by Yates after the company's Chicago and N. Y. sales conferences, slated to take place following the Coast session.

Naming of Earl R. Collins as Pacific Coast district salesmanager was announced by Grainger preceding the meet. Recently discharged from the Navy, Collins was formerly branch manager for United Artists in Dallas, Denver and Los Angeles. He succeeds Francis A. Bateman, resigned.

Immediately after the final session today (Wednesday), Rep execs will fly to Chicago for the meet slated to begin tomorrow (Thursday) at the Blackstone hotel.

Reagan Sets Par's 34th Annual Drive, Sept.-Nov.

Last year celebrating its third-of-a-century celebration, Paramount has scheduled a sales drive from September through November to be called "Paramount's 34th and Greatest Year."

Preliminary plans in connection with the sales campaign were laid at a meeting held in Boston last week attended by Charles M. Reagan, distribution v.p. and other homeoffice executives, including division heads and Claude Lee, director of public relations for the company. Plans laid in Boston will serve as a pattern for the rest of the country.

Co-Captain's of the new Par sales drive are Hugh Braly, district manager at Denver, and Albert M. Kane, district head over New England at Boston. In connection with the campaign Kane will tour 14 eastern territories and Braly will cover all of the 16 western offices.

Ford, Cooper Mull Deal For Indie Production

Hollywood, May 21.

John Ford, currently winding up the last picture under his 20th-Fox contract, is talking an indie production deal with Marian C. Cooper, for whom he directed several pictures at RKO.

Cooper, former production chief at RKO, has not been active in film production since he joined the Army in 1942.

First Runs Shrink

Continued from page 3

layoffs start tightening up their pursestrings.

There still does not seem to be much of a tendency on the part of the public generally to shy away from the wartime scales they are still paying; in fact, some houses jumped prices a little since the end of the war and find plenty of customers, as witness some of the fantastic scales downtown N. Y. theatres are getting. The higher prices charged on weekends, which remain very big everywhere, do not seem to drive the fans to the theatres on other days when admissions are lower. Also the peak loads throughout the week continue to be heavier after 6 p.m. when prices are higher.

Flock of Houses Building in Tex.

Houston.

A new 900-seat, $250,000 theatre to be called the Airline will be built here by Fred V. Cannata and B. C. Gibson. Cannata was general manager of the local Will Horwitz Theatres and now is general manager and part owner of the Uptown here. Gibson owns the Navaway.

New house will be built at Quinlan by Joe Joseph of Seagoville, the first house there in several years. At one time there were two theatres, but both were destroyed by fire and not rebuilt.

Meridian's New Houses

Meridian, Tex.

Construction has started here on two new houses, one to be built by D. C. Carraway and the other by Hall & Curtis. Boom is the result of the recent federal appropriation for the Whitney dam to be built near here. Hall & Curtis own and operate the Capitol here, and are building the second house to offset the one to be built by Carraway, a former theatre operator. This city has less than 2,000 population.

Bloomdale House

Bloomdale, O.

Harold W. Pelton, Bloomdale merchant, and Scott Cramer, Fostoria, have opened a motion picture theatre here.

Add Dallas Nabe

Dallas.

Now under construction by the Interstate Theatres Circuit is a four-acre village that will include 16 stores and a deluxe nabe house. Cost of the project is said to exceed $200,000. House is expected to open July 1, and will seat 950 persons.

200G Houston House

Houston.

The Interstate Theatres Circuit of Dallas has purchased a four acre site here for a new theatre and community center. The house will be known as the Richmond and will cost about $200,000. Property was purchased for $44,625.

New White House

Burnet, Tex.

Tom White, owner and operator for the past 15 years of the Burntex, is building a new deluxe house here which cleared the new building ban by several days. House was designed by Jack Corgan, of Dallas, and will seat about 700 persons.

New One for Raleigh

Raleigh.

Plans for the construction of an $80,000 theatre in Salisbury were announced by Mr. and Mrs. J. W. Mitchell, who also own and operate picture theatres in Rockwell and Spencer. The plans for the theatre, capable of seating 500 patrons, were drawn by John Hartledge, Salisbury architect. Present plans also call for a stage to be constructed in the theatre which can be used for stage performances, he said.

New Champlain House

Albany.

Bill Kennedy constructing 225-seater at Chazy, Adirondack Mountain town on Lake Champlain. Laid out in a remodeled garage, it is scheduled for opening about July 1. The name will be the Lake. Chazy has no picture house at present. The only films shown there in recent years were 16m. versions in a school.

To Rush 350-Seat N. C. House

Raleigh, N. C.

Plans for theatre building at Huntersville, announced by W. F. McLaughlin, Huntersville merchant. House would seat about 350. He hopes to have the theatre operating this summer and will play first-run.

Dayton Drive-In Okayed

Columbus.

CPA has approved construction of a $126,000 two-story theatre building for Livingston Enterprises, Inc.; a drive-in near Dayton, to cost $15,495, being built for Robert G. Gump, Trotwood; and Toledo Drive-In to cost $35,000.

Charlotte, N. C., Drive In

Raleigh, N. C.

Plans for one of the most modern drive-in theatres in the south, to be located near Charlotte, announced by H. B. Meiselman, theatre owner here. It would cost over $10,000 and will be constructed of steel and structural glass. About 600 cars will be accommodated. White glass will provide sides to the theatre. Lot will be fully landscaped, cars being parked in gravel tiers. This is the eighth theatre announced in recent months by Meiselman.

SRO SIGNS ON JUNK PILE NOW

Solid Days Ahead

The Big Noise in radio today centers around the wave of commercial cancellations, as bankrollers hit by shortages continue to run for cover. The retrenchments down the line were not unexpected, with radio one of the several advertising media affected. The bowout parade probably reached its peak during the past couple of weeks, when the agencies sang the Exit Blues to the tune of several million dollars.

But the prevailing impression among the top agency and network execs is that the whole radio programming picture is due for a healthy reshaping in the not too distant future; that, when the thinking has been crystallized, it's the old reliables with multiple products to peddle who will be right back on top of the heap. The shortages in fats, oils, soaps, wheat, etc., may cause Lever Bros. or General Foods to temporarily pull in the reins, goes the thinking; but once the cloud of uncertainty is lifted, these are the boys who will again move in with their top-budgeted operations. In the case of Levers, the anticipated ascendancy of Charles Luckman, who has been radio-minded from 'way back, to the presidency, is cited as but one omen of the better days ahead.

The current tobogganing of billings adds up, for the most part, to the demise of the "gravy train" operations in radio; the fadeout of the low ceiling, tax-dollar shows that were selling prestige in lieu of merchandise.

From here on in, it will be less prestige and more product peddling.

Levers in Big Pullout; 'Big Sister' (800G) Gets Quick P&G Pickup

Lever Bros. has cancelled "Big Sister," one of its brace of CBS daytime strip shows, effective June 21, relinquishing the 15-minute cross-the-board period. It represents a $800,000 retrenchment on time and talent, with Levers now crowding General Foods for top position in the wholesale commercial exodus from radio.

Within a few hours after Levers unloaded "Sister," Proctor & Gamble picked up the tab, effective July 1, with the quick grabup offering evidence anew that the solid programming fare with a sure rating payoff can command sponsor respect.

The Julian Funt "Big Sister" package, heard 12:15-12:30, has been one of the "old reliables" of the daytime "hangover formulae." LB also sponsors "Aunt Jenny" in the 11:45-noon segment, and latter will be moved into "Sister" time, with the sponsor abandoning the earlier-time slot. P&G has bought 11:45 for "Sister."

The Lever Bros. pictura thus looks set for some drastic overhauling in the fall. Sponsor is dropping the Bob Burns Thursday night show on NBC, and wants to scrap the top-budgeted Joan Davis package in the 8:30 Monday night slot on CBS. LB will retain the time but put in a less expensive show.

Remaining undisturbed will be the bankroller's Amos 'n' Andy show, Bob Hope (Pepsodent) and Lux Radio Theatre, with its Lipton Tea commercial switching from "Inner Sanctum" to "Vox Pop."

Bundles for Britain

Aside from the acute shortage of fats, which affects virtually every Lever Bros. product, one of the principal factors in the LB radio retrenchment is the July 1 bowout of the high excess profits tax in England.

Parent company of Levers in England, as result, has dropped the word to the Cambridge, Mass., bosses to start shipping over some of the profit coin from the U. S.

Razor Show Cuts Sharp Disputes

Although the new Schick Razor Monday night (10:30) show on CBS, headed by Connee Boswell, Ted Husing and Ray Block's orch, is in on a six-week trial basis, already it's provoked a series of "incidents" that's making it anything but a smooth operation. First of all, Gillette broke out with a peeve rash over Husing signing up on behalf of a competing product.

When the Biow agency, on behalf of Schick, finally decided to give the show a whirl, after rejecting the initially-auditioned stanza, Gillette, via the Maxon agency, put itself on record that Husing and CBS were being unfair to a client that has long sponsored top-budgeted Husing special sports events.

Show preemed last week (13) but it wasn't until the last minute that the program was whipped into final shape. Originally Jane Froman had been set for the femme vocal spot, but she was rejected by the client and on 11th-hour notice Connee Boswell went into the show.

P&G Sees Farther Than Nose, Keeps $17,000,000 Slots

Despite the fact that the new fall broadcasting season will witness a reshuffling of the top client billings with agencies and networks, Proctor & Gamble will retain its No. 1 position with its $17,000,000 time-talent outlay.

P&G is retaining its daytime and nighttime franchises on the major webs right down the line. Instead of dropping shows, outfit has increased its billings with acquistion of the "Big Sister" show (relinquished by Lever Bros.) and purchase of the 11:45-noon CBS slot.

While P&G recognizes that it won't show a profit on its fats-ingredient products until 1948, it's looking beyond the "famine era" and doesn't see any percentage in dropping the choice time slots on the networks.

Race Problem Too Rich For War Dept. Blood Gets Quick V.A. Okay

Less than a year ago CBS got a turndown from the War Dept. when it tried to put on its "Assignment Home" program a Negro tolerance-themed show scripted by Arnold Perl called "The Glass." Despite organized protests from the Independent Citizens' Committee and other groups, the War Dept. remained firm in its decision.

Hence it was with something approaching trepidation that the network sought clearance last week for another Arnold Perl "Assignment Home" script, "The Biggest Crime," which reprises the same tolerance theme but is even broader in scope. This time, however, Gen. Omar Bradley, chief of the Veterans Administration, came through with a quick okay. As result "Crime" goes on this Saturday (25).

NEW COIN CAN GET WEB TIME

The opening of choice time segments on the major networks in the wake of the current retrenchment era is proving a boon to those advertisers who, during the high-wide-and-handsome war years of radio prosperity, were either shoved out of the network programming picture or had to content themselves with "fringe time" operations.

Faced with the loss of millions of dollars in billings, the agencies, in an effort to fill the gaps on the ledger sheets, are now romancing clients who previously couldn't get a look-in on the SRO webs. Similarly, the move is to attract bankrollers new to radio who have something substantial to sell and are not snafued production-wise by material shortages.

At the same time, sponsors of coast-to-coast programming who have not been drastically affected by the current situation are jockeying for position to strengthen their radio operations. Cited as but one illustration is American Home Products, which has wrapped up a new CBS cross-the-board daytime show for a June preem and is now setting a deal for a top-budgeted show to expand its nightime web programming.

Friends Come First

Meanwhile the networks are showing a disposition to turn over vacated cream time segments to established clients who contented themselves with border niches through the boom days. CBS, for example, has turned over the 9 o'clock Thursday night slot vacated by the Chrysler-Kostelanetz show to Auto-Lite, which bankrolls the Dick Haymes program. Latter is moving over from the Saturday night 8 o'clock niche, which becomes vacant. In addition, Squibb has been given the nod to move its Academy Award Theatre on July 3 into the Wednesday night CBS slot being vacated by Celanese "Great Moments In Music."

Several choice half-hours still remain open. General Electric bows off Sept. 1 with the Phil Spitalny show, leaving the 10 o'clock Sunday night NBC slot open. The Lewis-Howe Co. (Tums) cancellation of the Agnes Moorehead show leaves the Sunday night at 8 CBS segment vacant. Raleigh cigaret's announced intention of dropping the Hildegarde airer will leave the 8:30 Wednesday night NBC niche open. And with Westinghouse planning to drop the John Charles Thomas show, the Sunday afternoon 2:30 NBC slot will be for sale.

Pix Don't Fancy McCrary Porridge

As far as some of the picture companies are concerned, Tex McCrary, who, with his wife, Jinx Falkenburg, wraps up the cross-the-board "Hi, Jinx!" ayem on WEAF (N. Y.), is becoming "radio's bad boy." While to many in the trade McCrary shapes up as one of the potentially promising voices on the air, contributing an editorial hypo to the Mr.-and-Mrs.-cereal circuit, the pix companies don't see it that way.

Primarily what they object to is the "sneak previewing" of new pix product that gets the editorial once-over from McCrary before the film's New York release. Pix companies believe the same unwritten code that applies to dailies laying off reviews until pic hits New York market should similarly apply to radio gabbers. But apparently the gripes would appear to be predicated on McCrary's highly critical tone.

Crusading overtones of McCrary's pix comments haven't been setting any too well with Metro, either, particularly his reprising comments on "Postman Rings Twice," currently at the Capitol, N. Y. McCrary brought a jurist to the mike last week to support his feelings about the film.

Sic Transit Gloria, Thursday, When C.A.B. Board Axes Ratings

The Board of Governors of the Cooperative Analysis of Broadcasting at a meeting last Thursday (16), which revealed a noticeable shrinking in Board membership, decided to get practical about matters. In effect, it was agreed then and there to suspend the CAB rating service. The word "temporarily" was used, but actually it means the permanent bowout of Crossley ratings.

The week previous, the CAB membership had voted to provide an interim rating service until Nov. 1, while a tri-partite industry committee comes up with a plan to set up research standards. But the interim service was predicated on whether or not $60,000 could be raised to carry it out.

At last Thursday's meeting it was agreed that the best the Board could hope to raise was possibly $20,000. Which paved the way for the decision to fold up at once, or as soon as CAB could negotiate a severance with Arch Crossley and dissolve the present contract.

Crossley himself, from all indications, isn't particularly concerned one way or the other. But of more concern was the feeling highlighted at last week's session that the report submitted by the three-man committee, recommending the rating foldup and exploration into new 'research standards, was a sound one.

To clear up its current obligations to Crossley the CAB customers, etc., will probably take another month or so, but meanwhile the Board has decided to proceed with negotiations with C. E. Hooper for the latter to take care of the CAB customers. A. C. Nielsen, of course, also enters importantly into the picture.

Also, a finance committee will be put to work to set up a new scheme of dues under the new operation, which will probably find the networks returning to the fold as the heroes. The webs have gotten what they wanted—less excessive dues, and a setup that will explore research methods instead of selling research.

Audience Talks Back

While the industry may frown on using the airwaves to editorialize, apparently there's nothing in the books that says you can stop a studio audience from giving vent to its reactions on political-economic issues.

As, for instance, last Wednesday's (15) unusual incident on the Eddie Cantor NBC show when the comedian's gag about John L. Lewis "giving the atom bomb 24 hours to get out of town" was drowned out amid an audience round-robin of boos.

CBS Program Sked Is Swiss Cheese Wanting Mustard

Here's an idea of what the networks, and particularly CBS, are up against this summer in trying to fill the program gaps in the wake of the record number of hiatus-bent sponsored shows. CBS is faced with the problem of spotting about 20 new shows on the air. That includes the plugging-in-the-gaps created by the commercial exodus as well as the shows required under the new Bill Paley-Dave Taylor program revamp setup.

But CBS is far from realizing its quota of 20 half-hours, and, in fact, less than a half-a-dozen loom on the immediate horizon. All of which indicates that the network at the moment is primarily concerned with plugging up the holes with anything that's available and that the real test of the new CBS program operation won't reveal itself until the fall at the earliest. (Hypoed budget for the CBS program dept., incidentally, is said to be in excess of $5,000,000).

Thus far the summer picture shapes up thus: Milton Berle goes into one of the half-hours being vacated by Lux Radio Theatre. The web is also pinning high hopes on the new Willie Bryant-emceed show with a night club atmosphere, which will go into the Monday night 8:30 time being hiatused by Joan Davis.

"Assignment Home" will be moved from Saturday afternoon into a nighttime spot. A new show being produced by Cy Howard, "Date With A Comic," spotting different comedians weekly, looks set for a 13-week cycle. CBS also wants to bring John Faulk in for his half-hour show. He's currently being groomed via a Texas-affiliate "showcasing."

Thus far nothing definite shapes up in the way of Coast-originating shows, with that phase of the CBS program operation not expected to yield substantial results until Ernest Martin checks in after completing his N. Y. indoctrination semester.

DINAH WON'T SING CROSBY OBLIGATO

Ford Motor, striving for big post-war circulation via a hypoing of its Bob Crosby CBS show, wouldn't mind snaring Dinah Shore for the Wednesday night stanza. However, it looks like a "no deal" proposition since Miss Shore, who is bowing out of the General Foods Thursday night show, isn't anxious to share billing with another singer, preferring a solo vocal spot.

Meanwhile Ford Co. is reported romancing Mickey Rooney for a possible spot on the show, the pic star now being in the open market following the Ward Wheelock option cancellation.

GF Cues Fast Checkers Game

The whole General Foods radio picture appears to be in a state of flux at the moment, with agency-sponsor execs confabbing on setting a pattern for the new fall season. Right now there appears to be a strong possibility that the "Aldrich Family," currently heard Friday night back-to-back with Kate Smith on CBS, will move back in the fall to its old NBC Thursday night slot in the spot being vacated by Dinah Shore. During the summer, while Miss Smith signs off for a 13-week hiatus, "Aldrich" will take over the GF-Smith Postum commercial, but stay in its same 8 o'clock slot, with the network filling in the 8:30 segment with a sustainer. Miss Smith is due back in the fall for the sponsor.

GF is dropping the CBS 7-7:30 Sunday night opposite-Benny slot, but is reportedly retaining the "Thin Man" property with possbility that it may wind up in the fall in the Friday night CBS spot now occupied by "Aldrich."

B & A in Another Mocha Stint

Hollywood, May 21.

Burns and Allen definitely will return to air next season for Maxwell House, starting again on Aug. 24 after summer hiatus commencing May 30. Act last week tried to negotiate release from pact with coffee account to seek Sunday night spotting with another sponsor.

When deal didn't jell comics amicably agreed to work another season for Maxwell in same Thursday night NBC niche. Prime reason B & A sought release from contract which has another term to run was to dodge that competition aligned against them by CBS' "Suspense" dramas.

Love Thy Freedom, Hate FCC, New G.O.P. Credo Cuddling With N.A.B.

Washington, May 23.

Charge that "seven bureaucrats" have set themselves up "as judge of what 70,000,000 American radio listeners should be allowed t olisten to" was made Saturday night (18) by Carroll Reece, chairman of the Republican National Committee.

Reece, in a broadcast over CBS, attacked the recent FCC Blue Book and declared the Republican party is pledged to maintain the fredom of radio. The speech followed up a number of recent local talks in which Reece had indicated that the G.O.P. was cuddling up close to the N.A.B. in its troubles with FCC.

"Radio, the newest medium for expression," he said, "is entitled to the same constitutional guarantee of freedom accorded those other media by our founding fathers. In the name of 70,000,000 listeners we resent the arbitrary actions of seven self-appointed guardians of the listening public." Pointing out he was a member of Congress at the time the Communications Act was passed, he said that it was never the intent of the legislators to give the commission power over programming.

"The commission thinks," he continued, "that you and I are not getting nearly enough culture and education out of radio, and that our listening standards must be lifted. Now I always get a little bit suspicious of anybody who wants to elevate my culture and education.

Down With Uplift

"One thing that bothers me about the uplift proposition is that so many of the programs in which the commision seems interested have a political slant favorable to the present administration in Washington. As a politician I will tell you frankly that any political party would give its eyeteeth to be able to control broadcasting for propaganda purposes. But as a private citizen I can tell you frankly that any citizen who is not on the alert to block any such effort is inviting national disaster, because freedom of speech and politically-controlled radio cannot live for long under the same roof.

"The only explanation of the government wanting to control radio is that it wants to control the thoughts of the people. American radio today is half slave and half free, and it cannot thus survive in a democracy.

"The Republican party is pledged to the maintenance of freedom—freedom of expression, freedom of religion, freedom of the press and freedom of radio."

Reece did not mention that the Blue Book was isued by a six-man commission, half of whom are Republicans, and there were no dissents.

For Whom the Bell—

Another round in the Battle of the Blue Book is skedded for next Tuesday night (28) when Sidney Kaye, veepee of BMI, and Charles A. Siepmann, author of you-know-what, tangle over the FCC programming report at a meeting to be run by the radio committee of the American Civil Liberties Union.

Thomas Carskaden, chairman of the committee, will preside at session to be held at Longacre Theatre, N. Y. This is round two for Siepmann and Kaye. They also tangled via CBS from Columbus.

THAT'S A SQUEEZE, SON

Claghorn Almost Impaled on Mason-Dixon Fence

There was a three-way spread of the jitters over the weekend when it looked for a time as if Kenny Delmar wouldn't make his Georgia-to-N. Y. plane hop in time for his three network commercial shows on Sunday (19).

Delmar went to Georgia to take some bows during the observance of "Claghorn Day" down there, and he was grounded by bad weather. As result, Phil Harris, who guested on the Fred Allen show Sunday night, filled in on a Senator Claghorn alley routine during reheasals Friday (17). There was some question, too, as to who would go into the Sunday afternoon RCA show. And what about that opening Jack Benny commercial?

But Delmar slid in on time.

Dunninger Vice A&A

Dunninger, who replaced Amos 'n' Andy for Lever Bros. last summer on NBC, will ditto this year but only for four weeks, starting June 4. Will be part of variety package as before, with emcee, singer and judges not yet set.

Deal set through National Concert and Artists Corp.

Axe Swings Hard At Ad Agencies

Agencies and networks are reported preparing for wholesale axing of staffers to bring budgets in line with loss in billings. At one of the top agencies in New York, which has already been affected by the cancellation of commercial programming, upwards of 75 are reported to be facing the firing squad.

There's a prevailing feeling of jitters around some of the agencies and webs in the wake of orders to revise budgets downward, finecomb the payrolls and lop heads off wherever possible.

Grauer-Sergio-Reynolds In 3-Way Winchell Sub During 6-Week Layoff

Summer replacement for Walter Winchell has been pacted, with a three-way commentary lined up to share equal billing in the Sunday 9 p.m. ABC spot. Announcer Ben Grauer, Liso Sergio, and Quentin Reynolds are slated to take over the 15-minute show. Winchell will leave the air in mid-July for a six-week layoff.

Grauer will do straight reporting from the news wires during his stint, followed by Miss Sergio taking the woman's angle, and topped by Reynolds with analysis of current news, plus gossip. Reynolds reportedly drawing $1,500 weekly for his efforts.

MARTIN, G. GIBBS FILL FOR 'DIGEST'

Looks like Freddie Martin and Georgia Gibbs get the nod as the summer replacement show for Hall Bros. (Hallmark greeting cards) "Radio Reader's Digest" Sunday afternoon show on CBS, with Foote, Cone & Belding, agency on the account, currently wrapping up a deal.

"Digest" returns in the fall, but with a revised format aimed at giving stanza more dramatic substance and hypoing the capsule shots.

It Took a Year, But Downey Lands WOR Spot

Morton Downey, heard over Mutual network outside N. Y. for over a year, will finally be carried by WOR, MBS' N. Y. flagship, starting sometime in June. Program is to have new name throughout net, "Coke Club."

Query why WOR carried a musical sustainer in the 12:15-12:30 p.m. spot instead of a sponsored Downey all this while has not been officially explained, but it's believed the nix came because the local coke bottler, who would have to carry sponsor burden, didn't care for the program.

Hope Bings Eternal

Kraft is still hopeful of retaining services of Bing Crosby for next season. He has informed cheesexecs that they will be given a chance to compete with other offers. General Motors tendered a stock deal that has since chilled.

Kraft is now working on a similar proposition that will likely be handed to Norman Blackburn, of J. Walter Thompson agency, in Chicago, this week. Details of plan have not been disclosed, but it is being guessed as an opportunity to take stock in National Dairies, parent company of Kraft.

KLZ's TROPICAL TENOR

ROY EBERHART

Roy, who toured two years with Jack Dempsey's Coast Guard Bond Show, warbles daily on KLZ's "Potluck Party."

KLZ, DENVER

'Hucksters' Soap Uproar Pays Off the Ad Agencies With a Hotfoot (Less 15%)

By GEORGE ROSEN

Frederic Wakeman, who was a former account exec on the George Washington Hill-American Tobacco account at Foote, Cone & Belding before taking to writing best-selling novels, has written a satire on the advertising agency business called "The Hucksters" which Rinehart & Co. has just published and which is getting a 400,000 circulation-hypo as the June selection of the Book-Of-The-Month Club. To call it a satire, however, is strictly a misnomer, for under the protective cloak of a "novel" format, Wakeman has come up with a factual—not to mention exciting—case history of the heartaches, ulcers and kowtowing that's legion among the Madison-Park-Lexington avenue boys who take a year-'round beating to pocket 15% of the billings on their multi-million dollar accounts.

Wakeman's book is a lulu; in terms of entertainment it packs a terrific wallop that will probably land it a top spot on the Womrath rating parade. Too, it's loaded with dynamite, hueing so close to the mccoy characters who operate behind the commercial programming scene that it's already started talk of a cycle of reprisal threats right down the line which, though they may or may not be true, won't hurt the book's sock payoff when the final b.o. returns are in. And certainly, it's the most provocative treatment to date on the ad agency business.

Long before publication date, the trade was kicking around the pros and cons of the saga of Vic Norman, Evan Llewellyn Evans, the soap manufacturer with a penchant for the triphammered commercial, and the dypsomanical agency head whose hatred for and fear of the know-it-all client was only tempered by an all-too awareness of where the rent was coming from. To the agency guys and all the others close to the radio programming operation, there's little need for second-guessing in identifying Wakeman's string of fictional characters. It's hardly a secret that the ex-FC&B account exec probed into his personal files in endowing Boss Mann Evans with many of the off-the-beaten-track traits and characteristics long associated with G.W. You-Know-Who.

All of which accounts for the reprised "you - can't - do - this - to - us" theme and flock of rumors and counter-denials circulating the trade. To hear them tell it, 1) the agency which would permit an ex-account exec to sabotage its files is all set to lose its favorite account; 2) the agency's No. 1 man is pulling out; 3) the prototyped "hucksters" are talking in terms of libel action, defamation of character, etc. Which can be taken for what it's worth.

But the simple facts remain: Wakeman's expose of agency-talent-client operations is one of the treats of the season. For the trade, the first half of the book will be its chief allure; there will probably be a difference of opinion—at least among the trade boys—about the second half, with its love interest motif. And plenty torrid, at that. But taken as a whole, "Hucksters" will have a universal appeal. Because Wakeman has given the per-

(Continued on page 36)

WLW Sending 'Typical' Citizens To Europe for Famine Fight Tiein

Cincinnati, May 21.

What shapes up as one of the top postwar public service contribs, involving a top coin expenditure, is being unwrapped by WLW here. Climaxing a succession of episodes which won for the station a VARIETY Showmanagement plaque for "contributing to the World's Breadbasket," WLW is sending a "typical midwest farmer" a "typical midwest consumer" and a retail grocer on a plane circuit of Poland, Italy, Greece and other famine-stricken countries of Europe.

Couple will do a series of broadcasts from overseas on conditions as they see them, timed with the planting season and the vital necessity of farmers to utilize every available inch of land to help alleviate famine crisis.

C. D. Blubaugh, farmer living near Danville, O., will make observations for the agriculturalists, while Mrs. Rhea McCarty Ahn, wife of a Columbus physician, will represent housewives. Alvin V. Hokanson, retail grocer of Porter, Indiana, will report from the angle of food merchants. All three assembled in Cincinnati Monday in preparation for tomorrow's (22) takeoff to Washington on the first lap of the long journey. Direct broadcasts from Europe are being arranged by Kit Fox, director of the Special Broadcast Services Dept. of WLW. Miss Fox is in general charge of arrangements for the trip and broadcasts. Journey has been sanctioned by both the Famine Emergency Committee and UNRRA. After arrival in Paris the delegates will automatically become representatives of UNRRA in official circles and have complete access to the famine territory and the assistance of U. S. officials.

In communicating with James D. Shouse, veepce of the Crosley Corp. in charge of broadcasting, Chester C. Davis, chairman of the Famine Emergency Committee named by President Truman, complimented the broadcasting foresight of WLW.

In addition to on-the-spot broadcasts, the group will send cables daily to WLW describing actual conditions from their individual viewpoints. Upon their return, members of the party will make formal reports to Chester Davis and other Washington officials. It is the present intention of WLW officials to use the cabled and broadcast information on various programs that are heard regularly over WLW.

Heading the delegation is Roy Battles, station's farm director.

Flash: Web Sells Show

Mutual program, formerly known as "Don't Be A Sucker," and now titled "Special Investigator," will be sponsored starting June 23 by Commercial Credit Co. Deal set through Sheldon, Quick and McElroy.

Program, which will be done in cooperation with the Better Business Bureau, stresses biz infractions, such as GIs being mulcted by black marketeers, rackets, etc.

Lift Web O&O Rule, Sez CBS

CBS is rumored ready to challenge the FCC's present ceiling on FM station ownership by filing a bid for a seventh outlet in Washington. Web already has filed for the ceiling of six FM stations throughout the country, and there's talk now about applying for the seventh, to bring the total up to its seven o. & o. AM stations.

Although nothing definite has been decided yet on the Washington application, CBS has always taken the position that there's no justification for the ceiling of six, according to Joseph H. Ream, veepee-secretary. It's merely an arbitrary figure, same as the ceiling of five stations decreed for television, Ream said. He pointed out, however, that CBS prexy Frank Stanton had urged the FCC at the clear channel hearings last month to relax the FM ceiling under certain conditions.

Meanwhile, mystery surrounds the FCC's silence on announcement of a policy fixing ceiling on the number of AM stations any one company may own. Commission is known to have tentatively okayed the policy of giving out no more than six apiece, but is rumored to have changed its mind recently.

Tums Drums Out of CBS Sunday Night Spot, As 'Danbury' Doesn't Amaze

Lewis Howe Co. (Tums) has desided to throw in the sponge. On June 16 it drops the Agnes Moorehead "The Amazing Mrs. Danbury" show and is relinquishing the Sunday night 8 o'clock slot on CBS, for which it was paying $550,000 a year, exclusive of talent-production costs.

Cancellation, however, differs in motivation from the others checking off the bigtime, in this instance it being strictly an unfortunate circumstance.

Two months ago, Tums' "Beulah" show was giving the sponsor cause for plenty of elation, making an impressive showing despite the opposite-Bergen spot. Sudden death of Marlin Hurt, however, changed the whole picture. Client played around with a couple of shows featuring Agnes Moorehead, but they didn't pan out. So it was decided to call it quits.

UAW Seen Bowing Out As FM Contender in N.Y.

When the FCC opens its regional hearings for New York FM grants on July 1, one of the numerous trade union contenders for a channel is likely to bow out, according to word last week.

FM picture in N. Y. is rather crowded with union applicants, since all the big unions who've been wanting in on the new bands have had their eyes on N. Y. Among the big union applicants are: International Ladies Garment Workers Union, National Maritime Union, Amalgamated Clothing Workers of America, and United Automobile Workers-CIO.

UAW, however, was reportedly ready to bow out of the New York scene. Instead, word had it, this union would apply for a community station in Newark, N. J.

Macon—Plans for doubling office space and studios for WMAZ at Macon, have been revealed by George P. Rankin, president, and Wilton E. Cobb, gnl. mgr. of the Southenstern Broadcasting Co., operators of the station.

D.S.T. Shakes Up Daytime Ratings

Switchover to daylight saving time, has raised havoc with the four-network daytime rating averages, according to the new Hooper tallies, with the nighttime skeds escaping with a minimum of damage.

The nighttime standard-to-daylight snafu was particularly beneficial to Mutual, which picked up 50% on its overall rating average, which totalled the combined loss of the other three webs. ABC lost 1.9% on the nighttime average rating; CBS lost 2.1%, and NBC went down 0.8%, for a total of 4.8.

It was a different story on the daytime circuit, with ABC off 10.1%, CBS down 12.0% and Mutual off 18.8%. NBC's daytime rating casualty, by comparison, was only ruffled—down 6.1%, again demonstrating that "the star's the thing."

CAST CUTS ITS NOSE TO SPITE OWN FACE

Cast of "The Aldrich Family" demonstrated last week one way of getting publicity for itself when it became annoyed with tardiness of the CBS flackery in failing to get up promised billing on the Broadway theatre from which the show airs.

Gang chipped in about $300 to pay for two houseboards, listing everyone connected with the show, and a marquee sign. They were erected last Friday (17).

$8,000,000 TRANS-DOMINION WEB

It's Up to Station to Probe Guy With Political Bankroll, Sez FCC

Washington, May 21.

With another hot political campaign in the offing, FCC has come forth with clarification of broadcasters' obligation under the radio statute to identify fully the sponsors of all paid radio slots.

Occasion for the sound-off was a heated tilt between New Mexico Gov. John Dempsey and KOB, Albuquerque, N. M., with FCC called in to referee the controversy.

Section 317 of the radio act, FCC replied to a letter from KOB counsel J. Ted Pierson, requires announcement of the identity of all sponsors, and stations should take "all reasonable measures" to find out just who that sponsor is.

"For example," the FCC wrote, "if a speaker desires to purchase time at a cost apparently disproportionate to his personal ability to pay, a licensee should make an investigation of the source of the funds to be used for payment. This is particularly true in a case where the speaker has previously appeared on similar broadcasts sponsored by others and announces the fact he is resuming his broadcasts."

Difficulties in making such investigations, the commission went on to say, does not justify a station adopting a general rule against carrying controversial subjects or broadcasts by qualified candidates for public office. Nor does the fact that an "independent investigation is necessary in a particular case" automatically relieve a station from obligation to make its facilities available to the person in question.

"Hot Potatoes" O. K.

Citing the decision in the battle between CIO's United Auto Workers and WHKC, Columbus, last June, the FCC letter stressed that because a "hot potato" places more work on management, station should not turn thumbs down on sale of time for any political or controversial slots.

Gov. Dempsey led off the fight with a hotly-worded protest to FCC last month, charging station KOB with consistently carrying broadcasts critical of his administration and of him personally. Dempsey singled out, particularly, one Larry Bynon, a KOB commentator, whom he charged with being a paid employee, among other things, of the Republican Party. Some of Bynon's broadcasts, though not so identified, were paid for by Republican politicos, Dempsey told the FCC. Since these slots were "political in nature," he demanded equal time over KOB, as provided by Sec. 315 of the Communications Act.

The Governor's charges were as hotly answered by KOB, which denied his entire battery of accusations, but asked for clarification from FCC on amount of investigating a station should be called on to make of its sponsors.

Court Puts 100G Bite on WOW

Omaha, May 21.

WOW Inc. was ordered to return approximately $100,000 more of its net income to the Woodmen of the World Life Insurance Society by Judge James T. English in district court Saturday (18). The judge found that WOW has made approximately that amount of improper charges to operating expenses. Ruling is but another step in the drawn out litigation over society's lease of WOW to the corporation.

Largest item which the judge found should not be charged to operating expenses was about $50,000 for defense of the law suit. The judge also found that $25,000 a year salary for president and general manager John J. Gillin jr. was reasonable and not excessive. However, he held that additional pay of $1,200 a year to Mr. Gillin as director could not be allowed as an operating expense.

Swiss Family Davis

Entire Meyer Davis family makes appearance on air for first time together, on Sunday's (26) "We the People." Family consists of bandleader Meyer, composer-wife Hilda, daughters Virginia (of "Call Me Mister") and Margie, and sons Gary of "Three to Make Ready") and Emery.

Mrs. Davis has written a special song, Garry and Virginia have written special lyrics, and whole family will put on some hot licks and do a jazz band stunt.

Books' Real Fight In Court, on Air

A battle of the book clubs loomed this week as Martin Stone, producer-owner of "Author Meets the Critics," sponsored by the Book-of-the-month Club, sought an injunction to prohibit WHN, N. Y. indie, from broadcasting its new "Books on Trial" show, sponsored by the Literary Guild.

Stone's package, a WHN Monday night feature until last week, moves over to WQXR, N. Y. indie, tomorrow (Thursday) night. WHN teed off Monday night with "Books on Trial" in the same 8 to 8:30 p.m. slot that "Author Meets the Critics" had held for the last three years.

Monday (20), Stone attempted to get an injunction against the Marcus Loew Booking Agency, owner of WHN, and Herbert L. Pettey, station's exec director, but the latter could not be reached by a summons server. As a result, N. Y. State Supreme Court Justice Aaron Steuer was powerless to order an immediate hearing, and the case was postponed until today (Wednesday).

Stone alleged that "Books on Trial" constitutes an "appropriation" of the idea and format he had first introduced with his package. He charged WHN with an "obvious attempt to confuse the listening public" by broadcasting so similar a program from the same time and place as his show. Moreover, he alleged, WHN illegally used the mailing list belonging to "Author" to send tickets to the new show.

Detroit's 'Coffee Club' Goes Network Sat. (25)

Detroit, May 21.

"Coffee Club," an audience participation a.m. show that has been attracting a large listening audience for WWJ listeners for the past several months will make its debut on the networks Sat., May 25, when it goes coast to coast on NBC.

Show, emceed by Dave Zimmerman, will continue Monday through Friday as a local show, with indications strong that it will become a regular daily NBC feature in the fall.

OLD VIC AUDIENCE-SHY

CBS Swamped With Ducat Requests, But Troupe Wants to Be Alone

CBS has been flooded during the past week with requests for tickets for the CBS Workshop performances by the Old Vic company.

However, the Old Vic troupe has been adamant in its refusal to broadcast before an audience. As result only "essential" personnel will be permitted and programs will emanate from one of the CBS studios. Originally four broadcast were slated; schedule is now down to two, this Sunday (26) and June 2, with Workshop expanded to 90 minutes for the brace of airers.

OTTAWA ALSO COVETS CFRB

Toronto, May 21.

Plans for the establishment of a great chain of high-powered stations to stride the Dominion, at a reputed initial cost of $8,000,000, will be submitted shortly to the federal government by the Canadian Broadcasting Corp. While Davidson Dunton, CBC chairman, will not discuss the rumored plans, it is known from technical sources that CBC has ordered equipment for three 50,000 watt transmitters for Toronto, Winnipeg and Calgary.

CBC, now operating CJBC and CBL, Toronto, is proposing to take over CFRB, Toronto, most important privately owned radio station in Canada. CBC wants that 860 kc. band; is reported to be attempting to buy out the Toronto station and its coveted channel. While negotiations are reported, nobody at CFRB is prepared at present to discuss developments. CBC is also reported to be contemplating the expropriation of CKY, Winnipeg. Dunton admitted the need for a third high-powered station in Toronto.

The plans for a high-powered trans-Canada radio system follows the wartime determination of the CBC to establish a system of stations (50,000 kilowatts or better) once equipment restrictions are lifted. This broadening-out policy also indicates that CBC intends to be the only Government-operated radio chain in Canada. In taking over CKY, Winnipeg, operated by the Manitoba government, CBC also proposes taking over CFNC, Calgary and some high-powered station in British Columbia.

This intended Federal monopoly of radio broadcasting in Canada was seen in the recent refusal of the federal government to permit the provincial government of Saskatchewan (opposed in politics to the Ottawa administration) to purchase CHAB, Moose Jaw. This action has brought the accusation that the dominion government is discriminating against the acquisition of radio stations by provincial governments; that the federal-operated CBC intends to monopolize any publicly-owned radio system in Canada. One big problem is to acquire wave bands, but this may be solved by CBC's expropriating existing private stations. CBC also plans to be early in the field with FM.

Vet Housing to Get All-Out WOR Plugs With Mutual Assist

WOR, N. Y., is inaugurating a progressive type of public service plan in connection with the current housing campaign for veterans. Starting June 1, in co-op with N. Y. Housing Authority, virtually every WOR daytime show during the month will have at least two personal appearances by house-hunting vets, with appearances being rotated on various shows.

Special spot announcements will be transcribed and used regularly. Barry Gray will make a special pitch for vets in show business on his all-night airer. Theodore Granik's "American Forum of the Air" will do a forum on the subject of vet housing some time in June.

Also working with Mutual, WOR has arranged for "The Carrington Playhouse" to sponsor a nation-wide contest for the best radio script on the housing problem, written by an ex-GI. Winning script will be produced on "Playhouse" week of celebration of first anni of V-J Day. Vet writer, in addition to usual award money, will get a new prefabricated house, built by Reliance Steel Co., designed by William Lescaze.

WOR plans to keep hammering the housing crisis to its listeners, having set up a permanent committee, with Thomas Moore, WOR program coordinator, as "Housing Commissioner." Moore, Bronze Star medalist as AFRS staff sgt., will be assisted by group of other WOR vets, Bob Wood, Al Hoffman, Ted Brown, Bob Mayo, Bob Blake and

Canadian Assn. Ready for Quebec Meet, Most Sessions to Be Hushy

By CHARLES J. LAZARUS

Montreal, May 21.

Canadian Assn. of Broadcasters will hold its much-looked-for parley at the Chateau Frontenac, Quebec City, May 27-30, but what problems the indie ops are prepared to deal with, and what they will do when they discuss the problems, remains a secret. Of the eight sessions skedded, five are barred to the press and public, and the three that are open are for such routine items as opening-day rites, a golf tourney, a banquet and closing ceremonies with announcement of new officers.

What is not secret, however, is that relations between Canadian indie ops generally, and CAB members particularly, is not the most cohesive. Matter of fact, only about 50% of Canadian indies are at present CAB members. Reasons for this are basically twofold:

(1) Half of Canadian indies are outlets for CBC, and they'd rather not incur the feared CBC wrath by joining a body that might conceivably be tiffing with the government body.

(2) Many stations just can't afford it. They figure that there's not enough service rendered for amount invested.

The coming convention, it was conceded by those in the know, does not intend to do anything spectacular in the way of fighting CBC on such questions as FM and video license granting, ban on tieing up to U. S. nets, program control, and like matters. Those indies who have looked in the past to the CAB to take up their cudgels as far as ironing out difficulties with the CBC is concerned, have been sadly disappointed. They feel that the CAB should speak up in such instances as the banning of Montreal indie CJAD from becoming the CBS outlet here, or the nix to CKEY in Toronto in airing a program plugging beer, or even the current tiffs between the provinces and Ottawa in the setting up of provincial radio webs, on which Ottawa has put up the red light.

New Days Ahead

Generally speaking, there's a feeling on the part of Canadian indies that, what with new radio developments like FM and video, on the

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Brotherhood Week

Embarrassing situation cropped up last week for the producer of a labor show heard weekly on one of the major webs. Producer originated the program last week from one of the affiliate stations in the south and to give it the necessary democratic overtones, one of those chosen for the labor panel was a Negro.

Came broadcast time, and the station operator passed along the edict to the producer and moderator that under no circumstances would the station hold still for prefacing any reference to the Negro as "mister."

CBC Hears Annual Parliament Kicks

Montreal, May 21.

The CBC was again belted around on the floor of the House of Commons when the House passed a resolution last week naming 25 members to a special committee to consider policies and the annual report of the CBC, due shortly.

Before the resolution was okayed, opposition members tried to get a general discussion on CBC matters going on the floor, but Speaker Gaspard Fauteux ruled a discussion at that point as against the rules—and there the matter rested.

Controversies in and around the CBC usually come to the fore every year about this time, when the annual report is due. The CBC Board of Governors held its annual meeting a few weeks ago, but as every year, it was in camera. With general attention being focused to the CBC, the matter of provincial radio webs, which Ottawa is trying to ban, has also been brought up in recent weeks. Among other things, the House heard the following about the CBC:

That the power of the CBC shortwaver at Sackville, N. B., was sufficient for it to be heard in Russia, but there was no Russian service because the CBC lacked artists who could use the Russian language.

That the matter of CBC negotiating on radio stations (such as buying out the Manitoba-owned stations) was one of government policy, and a statement on the matter would be made at the "appropriate" time. This riled one of the members who said he's getting tired of ministers withholding information when it suited the government's purpose.

Old Gold Likes L&M Goodwin Mystery Pkg.

Hollywood, May 21.

Old Gold has optioned a James Saphier package wrapped around Bill Goodwin starred in 20-minute comedy-mystery program. Lennen & Mitchell agency may replace Frank Sinatra with the show next autumn for the ciggie account.

Last week agency auditioned for Old Gold execs a layout designed to board CBS as Sinatra's summer replacement, commencing June 6. Comedy is titled "The Sad Sack" and patterned after comic-strip character created during war-years in pages of Yank mag, the Army weekly which folded last December. Ted Sherdeman produced program here, with Arthur Stander and Charlie Isaacs scripting. Old Gold as yet not given decision.

Old Gold's '46-'47 Wrapup

Hollywood, May 21.

With both Frank Sinatra and "Meet Me at Parky's" dropping for the summer and no replacements officially announced, Old Gold has renewed the shows for next September. Sinatra moves off CBS June 6, to return Sept. 11, while "Parky's" drops June 9, returning Sept. 15.

Joan Davis-Cantor On Shuttle Train

Hollywood, May 21.

Eddie Cantor would like to shunt his Bristol-Meyers show on NBC into niche now occupied by Hildegarde's Raleigh program, which hits east coast at 8:30 p.m. on Wednesdays and an effort is being made by Young & Rubicam to get spot for comic.

Meanwhile there still exists the possibility that Joan Davis will take over Cantor's show next autumn, which would permit him to debut new program for Pabst in October on three-year pact rather than wait until 1947. One matter that must be adjusted is that present plans call for Miss Davis to air on Fridays over NBC, while comedienne insists she wants Cantor's time. Bristol-Meyers, however, some time back promised that niche to "Duffy's Tavern." If Ed Gardner can be induced to relinquish it, it is understood Miss Davis may be found willing to accept the Cantor-replacement bid.

Bob Novak on Own

Bob Novak, director of talent and program development at Mutual for last 18 months, is leaving web at end of month to resume freelance writing-producing. Will be under Jules Alberti's banner.

Novak won't entirely divorce himself from MBS, however, planning to create new shows and ideas for the web. Reported to have one show commercially-bound already. Will also continue to direct MBS' "True Confessions" two stanzas a week.

"TONIGHT ON BROADWAY"

With Connee Boswell, Ted Husing, Bob Doyle, Ray Block orch and chorus; Jan Murray, Joe Besser, Earl Sande, guests; Ken Roberts, announcer
Writer: Charles Speer
Producer: Stephen Van Gluck
30 Mins.; Mon., 10:30 p.m.
SCHICK RAZOR
WABC-CBS, N. Y.
(Biow)

The Biow agency threw this variety show together in a hurry, and it's in on a six-week trial basis on a limited CBS Monday night hookup. As it stands now, it's got everything in it but the kitchen sink: but production-wise, it unfortunately strings out like a succession of vaude acts with not much attempt made at integrating them into balanced whole. Call it a mish-mash (to reprise Mary Livingston's Sunday night crack: "If you came in late you didn't mish mash").

The show as heard this week (20) had some refreshing musical interludes, with the vocals of Connee Boswell and Bob Doyle, and the Ray Block orchestra and choral orchestrations, its strongest talking point. It's possible that Eversharp-Schick Razor can still salvage an entertaining 30-minute musical melange around the Boswell-Doyle-Block parlay.

But the attempts at comedy with Jan Murray and Joe Besser on the guest list were far from assets. There's a fadeout capsule, too, with Ted Husing doing an interview bit (on this occasion Earl Sande), but what it's doing on this show is strictly one of those $64 hangover questions from the other Eversharp show.

The Eversharp-Schick Razor commercials as handled by Ken Roberts get pretty much the same emphatic treatment (with even a pickup on wordage) as the Sunday night pen-and-pencil plug wrapup. *Rose.*

"SERENADE FOR STRINGS"

With Jean Deslaurier's orch and Neil Chatem, pianist
Producer: Maurice C. (Rusty) Davis
30 Mins.; Sun., 10:30 p.m.
Sustaining
CBC-Trans Canada-Mutual

Longhair items in the lighter vein make for ideal listening in this airer. Show, obviously designed to catch the Sunday eve stay-at-homes, does a hep followup job after the comparatively academic symph broadcasts loading the p.m. air.

Program not aired from the studio, coming from the Hermitage on the mountainside. Acoustics problem has been adequately met, but audience reaction via applause is kept off the air. This makes for a bit of a let down feeling after each number, but program is paced well-enough to catch up on the lags.

Orchestra played three items with Neil Chotem doing a sock job in the pianistics for "Rhapsody Symphonika" by Turina. Cholem just does the one spot but could easily have taken another to make for better program balance. A longish orchestral piece like the Halvarsen's "Passacaglia" on a Handel theme could be subbed with something shorter to give the guest soloist a second shot.

The "Kamarinskaya" by Glinka, which teed off, and the second "Cassation" by Mozart were ace items and beautifully played, with Jean Deslaurier getting the most of the deftly phrased string passages.

Program comments are kept to a minimum, which makes for the listeners getting their money's worth. *Laza.*

"SCREEN TEST"

With Jack Mitchell, Dwight Brown, Ralph Maddox, John Allen, Leo Dawson, Norvell Slater, Lynn Bigler, Elmer Baughman
30 Mins., Wed., 9:30 p.m. (CST)
INTERSTATE THEATRES CIRCUIT
WOAI, TQN, San Antonio

Interstate Theatres Circuit, with headquarters in Dallas, come up with this opus to attract warm weather crowds to its houses. It is claimed to be the only quiz show devoted entirely to the motion picture industry. It should serve its purpose. Show is expected to hit key Interstate Theatre houses in Dallas, San Antonio, Houston and Ft. Worth. Currently it is being aired here from the stage of the Palace Theatre in Dallas through WFAA and over the Texas Quality Network.

Jack Mitchell is m.c. or "casting director" with a box office on the stage which pays off correct answers from the audience. He is ably assisted by six local announcers, Maddox, Allen, Dawson, Slater, Bigler and Baughman, who are stationed in various parts of the house and select persons for the "screen test." Correct answers to the questions, ranging from song titles to names of artists in certain pictures, pay from $1 to $50, plus the opportunity to win some gift offered by a Hollywood star, plus a jackpot award which starts at $50 and increases in that amount each time it is missed.

Dwight Brown is heard playing the organ for the musical song titles as well as "Paramount News On Parade," which is program's theme.

Plugging for present and coming attractions is heard twice during the evening with tasteful invitation to "relax at your favorite Interstate Theatre" in good taste. *Andy.*

"KRAFT MUSIC HALL"

With Eddy Duchin, Milena Miller, King Cole Trio, Russ Case & Orch; Dave "Doodles" Weaver, guest; Jim Ameche, announcer
Writers: Lou Meltzer, Hal Goodman
Producer-Director: Maury Holland
30 Min., Thur., 9 p.m.
KRAFT FOOD CO.
WEAF-NBC, N. Y.
(J. Walter Thompson)

With Bing Crosby now off Kraft Music Hall, and Edward Everett Horton not moving in for a few weeks because of film commitments, this new summer show was rather a comedown as it preemed last Thursday 16).

Eddy Duchin's pianistics were tops, there was little complaint to make against Milena Miller's vocalizing, and the King Cole trio did its rhythmic stuff with good effect. Dave "Doodles" Weaver, who came over to guest from N. Y.'s Ruban Bleu, brought some blue stuff with him and was dangerously close to the line of censorship. But regardless of the entertainment value of any component part, the whole thing added up to stopgap filler. Horton had better come up for the summer fast. Not much of a Crosby audience will be held for long with the kind of interlude whipped up for the summer debut. *Cars.*

"THIS WOMAN'S WORLD"

With Susan B. Anthony 2d, Eunice Hill; Perry Hayden, guest; John McKnight, announcer
Producer-Director: Beatrice Mellicker
15 Mins.; Mon.-Fri., 11:15 a.m.
Sustaining
WMCA, N. Y.

Working on the premise that "women should make the world their home rather than the home their world." Susan B. Anthony and Eunice Hill, both successful career women, attempt to prove on this new show that this can be a woman's world. And they do a good job of it.

Format consists of informal discussions on subjects of especial interest to the distaff listeners. Besides gabbing about the problems of the housewife and such relatively unimportant matters as concerts and exhibitions, however, the duo also work over the more pertinent questions of world politics, the food-saving program, etc. Intelligence evidenced in the latter confabs should do much to help their listeners catch on to what's going on outside their homes.

At the show caught (16), the Misses Anthony and Hill brought in as their guest Perry Hayden, a Michigan wheat miller and trustee of the "Golden Rule Foundation." Tying in his two jobs, Hayden outlined the part housewives could take in saving food that will be shipped to Europe. Discussion was highly informative and provided for interesting listening.

One bad spot occurred when the two women broke into the middle of the discussion to plug their program, congratulating themselves on their first week's anniversary. Probably just an afterthought for them, but it would have done much better either at the beginning or the end of the show. *Stal.*

"STAR-SPANGLED WAY"

With Tallulah Bankhead, Jack Benny, Ingrid Bergman, Charles Boyer, Eddie Cantor, Paul Muni, Ginger Rogers, Walter Wanger, Joe DiSantis, Abby Lewis; narrator, Ben Grauer; announcer, John Slagle.
Writer: Ira Marion
Producer-director: Wiley Adams
Music: Bernard Green
30 mins., Thurs. (16), 10:30 p.m. (one shot)
UNITED JEWISH APPEAL
WJZ-ABC, N. Y.

The cause was great, the time ripe, and the big guns lined up and ready, but the result was a not-too-resounding pop. With much fanfare and a galaxy of names, United Jewish Appeal had a potential which was not nearly milked to its fullest.

An association of Jewish charities, UJA has done probably the best job of publicity and fund-raising of any organization of that type, but centralized planning was seemingly absent in this special program. An imposing array of talent was relegated to a task of pedestrian preaching, sole strength of which lay in appeal of the names.

Eddie Cantor opened the effort with a talk on the virtue of giving and Palestine as the hope of d.p.'s. Charles Boyer followed, defining the meaning of the American flag to Europeans today. Ginger Rogers, only one of the group to rewrite her script, followed with much the same theme as other two. Ingrid Bergman, Jack Benny, and Tallulah Bankhead then came in that order, with much reptitive material. So much more than the show's redundancy could have been done that disappointment, overshadowed program's message.

Joe DiSantis and Abby Lewis did short dramatic interlude, limning two refugees in a European camp who looked to America as their hope. Paul Muni followed them up, and closer was Walter Wanger, head of UJA. Music by Bernard Green was okay throughout, with a melange of traditional Americana fitting well into the broadcast. Ben Grauer's narration was good, but somewhat limited by meager material. *Toum.*

Lookout, Sister!

Personal laughter on the air can be a precarious thing. Especially for women. It can destroy an entire performance studiously constructed.

A harsh or coarse feminine laugh doesn't sound well anywhere. Radio magnifies that raucousness.

Some show-women, from "names" to obscure girl singers with bands, seem completely unaware of their laughter being an irritant, unattractive, or both. Their best friends won't tell them? Somebody should.

It's important. It's so important that it's more important to know how to laugh than when to laugh.

Look out, sister!

"ESQUIRE SPORTS REVIEW"

With Paul Barnes, John Jacobs, others
Writer: Ken Houston
Producer: Alan Fishburn
Music: Rex Maupin's orch
30 Mins.; Tues., 9 p.m. (CDT)
Sustaining
WENR-ABC, Chicago

This new dish should belie all reports that Chi can't produce as good radio programs as New York or Hollywood. Aired in conjunction with Esquire magazine, the show has snap, good continuity, and boasts of a very adult job of writing by Ken Houston.

As sport reviews go the program is unusual. Does not deal with spot news or gossip but with little-known facts of sporting history that are pertinent to the contemporary sporting scene. Opening program featured a skit "should baseball players be unionized?", plus a significant incident in the life of Joe Louis—how drinking a glass of water before an amateur light-heavyweight bout disqualified him for being overweight, making his mind up to join the pro-heavy ranks. Also dramatized was the invention and operation of the mechanical bowling pin setter—a seemingly dry subject, but made interesting by clever handling.

Listeners get information besides game scores, and the clever format should appeal even to the large and important female and which normally shies away from the average run-of-the-mill sports review.

Catching on at the start with a short, snappy number by Rex Maupin's orch the show slides along without a stop for the full 30 minutes. Timing is excellent and cast and orch do credible job with a fast and intelligent script.

Outstanding is Paul Barnes whose deep, quiet pipes add dignity to the show. As narrator he sparks production that is both fresh and entertaining. *Fuos.*

"KAYO QUIZ"

With Mitch Betters
15 Mins.; Mon.-Frid.; 6,00-6:15 p.m.
KAY JEWELRY CO.
WTHT-Hartford

This across the board jackpot quiz show has won wide popularity in the local area. It's presented in adequate fashion by Mitch Betters. It's a telephone deal, with Betters calling listeners for answers to questions. Calls are aired in lop-sided fashion. Only Betters is heard. Telephone participants stay off ether. Questions are of educational nature and are concerned mainly with history, geography, etc. For each listener failing to answer properly, value of original $5 award is bumped $2. Passes to a local theatre go to those who fail to answer questions.

Local tie with library and school system has enhanced the value of show considerably, with library nightly posting questions and answers. Betters gives a straight matter of fact presentation of questions and answers to his listeners. Hoking and gagging would brighten show considerably. As stands now, show maintains high popularity because of cash awards. *Eck.*

"CONSOLE RHYTHMS"

With Don Reynolds, George Strandt
Writer: Easter Straker
Producer-Director: Howard Miller
15 Mins.; Mon. through Fri., 10:15 a.m.
Sustaining
WIND, Chicago

Chicago has inherited a good thing from KMOX, St. Louis (via WHA, Madison, and WTMJ, Milwaukee)—namely, Don Reynolds, former vocalist with the Horace Heidt and Griff Williams bands. Guy is a definite threat to incumbents in the tenor league.

He specilizes in ballads—pops and standards—but can hack out a rhythm number with the best of them, and his diction and phrasing are excellent. Show caught had him jiving "I'd Be Lost Without You" and giving the old schmaltz to "Always" and "If I Loved You," with organist George Strandt backing in fine fashion and filling in between with swingeroos of "Pagan Love Song" and "Maybe" in the Milt Herth manner. Theme is "I Got Rhythm."

One thing definitely wrong with the show is its title. It sounds like "Tonsil Rhythms." *Mike.*

"BOOKS ON TRIAL"

With Sterling North, emcee; William Bradford Huie, Fletcher Pratt, William Bradford Huie; announcer, Ed Stokes
Producer-Director: Raymond Katz
30 Mins.; Mon., 8 p.m.
LITERARY GUILD OF AMERICA
WHN, N. Y.
(Maxwell Sackheim)

"Books on Trial" is excellent radio. The legality of its airing by WHN, Metro-owned N. Y. indie, is something for the learned justice of the Supreme Court to decide (see separate story). But it's competent as showmanship, relevant as to format, and full of sock material. Its preem Monday night (20) brought something listenable and worthily so to the air.

It so happens that Sterling North, among whose many boxoffice chores is that of literary emcee for the N.Y. Post, is probably the ablest book critic in N.Y. at this writing. Getting him to emcee this show, therefore, was something of a brainstorm in itself. The guy's hep in letters, and projects his authority to the job in front of the mike. A real personality in his own right, the N.Y. listener who's interested in books therefore is launched properly from the very fact that North acts as show's "High Magistrate."

New switch on the show came from fact that 12 members of studio audience sat "in judgment" on value of the book. Item in this instance was William Bradford Huie's controversial "The Case Against the Admirals." Defending Huie was American Mercury's mercurial Tex McCrary, who's already earned his air comeuppance by chattering every ayem with his wife, Jinx Falkenburg on WEAF (NBC). And naval writer Fletcher Pratt took up the cudgels against the volume. Under North's firm and seemingly fair guidance, Pratt and McCrary swung away at each other, with no holds barred. Huie himself was sort of in the middle of the thing; maybe he was only being modest; but the pro. & con slugging was fast and furious, and moved the show along at good pace. Only real hitch in the proceedings was an overlong middle commercial. But with the plug cut down to knee pants, show should move smoothly to a well-earned Hooper. *Cars.*

"MUSICAL BREAKFAST"

With Helen Lynn, The Syncopators and Howard Tupper
15 Mins.
Sustaining
9 a.m.; Mon. to Fri.
WGY, Schenectady

Surprising is WGY's willingness to let this show—a clambake more than a musical breakfast—ride in its present haphazard fashion. The participants seem to enjoy the stanza and to believe in the "humor" of the script. Dialers may think differently. The program does not constitute good radio—certainly not from a 50,000 watter of WGY's standing.

There is a good deal of clowning and kidding, in an apparent attempt to create a light, casual, off-the-cuff touch. The latter requires a different type of talent, and surely more rehearsal, than one finds here. Some of the broadcasts sound as though there had been insufficient preparation—unusual for a program in which A. O. Coggeshall, program manager, has a hand. He and Harry Brown, of WGFM, alternate in the production.

Helen Lynn, featured singer, does not have too much voice or style. Reading of lines is mediocre. Howard Tupper, one of the station's returning veterans and a capable straight, serious miker, is out of his element with the corny clowning. Instrumental unit, alternately led by Gordie Randall and Frank Glenn, could do better. *Jaco.*

Follow-up Comment

Bob Ballin, who produces the Jack Benny show, doubled as "monkey sound effects" on last Sunday's (19) program out of New York for one of a succession of gag routines that gave the Benny session an above-par laugh payoff. Ballin even got billing—as did the quartet of scripters. Fred Allen guested on the program (Benny moves over to the Alley next week) with the comedy team parley again demonstrating how top showmanship can hypo radio programming.

F. H. LaGuardia showed himself a real showman with last Sunday night's (19) broadcast on ABC. Week before, he had slapped down the National Assn. of Manufacturers, challenging NAM's motives in the organization's fight vs. OPA. Since G. W. ("Johnny") Johnstone is on the NAM flackery side now, it's understable that NAM insisted on a radio answer "same time, same program", etc. It got it—but good.

LaG. opened his show with about a minute of harmless stuff about housing, then turned the mike politely over to John C. Gebhart, NAM's research director. Latter was to talk exactly 3 min., 20 seconds—length of LaGuardia's attack of the week before. H[illegible] took 20 seconds extra and was [illegible]ved to run over (at expe[illegible] [illegible]nsor,

(Continued on page 42)

"HOWARD K. SMITH FROM LONDON"

With John Allen Wolf, announcer
15 mins.; Sun., 1.45 p.m.
Sustaining
WABC-CBS, N. Y.

Howard K. Smith, succeeding Ed Murrow as chief of CBS' European news staff when latter returned to U. S. to become CBS vecpee and director of public affairs, shapes up as a fine substitute as news analyst on basis of premiere program Sunday (19). Correspondent-journalist (he wrote "Last Train From Berlin"), now headquartered in London, analyzes week's international developments as viewed from the British capital.

Sunday's program was authoritative-sounding, delivered in sensible language, with the week's news highlights pointed up quickly, simply and intelligently. Smith's voice has an eager, plausible quality, and his interpretations make sense. He not only listed news highlights—the British-India problem, Moscow, Greece, Romania, Italy—but gave the reaction of the average Britisher to this news, as well as his own interpretation. He saw a menace in Minister Bevin's obtuse foreign policy in Italy, Spain and Greece and said so. He found the British govt.'s domestic policy meeting with the man-on-the-street's approval; its foreign policy not. Fifteen-minute airer is quite worth listening to. *Bron.*

Television Reviews

"RIGHT OR REWRITE"

With Richard Wilder, Doreen Lang, Gretchen Davidson, Marie Torre; Dick Eastham, emcee; others
Producers: Gil Fates, Frances Buss
Director: Miss Buss
Set: Jim McNaughton
30 Mins.; Thursday (16), 8:50 p.m.
Sustaining
WCBW-CBS, N. Y.

CBS production staff has come up with a basically good idea in "Right or Rewrite" but one that needs plenty of rewriting to catch on. Show is based on an original quiz idea revolving around a journalist's acumen. As it worked out at the preem on Thursday (16) night, however, the quiz was interesting only to the four judges selected from the studio audience, with the program dragging too much to elicit any interest from the viewers.

Idea is for the Lee Wallace improvisation group to act out a short dramatic skit. Emcee Dick Eastham then reads an account of the skit from a newspaper, sentence by sentence, which contains several factual errors. Participants are judged on how many errors they catch, with the winner getting a year's subscription to a N. Y. daily.

Draggy aspect came in at the opener with the way Eastham had the thespers re-enact short segments of each sentence, whenever there was any question as to whether the newspaper story was in error. Viewers had already seen the entire skit performed, and it was a little too much to take to have to watch parts of it again. Elimination of the re-enactment would do much to tighten the show and bolster its interest.

Improvisation group, making its second television appearance, was the show's brightest spot. Trio composed of Dick Wilder, Doreen Lang and Gretchen Davidson did a top job in the short skit, and proved through the short repeats, when the lines differed from the original, that its work is actually ad lib. Judging from group's performances in the last two weeks, CBS program chief Ben Feiner has a real find in them. Eastham's emceeing job was n.s.g. He showed no traces of humor, the quality so important to the job. Jim McNaughton's set and the work of the cameramen were good. *Stal.*

"MR. and MRS. NORTH"

With John McQuade, Maxine Stewart, Tito Vuolo, Patricia Shay, Don Haggerty, Joan Marlowe, Alexander Clark, Efram Zimbalist, Jr., Bob Lied, Vinton Hayworth, Millard Mitchell, Vaughn Taylor, Mort Stephens, Russell Morrison
Producer-director: Fred Coe
Tech. director: Reid Davis
Set: Bob Wade
100 Mins.; Sunday (19), 8:20 p.m.
Sustaining
WNBT-NBC, N. Y.

Whatever the formula for staging excellent full-length plays in the limited confines of a television studio, NBC has definitely discovered it. Preceding Sunday's (12) video presentation of "Blithe Spirit" was considered by many viewers as the best tele program they'd ever seen. This Sunday's (19) telecast of "Mr. and Mrs. North" was similarly sock. It's been said that television, as a unique medium, would have to develop its own unique form of entertainment but if these shows are any criterion, adaptations of successful legit shows will have a definite place in the video picture.

Adapted from the Broadway show, which in turn was based on the Frances and Richard Lockridge mag series, the televised version of "North" could be compared favorably in every phase of production, acting and direction to the best in commer-

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TELE ALL SET FOR 15 MARKETS

Garden's Insistence on Theatre Tele Rights Cues Future Contract Basis

Insistence by the Madison Sq. Garden Corp. that it retains all theatre television rights to any fights staged by Mike Jacobs marks the possible forerunner of future video contracts. With a tremendous potential boxoffice anticipated for such sports and news events when televised into theatres, it's believed likely that most promoters in the future will attempt to sell video rights in separate contracts for home sets and for large auditoriums, where admissions can be charged.

Anticipated legal tangle between NBC television and the Garden Corp. over rights to fights staged by Jacobs assumed greater proportions this week as Gen. John Reed Kilpatrick, Garden prexy, maintained that the Garden held prior theatre television rights to all auditoriums where admissions are charged.

Jacobs is a partner in the Garden setup, Kilpatrick said, and rights to theatre video of his fights are covered in the promoter's general agreement with the Garden. It's not necessary to sign any further contracts, he added.

Tiff began between NBC and Jacobs when the promoter, who had already assigned "exclusive" video rights for the Conn-Louis fight to NBC and Gillette Razor, approached Paramount Pictures with the idea of using Par's intermediate film system of theatre television to telecast the fight into the Garden and the Broadway Paramount theatre. John F. Royal, NBC exec veepee over television, claimed the "exclusive" tag gave the network full video rights to all fights covered in the contract. Latter includes, besides the Conn-Louis bout, a year's package for all fights until next June 1. Garden execs, however, claimed the contract covered only television to home audiences.

Kilpatrick revealed that the tangle will probably not come to a head until sometime after the Conn-Louis fight on June 19. Par's system, he said, will probably not be ready to go by that time and Par execs have emphasized they won't bring it out to the public until they're certain all the technical wrinkles have been ironed out.

When and if the time ever comes that the Garden wants to use the system, it will probably have to work out its own method of video pickup. It's already been decided that the NBC pickup cannot be legally used. No other method has yet been devised, Kilpatrick said, adding that the question would be taken care of at the proper time.

Reports on the Par system, meanwhile, continue to evidence great promise. It's been learned that the time lag between pickup of the images from the receiving tube and projection of the film onto a screen has been cut to less than one minute, giving a full-sized screen image comparable in quality to commercial films.

GE to Put Tele Sets On Market This Summer

General Electric plans to begin early production of television receivers and expects to have sets on the market by August or September in areas where stations are now operating or will soon be on the air.

First model will be a 10-inch direct view set, also equipped for AM reception. No price has been announced but it's expected the set will sell for about $300. Other sets, including projection models, will follow soon after from the company's Bridgeport plant.

G. E. video transmitters and other studio equipment are presently being manufactured in the Syracuse plant. Present plans call for delivery of this equipment to broadcasters early in 1947.

Dim View

CBS television's latest color pitch to its viewing audiences, in which it virtually warns the public not to buy video sets because they might become outmoded when color appears, is being looked on with increasing disfavor by other tele broadcasters. Latter, including execs of both NBC and ABC, consider the statement as evidence that CBS isn't too concerned about getting television rolling as soon as possible.

Heard at the beginning of each night's broadcast, the CBS statement runs as folows:

"We hope you'll enjoy our programs. CBS, however, is not engaged in the manufacture of television receiving sets and does not want you to consider these broadcasts as an inducement to purchase television sets at this time. Because of a number of conditions, we cannot predict how long this television broadcasting schedule will continue."

Statements such as these, according to chiefs of the other networks, are especially dangerous when addressed blatantly to the public. Only way possible for television to fulfill its long-awaited promise as a major industry, these execs point out, is for the public to buy sets, which in turn will prompt advertisers to sink money into the medium so that it can be expanded. They feel that CBS, through such measures, certainly isn't aiding the television picture.

Sobol's Blueprint For Vaudeo Acts

Flop on television of standard vaudeville acts that have received top billing for years is due to the fact that video, because of its inherent intimate aspects, call for faster pacing, according to Ed Sobol, NBC television producer.

No act should be on a tele screen more than three minutes, Sobol thinks. If the actor could cut out all but the flash portion of his routine—the last segment that he usually reserves for a sock finale on the stage—the act would probably bring just as big returns in video.

Difference in timing between television and vaude was evidenced in the two "Hour Glass" shows telecast to date by WNBT (NBC, N.Y.). Sponsored by Standard Brands, the shows reportedly cost more than $4,000 for talent alone, resulting in some of the top name talent from the vaude and nitery fields being brought before the cameras. Despite their names, however, most of the acts were n.s.g. when transposed to the video studio.

Vaudeville acts are the result of years of experience, Sobol pointed out, and with the limited amount of studio rehearsal now given for video shows, it's practically impossible to train actors to rebuild their routines. With tele an entirely new medium, most actors will have to learn through experience. Sobol himself asks actors whenever they're not on the screen to watch proceedings from the control room, to help them get the feel of performing for television.

Special television schools for actors will probably be instituted some day but, since they'll need complete and expensive studio equipment to be worthwhile, the time is probably not ripe yet, Sobol said. NBC producer also believes that video will develop its own stars, just as radio and motion pictures have done.

Since competition always makes for better programming, the general caliber of tele shows will probably improve when network facilities expand television throughout the country.

STIFF HYPO FOR BLACK & WHITE

Washington, May 21.

FCC gave black-and-white tele its biggest shot-in-the-arm to date, with announcement of grants to nine applicants in nine cities now without video service of any kind. With tele already okayed for six other towns, the commission's latest batch of grants means that video is all ready to go in 15 markets.

Commission permits went to the Worcester, Mass., Telegram; Raytheon Manufacturing Co. for Waltham, Mass.; The Outlet Co., a department store, for Providence; NBC for Cleveland; KSTP, for St. Paul; Havens & Martin (WMBG), for Richmond; Intermountain Broadcasting Co. (KYSL), for Salt Lake City; the Oregonian Publishing Co., for Portland, Ore.; and A. S. Abell Co., Baltimore Sun.

At the same time, network tele in the low frequencies took another step forward with NBC grabbing its fourth grant in Cleveland. In addition to already active WNBT, New York, the web recently won permits in Washington and Chicago. It is also competing in hearing this week with seven other bidders for an L. A. channel.

On basis of pending applications, FCC said, television will get on the air in 47 communities. Over 75 applications for black-and-white video are still on file at the Commission.

New York, June 3

Hearings are on order for New York (June 3), Los Angeles (May 20), Philadelphia (June 17), San Francisco (July 15); and for Toledo, O. and possibly Lancaster, Pa., where schedule is not yet announced.

Though, theoretically, commission announced, there are 46 tele applications which could be granted without hearing, many of these are incomplete. Notices are slated to go out this week to 28 applicants, giving them 30 days to file the necessary info or drop out of the picture.

FCC is also nudging another half-dozen bidders whose antennae and other equipment is below standard. These are: E. Anthony, Boston; WBEN, Buffalo; Stromberg-Carlson, Rochester, N. Y.; Jacksonville Broadcasting Co., Jacksonville; Indianapolis Broadcasting Co., Indianapolis; and KRLD, Dallas.

If all 46 bids are brought up to snuff and there are no withdrawals, Commission said it would be able to hand out grants without hearing in following cities: Albuquerque, N. M.; Ames, Ia.; Boston, Bridgeport, Buffalo, Chicago, Cincionati, Cleveland, Columbus, Dallas, Dayton, Indianapolis, Jacksonville, Johnstown, Pa., Kansas City, Louisville, Nashville, New Orleans, Omaha, Pittsburgh, Riverside, Calif.; Rochester, St. Louis, Scranton, Seattle, Stockton, Calif.; and Wilkes-Barre, Pa. However, it is understood that commission itself expects several of these applicants to yank their bids within the month.

Met Museum Tele On Ice for Few Years

Plans announced last week for construction of a video station in the Metropolitan Museum of Art, N. Y., will be held in abeyance for several years. Originally reported to be a part of a large-scale rehabilitation program, the television outlet, along with the rest of the building, will have to wait for two very important reasons; 1) $7,500,000 being sought from public subscription; 2) availability of building materials and labor.

Prior to the war, experimental video programs were aired from the museum, but never very frequently. Project now in the hopper calls for a regular outlet studio. Possibility is seen of the institution of facilities for large-screen television in schools, with educational shots to originate from the Met. In any case, completion of plans will be held up for at least three, and probably four years.

L. A. Video Battle Opened As 8 Vie for 7 Channels; Hughes Tees Hearings, Badgered on 'Outlaw'

By **JOHN HURLEY**

Hollywood, May 21.

Usually social weekend here was a hustle and hubbub as applicants for television stations jockeyed for position to plead their cases for one of seven available channels. At the wire Monday (20) were eight of original 13 applicants, each with what is hoped an ace up its antenna which would impress FCC staff member, Harry M. Plotkin, presiding officer, and his attorney, John P. Hearne. Former is from Washington, and Hearne came down from San Francisco to listen to supplicants, starting Monday a.m. in Federal building here.

Those remaining for showdown are: Television Productions, Inc. (Paramount), Don Lee, Howard Hughes Tool Co., NBC, Times-Mirror Co. (L. A. Times), Earle C. Anthony (KFI), KLAC (Ted O. and Dorothy Thackrey) and ABC. Warner Bros., 20th Century-Fox, Loews-Metro, Walt Disney and Consolidated Broadcasting (KGER) withdrew, majority within past three weeks.

Bands to be ladeled out are two, four, five, seven, nine, 11 and 13. Latter is a community or local ribbon only. Magacycle locations are, respectively, 54 to 60, 66 to 72, 76 to 82, 174 to 180, 186 to 192, 198 to 204, and 210 to 216. All but No. 13, on 210-216 slice, are network or rural-embracing bands. With the seven channels in operation, Los Angeles will rank with New York and other keys. Its estimated 3,000,000 population brackets L. A. as No. three in national sales position.

Howard Hughes was first applicant questioned, and got tangled with KFI attorney Louis Caldwell, who cross-examined him about whether he intends to put on video

(Continued on page 44)

So Careful

Washington, May 21.

Strange as it seems, FCC is still plenty self-conscious about its "on the record" interest in Par's far-flung tele holdings. A three-page handout on nine new video grants and the agenda for handling future applications came off the FCC griddle Friday (17) and was distributed to press. Five minutes later followed frantic phone calls from the commission to "kill" and wait for a "corrected" release.

Principal change in the two handouts—other than a minor addition in last paragraph—was fact that list of tele applications lacking complete engineering info in first instance was asterisked to indicate which of the applicants were Paramount-owned wholly or in part. Second list came out without the notations or any reference to the pic co.'s holdings.

TBA Asks Holiday On 28-Hour Week

Washington, May 21.

As the result of production delays, the CPA building freeze and the Petrillo ban on AFM-film for video programs, the Television Broadcasters Assn. this week will seek relief from the FCC's rule calling for full 28-hour-a-week programming by July 1. TBA will ask for indefinite postponement of the ruling, until picture brightens for prospective video broadcasters. According to TBA counsel, Col. William Roberts, it may be well into next year before many broadcasters can assume additional burden of four or five hours a day programming.

FCC has already received requests from several individual applicants to move back the program requirement.

ABC Affiliates to Film Events for Television; Chevvy Show to Bow

In a move to expand news coverage for its television broadcasts, the ABC web has completed deals with its 205 affiliates to arrange for filming of any news event in their respective cities. Films will subsequently be shipped back to N. Y. for telecasting over WABD (DuMont), as well as from the web's tele outlets in Schenectady (WRGB) and Philadelphia (WPTZ).

ABC has also arranged for film coverage of the opening of BBC's television service in London on June 7, according to Paul B. Mowrey, chief of the web's television activities. Films will be flown back to the U. S. via TWA for immediate editing, and will be broadcast subsequently over WABD.

First of the four Chevrolet-sponsored shows that ABC is producing will be broadcast over WABD at 8 p.m., June 11. Opening shot is to be a fantasy, titled "Fit for a King," based on the development of Fisher Bodies. Original story by Melvin A. Hollingshead, head of the radio division of Campbell-Ewald, is being adapted for video by Dick Goggins, head of the web's script department. Show will be produced and directed by Harvey Marlowe, ABC television exec producer.

Oliver on BMB

Hollywood, May 21.

Burl Oliver, general manager of local office of Foote, Cone & Belding, has been elected to term of three years on board of directors of Broadcast Measurement Bureau.

Tele Repertory To Bow on WABD

Marking the first appearance of a television stock company, the Television Repertory Players will tee off at 9 p.m. Friday (24) over WABD (DuMont, N. Y.) with "Angels Don't Marry," half-hour show based on the play by Florence Ryerson and Colin Clemens.

Idea of a stock company for video stations has often been discussed in the past, but the DuMont group is the first to try its wings. With the heavy cost of most live studio shows, it's believed that a group of actors accustomed to working in the same studio and with the same crew would be able to cut down to a large extent on the amount of studio rehearsal necessary and consequently, on the cost.

According to Bob Loewi, producer, and Tony Farrar, director of the Repertory Players' series, television today is in great need of such a group. Company, comprising several Broadway actors, will be open to newcomers, as well as established writers, directors and actors from other branches of show business.

Slated to appear in the first offering are Grace Carney, recently in "Kiss the Boys Goodbye" and "Janie;" David Durston, recently in the stage and screen versions of "Winged Victory," and Jane Hoffman, who appeared in "The Mermaids Singing."

N.Y.U. in Video

New York University has become the first in the country to sponsor a series of educational television broadcasts, following through on its pioneering in telegraphy and modern communications, with a program over WABD (DuMont, N. Y.)

All-university committee has been organized to plan the shows, with assurances from DuMont execs they'd be given complete freedom in selection of program material.

Private Industry Turns Other Cheek, Endorses U.S.-Owned DX

Washington, May 21.

Statements of five top radio execs, endorsing the international shortwave broadcasting program of the State Dept., have been released by Asst. Secretary of State William Benton. Benton is now waging a fight to have the Senate restore $9.000,000 which the House cut from his information budget. Without the money Benton will have to cut off the DX broadcasts.

Endorsements came from David Sarnoff, RCA chairman; Frank Stanton, CBS prexy; Walter Evans, vice-president of Westinghouse Electric; Philip D. Reed, board chairman for GE, and J. D. Shouse, vice-president of Crosley. In addition, statements of support came from Charles E. Denny, acting chairman of FCC; and Price Administrator Paul A. Porter, former FCC chairman.

Sarnoff said his views had not changed since he memoed the secretary of state in January, 1943, that American shortwave broadcasting in the postwar period would need expenditures of $15,000,000 to $20,000,000 annually. He said private industry would not provide the funds and that the Government should.

"It does not seem," he wrote in part, "that international broadcasting with all its national and international implications constitutes a field for private competition; or, even if it did, that it represents a field with adequate commercial revenue to provide the very large sums needed to render a public service of genuine world magnitude."

"Democratic DX"

Stanton wrote that CBS "believes that democratic shortwave international broadcasting is important to the United States in its world relations. We believe that shortwave broadcasting is a most essential instrument for the direct and uncensored dissemination of such information in peace as well as during war. It seems to us of paramount importance that the present scale of operations not be abandoned or diminished while a permanent peacetime plan of operation is being developed."

Shouse wrote: "I feel it is extremely difficult to believe that private industry can, at the present time, assume the terrific operating loss which would ensue if international broadcasting were to be turned back to private industry. Every broadcaster faces the likelihood and the necessity of making, during these

(Continued on page 44)

Show Did Go On

Hollywood, May 21.

Bud Lynn, tenor in King's Men choral group, further etched in show-must-go-on tradition by working with others of group for preem of their new NBC show for Almond Roca last week—by singing while toting a flu fever of 103.

Stricken with serious attack the morning of day broadcast was scheduled, he insisted on holding his spot. He was rushed home immediately upon concluding show.

'Sad Sacks From Saks 5th Ave.' Stage Reunion For Lord Queensberry

The American Radio Mission to the ETO, which VIP'd around Europe last August-September, inspecting American radio installations in England and on the Continent, staged a reunion Monday night (20) at the Waldorf with the Marquess of Queensberry as the guest-of-honor. He and his personal aide, Jack Harding, were not only very hospitable to the U. S. broadcasting party but, through the war years, put themselves out for Glenn Miller, Bing Crosby, Dinah Shore and others.

During an evening of nostalgia and reminiscence a good percentage of the U. S. radio party noblesse-obliged for the Marquess, followed by a visit to Joe Louis' training camp yesterday (Tues.), a trip which was bound over from the day before.

Judge Justin Miller, Mark Woods, Bill Hedges, Martin Campbell, Col. Harry Wilder, J. Leonard Reinsch and Clair McCollough couldn't attend for divers reasons. Some were in Chi or on the Coast; the NAB prexy was held in Washington on business; and McCollough's brother took suddenly and seriously ill.

Mutual Broadcasting's Bob Swezey toastmastered, and brief addresses of welcome were made by Jack Alicoate, Joe Csida, Sol Taishoff, Joe Ream, ex-Col. Ed Kirby, Morris S. Novik, John Fetzer and Abel Green. Kirby was the group's conducting officer, and the Broadcasting Mission affectionately had dubbed itself Task Force Kirby. The alternate billing was "The Sad Sacks from Saks Fifth Avenue."

Along with the Marquess and Mr. and Mrs. Harding, also attending were Mr. and Mrs. Percy Hoskins. Latter is the London Express columnist now gathering material which he cables as special dispatches to his paper.

'Hucksters'

Continued from page 32

sonalized story mature and absorbing treatment, while the fictionalized development puts it in the ranks of one of the best novels of the year, irrespective of its appeal to those in the agency-know.

The circulating library card holders, thanks to that second half, will eat it up. And Metro, which plunked down $200.000 for the screen rights, has a surefire property on its hands, once it's brought in under the boy-loves-girl code limitations. [Hollywood - datelined story in this issue states Clark Gable nixed it as his next vehicle. Property was bought with that star in mind.]

WRIGLEY ALSO JOINS IN NETWORK EXODUS

Chicago, May 21.

Wrigley Co. is yanking its half-hour dramatic show, "Island Venture," from the 10 p. m. slot on CBS as of June 10, reason given being shortage of sugar. Adventure scripts, written by Ken Robinson and Ed Gardner, have been on the ether since Jan. 1.

"Venture" replaced "First Line," one of Wrigley's three wartime "institutional" shows, others being "Service to the Front" and "America in the Air." Neither of the latter have been replaced, leaving the chew-chew outfit with only the Gene Autry show on the net Sundays.

UN, Broadcasters Huddle On Facilities for Wider Coverage of N.Y. Meets

Plans for wider radio coverage than heretofore of the United Nations activities were laid before broadcasters yesterday (Tuesday) at a meeting in UN's midtown N. Y. offices.

Christopher Cross, UN radio liaison man, and Hugh Williams, in charge of UN foreign broadcasting, outlined plans for radio coverage from the site of the UN General Assembly which is scheduled to open at the former N. Y. World Fair Grounds Sept. 3.

Instead of the present 12 booths at Hunter College, there will be 14 booths. Separate space will be given to each of the four nets, WNYC, WMCA, BBC, CBC, and the U. S. State Dept. shortwavers (OIC). These are the organizations that have been giving full coverage. Indies WHN and WNEW will share one booth, WLIB and WQXR another, one will be set aside for out-of-town broadcasters, and one each will be given to the international divisions of CBS and NBC.

Booths will be larger than those at Hunter College. There will also be two studios for origination of shows.

Television plans are in the blueprints of the UN film division, but video will be taken care of—if the telecasters straighten out their troubles about labor union jurisdiction.

In addition to the setup at the General Assembly, there will be two more coverage points for the UN, both at the site of the Sperry Gyroscope plant just outside metropolitan N. Y., in Nassau County. There, booths will be set up in the buildings to be occupied by the Security Council and by the Economic and Social Council.

Cross asked the broadcasters to form their own committee, through which UN radio affairs would be channeled to the trade.

Committee, selected by the broadcasters, consists of Stanley Richardson, NBC, chairman; Tom Slater, Mutual; Elliott M. Sanger, WQXR; Jo Ranson, WHN; and J. Arthur Lazell, OIC.

BBC'S SACRED COW

London, May 15.

BBC has intimated to comedians that they must not gag about land-workers.

This is result of protest by Norfolk County Council education committee which claims that these jokes have hindered the recruiting drive.

Troubles Pile Up For San Antonio

San Antonio, May 21.

As result of damage caused by a hailstorm which struck here Thursday (16) program schedules and station damage were the second disaster to hit the city in several weeks. The first was the polio epidemic which has put a ban on all entertainment for the next two weeks.

Lines to KTSA and WOAI were blown down with resultant lose of network programs. In addition lines to the KTSA transmitter were blown down and all programs for six hours on Friday (17) originated from the transmitter. WOAI also suffered loss of lines to its transmitter and was forced to use its 5,000-watt transmitter at its studio instead of its regular 50,000 watt transmitter.

As the city went into its second week of a polio epidemic, local stations went all out to serve listeners with the latest in news and information on how to combat the disease, with stations tieing in with health dept.

FOX CASE IN CBS CHECKOUT

Washington, May 21.

Fox Case resigned last week as assistant to Earl Gammons, CBS director in Washington. Reason given was increased responsibility of personal business. Case came here from the Coast, where he was director of public relations for CBS Pacific network activities.

the winner

Every Weed station is a sales winner for the advertisers it serves. And Weed and Company's staff of trained representatives wins many firsts in the radio time selling derby for all their clients, all year long!

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

FIRST FACTS

The first airship to cross the Atlantic was the dirigible R-34. It flew from Scotland to New York in 108 hours and 12 minutes.

The first remote broadcast of a dance orchestra was heard over WIP in 1922.

WIP WAS THE FIRST RADIO STATION IN PHILADELPHIA

WIP IS FIRST IN THE NUMBER OF LOCAL ADVERTISERS

610 K. C.
MUTUAL'S 3rd MARKET AFFILIATE
5000 WATTS
REPRESENTED NATIONALLY BY
GEO. P. HOLLINGBERY CO.

PHILADELPHIA'S PIONEER VOICE
WIP
24 HOURS EVERY DAY
WIP - FM

A SHOW WITH A 10.5 HOOPER
Harry S. Goodman
RADIO PRODUCTIONS
19 EAST 53rd STREET, AT MADISON AVENUE · NEW YORK
WICKERSHAM 2-3338-9
presents
MYSTERY HOUSE
— NOW TRANSCRIBED —
Available in a number of good local or regional markets.
This is one of the most exciting half-hours
in radio! THRILLS FOR THE WHOLE FAMILY

take a letter, please...

RARE IS THE WEEK in which WOR doesn't receive a letter from a sponsor, or his agency, happily confirming the job that this great station does. And little wonder, when one comes to think of it; for WOR has nudged its way neatly into more homes with radios (3,440,000, to be exact) from 6:00 am to Midnight, than any other station.

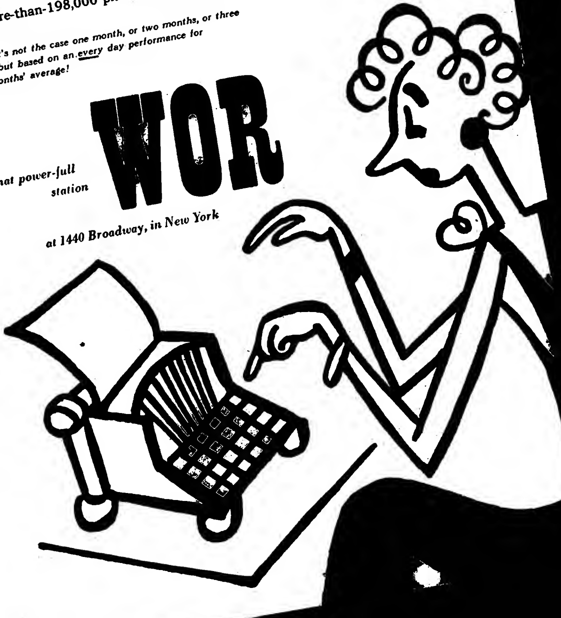
The cost? Why, Gentlemen, in most cases it's ... Well, bus fare, really. For instance, one man who makes something for people to buy, is now chatting pleasantly—and profitably—with very responsive listeners every day—in more than 198,000 homes*—for the very comforting sum of less than 51¢ per-thousand homes.

That, we think, is not only in the best bargain counter tradition, but tends to lift the hair one has (and prompt the growth of that one hasn't) when one considers how *many* people are *in* that more-than-198,000 places in which those people live.

** and that's not the case one month, or two months, or three months, but based on an every day performance for a five months' average!*

—that power-full station **WOR**

at 1440 Broadway, in New York



mutual

Inside Stuff—Radio

The N. Y. Herald Tribune has launched its radio department with John Crosby in charge. He does a daily column. On May 17 Crosby was concerned with the late afternoon children's programs. Not that they were so bad, mind you, he was merely deploring that the Armstrongs and Tracys keep youngsters away from books.

This is a vote in disagreement. A few other radio columnists have touched on this subject occasionally—as fine an understatement as this page has offered in an issue or two. But what Crosby failed to clarify was his definition of children according to their years.

Radio commentators on dailies seldom mention the possibility that these same programs might stimulate a youngster's interest in reading. All right, what they read would likely be wild and wooly now. Yet the books they pick would improve later.

The main point is that the columnists who moan and groan the most about these things (if they're on the level and not just using it as a filler) never appear to have noticed American youth with one ear focused on the radio while pouring over their homework as if they were Abe Lincoln on a cabin floor. Brother, that's concentration!

So they may not grow up to be Lincolns, but the modern adventure show isn't going to make a moron of the average kid, either. They're too smart.

Demands of recently organized Radio Directors Guild will probably be presented to networks on Coast by first week of June. Though now busily engaged with New York and Chicago groups on affiliation plans, RDG in L. A. is eager to set ball rolling and will make its initial demands as soon as possible. Elections are also scheduled virtually upon return of prexy Paul Franklin from New York, but that will not deter move gaining momentum. RDG already has an "in" at CBS, Hollywood, through taking over of directors formerly included in CBS' pact with American Federation of Radio Artists. Committees at each net has made recommendations to RDG council. All that remains is to whip them into shape and lay them in laps of nets.

Barry Gray has retitled his book, "Gall Through the Night" (nee "So You Wanna Be In Radio"), which Field is bringing out Oct. 15 at $2.50. Semi-autobiographical book of WOR's disk jockey has title captions which tell the story of his all-night travail as maestro of Gray's "Varieties," the chapters being devoted to "The Belting Pot," "Pan Mail From Male Fans," "The Green Years" and "The Green Gray," closeups on his floperoo at Greenwich Village Inn, bandleaders, guesters ("Blessed Is the Guest"), jocks and jukes, radio producers and engineers, etc.

An assortment of personalities will do brief prefaces, the following having promised or delivered: Winchell, Sinatra, Berle, Leo Lindy, Jessel, Margaret Whiting, Paul Douglas, Jo Stafford, Edgar Kobak, Norman Livingston, Martin Block, Lopez, Ben Grauer, Spivak, et al.

Radio stations around the country are reacting favorably to use of special material sent around by the Emergency Food Collection. Kit contains 15 and 30-second spot announcements, dramatic human interest stories, and special appeals by celebs.

Among celebs disked by the campaign are Ralph Bellamy, Ingrid Bergman, Ralph Morgan, Helen Hayes, Walter Huston, Lily Pons, Raymond Massey, Cary Grant, Mary Pickford, Tallulah Bankhead, Irving Berlin, Sonja Henie and Gracie Fields. In addition, network shows have been set by radio director Harry C. Levin and his assistant, Martin Seifert. Coast-to-Coast shows will air during the height of the campaign, June 3-15.

For first time in its seven years on ozone, "Duffy's Tavern" will use story locale other than N. Y. saloon on broadcast Fri. (24). On that date Ed Gardner will air from Las Vegas, where he'll attend Helldorado celebration, and script will have Nevada town background, working in dodge of "Archie" inheriting ginmill there. Gardner personally pitched to Young & Rubicam to take show there and inject local flavor and agency obtained Bristol-Meyers' permission to do so.

Rolf Kaltenborn, on political science teaching staff at Yale, and H. V.'s son, has an article in June issue of American Mercury on "Is Radio Politically Impartial?" Kaltenborn claims radio is not; that Democrats at present dominate radio; that more time is given to the party in power than the one out, and that "the tendency of broadcasters to surrender their scruples and yield to the excitement of the hour poses a real threat to the democratic process."

"The issue," says Kaltenborn, "isn't one primarily of free speech on the air; it concerns equal access to the radio facilities of this country."

NBC and its affiliated outlet, KFI, got their wires crossed on coverage of Preakness race from Baltimore. KFI advertised carrying of entire race from 2 until 2:15 p.m. All listeners got at 2 p.m. was a Bromo-Seltzer blurb that station really needed to help explain error. Seems race started at 1:45, and while entire net carried event, KFI didn't cut in until quarter hour later. Unalert personnel attending broadcast at KFI didn't even give results, except to describe usual aftermath of "now they're coming back to stalls," description of field after race, etc.

Pickup of portion of Red Skelton's broadcast of May 14 by United Press turned into something of a letdown. Newservice latched on to section of serio-comic poem, authored by Skelton, which dealt with juvenile delinquency. Satire pointed up all mean and nasty things kids could do to become expert at delinquency. That's the portion of the wire U.P. flashed over its lines—without further explanation or amplification. Skelton was tabbed "radio's top delinquent," and added were few lines of poem, sans explanation.

Service men and civilians, experienced radio directors, working with Armed Forces Radio Service in Hollywood, are burning over "slight" and "politics" they see in introduction of film directors to AFRS programming in handling of film personalities. AFRS hamsters are wondering why, at this late date in its activities, AFRS here dreamed up the innovation. Regulars had been considered plenty competent for four years or more. Filmsters don't need special handling, it's complained, nor does idea make for any closer cooperation from always willing film industry. What's the motive, they wonder?

In current issue of its Bulletin, Radio Writers Guild of Hollywood takes a poke at present-day radio programming. In agreement with FCC's recently published Blue Book, Guild members are quoted as opining that industry should "write and produce better shows." FCC ukase was aired at RWG's general membership meeting. Result was membership asking that FCC's Charles Denny be commended for his report. Broadcasters on Coast had hoped for support from unions, and are understood to have tacitly encouraged a different stand. Understanding is that broadcasters had gone so far as to ask for resolutions blasting Denny's denouncement.

Los Angeles Times is surveying the coverage and circulation of local net and independent stations through its own public relations department. Ed Brandt, department head, has stated checkup is purely for "our own information," and has denied any secret motive. Paper seemed particularly eager for comparisons between NBC-affiliated KFI, and indie, KMPC, respectively powered at 50,000 and 10,000 watts. KMPC is associated with Times in news programming and has applied for 50,000 watts with Federal Communications Commission. Times is one of eight applying for television licenses here.

WCAU 'Back Door' Idea Hit by Stern, Levys; Aver 'Record' Is Buyer

Philadelphia, May 21.

Published reports that the recent sale of WCAU to the Philly Record were in reality a case of the Levy brothers taking over the newspaper, instead of the reverse, were denied this week by J. David Stern, Record publisher, and Leon Levy, WCAU prexy.

There ain't no "back door sale" in the $6,000,000 deal in which the local 50,000 watt CBS outlet was acquired by the Record, say Stern and the Levys.

Both maintained that the deal was a clear-out sale with neither Dr. Levy nor his brother, I. D. Levy, WCAU vice-prexy, having acquired one share of Record stock nor contemplating buying any.

Said Stern in a formal statement:

"Subject to approval by FCC, the Courier-Post of Camden, N. J., has an agreement to buy all of the stock of WCAU Broadcasting Co. All the stock of the Courier-Post Co. is owned by the executives of that company and of the Philadelphia Record or their immediate families.

"Courier-Post Co. owns 92% of the stock of the Philadelphia Record Co. When transfer of title is completed, this radio outlet will be known as 'WCAU, the Philadelphia Record Station.'

"Neither Dr. Leon Levy nor Mr. Isaac D. Levy nor any other person connected with WCAU has ever owned any stock in the Courier-Post Co. or the Philadelphia Record Co. Nor have they any agreement to buy any such stock in the future, nor is such a transaction contemplated."

FINLEY'S MUSICAL 'FLIGHT'

Larry Finley is producing an open end transcription show, "Flight with Music" with Marion Hutton, Nat Brusilov orch and Herb Sheldon as regulars. Variety show will take on musical travelog format. It's also planned to use guests. Among those set are Bob Eberly, Mills Bros., Miguelito Valdes and Desi Arnaz.

Recording of series is being done by World Broadcasting.

ON THE CENTURY!
EVELYN VANDERPLOEG
TOWN CLUB GYM
KAY KENNELLY
KAY FISHER
GYM LOCKERS
PROPERTY ARTHUR MEYERHOFF CO
KAY KENNELLY
"20TH CENTURY TO NEW YORK"
WHY ARE YOU GOING TO NEW YORK?
AND WHY ARE YOU GOING TO NEW YORK?
TO HEAR WOV'S WAKE UP NEW YORK-
WITH PEGGY LLOYD.
Vind FULLER

"Wake Up New York" is a carefully planned show that rates high among early morning programs. From 7:00 to 8:30 every weekday morning, it is doing a great job for participating sponsors. A few spots are available.

WOV New York THE KEY TO TWO MARKETS

Ralph N. Weil, General Manager • John E. Pearson Co., Nat'l Rep.

Miami Finds Formula: One Way to Play, Put Competitors to Work

Miami, May 21.

Competitors will become co-workers in Miami Wednesday (22) when WQAM staff members will leave their home base to man the controls of WKAT on Miami Beach. To allow the entire staff of WKAT to enjoy a station picnic and boat ride together, WQAM will send a complete crew to handle all of latter's programs, business, and engineering for the entire day.

WQAM'S veteran night announcers, Walt Svehla and Phil Kelleher, whose voices have been associated with WQAM for over 15 years, will take over the announcing chores at WKAT. Russell Bennett and Jim Rayfield, engineers from WQAM will handle ditto at Miami Beach, also working at the beach station for the day will be WQAM's traffic manager and program director.

What confusion of the kilocycles will result, no one can foretell, but WKAT'S crews will take over the WQAM works soon, so that WQAM employees, too, can have an outing.

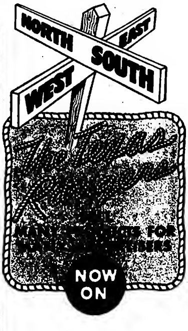
Mass. Education Dept. Creates Radio Division

Boston, May 21.

Commissioner John J. Desmond, Jr., of the Mass. Dept. of Education, yesterday (20) announced the creation of an Office of Radio in Education within his dept. He also named Kelsey B. Sweatt, editor of the "Mass. Educational News," as director of the new division.

The dept.'s new office will serve in an advisory capacity to the public schools, suggesting existing programs which have educational value, and encouraging teachers in the classroom to utilize these programs.

For the past 16 months, the Mass. Dept. of Education has cooperated with WBZ and WBZA in developing the "Listen and Learn" series for school listening, Monday through Friday, 9:15-9:30 a.m.



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SPRINGFIELD, MO.
FOR
TAYSTEE BREAD

NEW
NEW YORK OFFICE
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Thornburgh Sets Clinical Conclave

Hollywood, May 21.

Don Thornburgh, v-p, has called a program managers clinic for reps of 23 CBS-affiliated stations in Pacific region. Conclave opens June 3 for three days, with Hal Hudson, western program head, chairmaning. It's unlikely that Thornburgh will attend due to expectancy that he will be in New York. Event marks second clinic to be called by CBS in this area.

Edwin W. Buckalew, field manager of stations relations, prepared the agenda which will include study panels, legal aspects of talent buying and program contracts, operations, news, etc. Special stress will also be laid on programming for forthcoming summer season. Net is especially eager to devise and develop new ideas in line with CBS' generally gloomy picture.

'Eileen' Package With Lucille Ball Wrapped Up; Star's 5-Yr. Kurlan Pact

"My Sister Eileen," which was a hit as a Max Gordon-produced play and later as a Columbia picture, is to be perpetuated by radio. The Ruth McKenney stories, which originally appeared in the New Yorker mag, have been bought by Arthur Kurlan and are to be produced by a new production outfit formed by Kurlan in Hollywood. Title for the airer will be "Eileen and I." Kurlan is cutting an audition on Sunday at NBC in New York, with Lucille Ball playing the part of Ruth and a temporary actress playing the audition. Miss Ball has been signed to an exclusive five-year contract by Kurlan. The audition will be before a live audience. The show has not yet been offered for sale. Kurlan paid the audition costs.

Set so far for the show are John McClain, as dialog writer, and David Raksin as orchestral conductor, though Lehman Engel will conduct the audition show because of Raksin's current Coast commitments. No one has been set yet for the permanent part of Eileen, with Kurlan expressing a desire for the character to be played by an "unknown."

Asking price is $8,500. Kurlan, recently discharged from the Navy as a lieutenant commander, is editing, producing and directing.

HILDEGARDE ON TILL JULY; SHELVE WHODUNIT

Chicago, May 21.

Plans for replacing Hildegarde on NBC during her summer hiatus with the Chi-originated mystery by Erle Stanley Gardner, "A Life In Your Hands," were dropped last week, singer remaining in the Wednesday night spot for Brown & Williamson through July 24, when her current 13-week cycle is concluded. Then she will leave B&W and the Russel M. Seeds agency.

Decision to continue Hildegarde until middle of summer, instead of beginning her hiatus June 1, would leave only six weeks of summer replacement necessary, and Gardner balked at having his new show on the air for only that new period of time; hence an amicable settlement has been reached and the package is back on the market.

When it's aired, it'll undoubtedly originate in Chi, despite exodus from this city of a number of net shows.

KPOI, MANILA, STAFFERS SAIL

Three N. Y. radioites will be among the staff members of KPOI, Manila, when the Philippine Broadcasting Co.'s new station goes on the air early in July. They are Joseph Ruffner, who's been on news and special events with NBC; Eleanora Casey, former manager of the record department at Young & Rubicam agency; and Henry Miller, until this week with the State Dept.'s shortwave outfit and previously with OWI.

N. Y. group leaves Friday 24) for San Francisco, whence they'll sail with other staffers recruited on the Coast by the station's head, Norman Paige. Latter was ABC Pacific correspondent during the war.

'Party' Pitch for East Linkup Made by R&R

Hollywood, May 21.

Lee Cooley, Ruthrauff & Ryan director of daytime shows, headed back to N. Y. yesterday (Mon.) lugging three audition platters of "Surprise Party", new aud-participating program which debuts for American Home Foods over CBS' Pacific slope hookup on July 1.

Pitch will be made in east to get sponsor to undertake coast-to-coast coverage, starting in winter. "Party", emceed by Stu Wilson and Bob Shannon, is rather involved affair employing numerous remote pickups and will use six engineers, record number for any Coast show. Although teeoff of program is more than month off, almost daily rehearsals are being held at CBS here to smooth working details of mixers.

BORDEN RENEWS GINNY

Hollywood, May 21.

Ginny Simms has been renewed by Borden and will return next season into her Friday night CBS niche on Sept. 6.

Chirp's summer replacement show, topped by Tommy Riggs and Peggy Lee, started May 10.

HOME PRODUCTS MULLS DELMAR-MONROE SHOW

American Home Products, anxious to expand its nighttime network programming, and take advantage of the choice segments opening up, looks set to crash through with a new half-hour show. Deal is currently being negotiated for a 30-minute variety package built around Kenny Delmar and the Vaughn Monroe orch. It's a $10,000 weekly talent layout, which also provides for pacting of guestars. Sponsor has also been eyeing as a possible alternative the Bob Burns show, which is going off the Lever Bros. roster, but from all indications the Delmar-Monroe package has priority on attention.

Home Products is currently represented in the nighttime web picture by "Ellery Queen" (Anacin), "Mr. Keen" (Kolynos) and the five-times-a-week Mutual "Real Stories of Real Life" (Anacin).

Buffalo—Van Keel, WBEN newscaster, who collapsed with a heart attack just before air time last week and is now in the General hospital, will be off the air indefinitely. Gordon Redding and Ralph Knox, the latter formerly of WIRE, are subbing.

Wood-Rankin Group May Nose Into 'Fundamentalist' Demand for Time

Washington, May 21.

Possibility of the House (Wood-Rankin) Committee on Un-American Activities probing radio station policies on sale of time to religious groups is the latest headache for the broadcasters. Several committee members have expressed interest in the matter following a heated session last week at which Fundamentalist preachers called on the group for legislation to compel stations to sell them time.

The Fundamentalist reps, spokesmen for similar gospel sects throughout the country, blasted at increased trend by broadcasters to shove all church commercials off the air and to divide up free time evenly among the different denominations. This move in radio has unofficial blessing of FCC and is backed up by a U. S. Court of Appeals ruling in Philadelphia last fall upholding WPEN's right to refuse paid time and to divvy up its free time among the churches in that area.

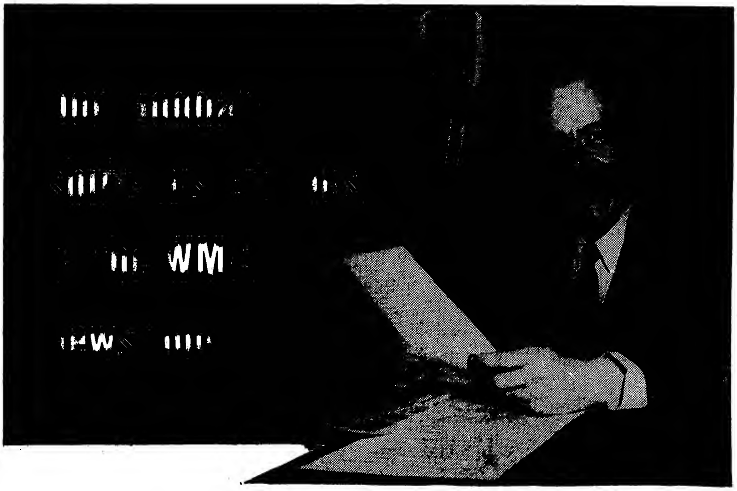
Sound-off for the latest ruckus on the Hill was cancellation of a Baptist Fundamentalist program by WNOX, Knoxville, Scripps-Howard outlet. Three preachers, claiming to represent 6,000 Fundamentalist clergymen throughout the country, bombarded the Un-American Committee with 54,000 protest letters from their followers.

The ministers were Harvey H. Springer, pastor of the First Baptist Church of Englewood, Colo., and J. Harold Smith and T. Wesley Hill, preachers and religious editors in Knoxville. Their appearance followed several days of torchlight processions by thousands of Fundamentalist disciples picketing the Knoxville station.

Fight Ahead

However, according to best opinion here, if the Wood-Rankin Committee decides to dig into the controversy it may face the fight of its life in Congress. Many House members on both sides of the aisle who have supported the Committee thus far, are also strongly committed to a policy of "more freedom of the

(Continued on page 44)



DON GODDARD has served New Yorkers his special edition of the daily news with breakfast and lunch for nearly a decade. From world-moving news events right down to the weather forecast, GODDARD's reports carry that personal touch which has endeared him to hundreds of thousands of loyal listeners. Charm, sincerity, straightforwardness and a nose for *local* news—all have developed the program and its reporter into an institution in New York radio.

For the past eight years, the GODDARD "newsroom" has operated from a key network station. Now, he's moved his city desk over to WMCA, broadcasting the noontime news at 12:30 p.m. Monday through Saturday. A flood of congratulatory mail tells us that his huge audience is moving right over with him. So, too, are his sponsors!

Among GODDARD's many sponsors (he was booked continuously those eight years) is the Manhattan Soap Company. GODDARD broadcast under Manhattan's banner for the past six years; Manhattan has such confidence in his salesmanship that they immediately signed up for half of his new WMCA series. This leaves three broadcasts a week still available—an outstanding name on the right station at the right time with top-flight "sponsor references"

Details on this important addition to WMCA's extensive news service are awaiting you, as always, at the WMCA Sales Office or Weed & Company.

wmca
first on New York's dial
first with New York's news

AMERICA'S LEADING INDEPENDENT STATION

From the Production Centres

IN NEW YORK CITY . . .

Norman Corwin will be kudosed by the radio division of Independent Citizens' Committee of Arts, Sciences & Professions Tues. (28) at the Barbizon-Plaza prior to his leaving on round-the-world-trip.

Ed Levin, ex-radio editor of PM, parented with a baby boy last Friday ....Benson Inge of Ted Bates agency to Chicago for a week in connection with John J. Anthony promotion....Hi Brown's "Inner Sanctum" copped five offers within a few days after Lipton Tea scrapped it for "Vox Pop." Some of the boys betting it'll wind up in Schick Razor's lap....Among 30 outstanding N. Y. women honored by Women's City Club of New York at its 30th anni reception last week were: Eleanor Sanger, for her musical programming on WQXR, "bringing the best in music to the listening public"; Jane Evans, for her story-telling program, "Let's Listen To a Story," on WMCA; "a step forward in radio's contribution to children's programs"; Helen Sioussat, director of radio talks dept., CBS, and Iris Barry, curator of Museum of Modern Art's film library.

Charlotte Lawrence, Bill Smith, Mary Michael and Grant Richards new to "Lora Lawton" serial....Dorothy Sands and Doris Rich added to "Barry Cameron"... Lyle Sudrow joins "The Romance of Helen Trent" players, while Richard Gordon is added to "Stella Dallas"....Wife of George Crandall, CBS press chief, recovering from third degree burns of the foot sustained while mixing chemicals at the Crandall upstate farm last week.... Charles Collingwood and bride (Louise Albritton) back from quickie honeymoon to Ithaca (his Saturday night CBS show cut trip short) and setting up home at Hampshire House....Canadian radio writer Fletcher Markle due in N. Y. June 9 to take in Old Vic....Barbara Boothe checked out of CBS script writing division this week after a four-year network association....Laurence Olivier does a guest shot on CBS "Radio Reader's Digest" on June 2, but it's strictly an interview, his network dramatics being exclusived for the Workshop series....James Monks has joined cast of "Perry Mason."

Pearl Wolf, who was Doug Coulter's gal Friday at CBS is resigning from the network this Friday (24). She was with CBS for eight years, last four as Coulter's secy....Woody Klose, ex-head of daytime radio for Y & R has joined Frank Cooper Associates as a partner and takes over as head man in N.Y. office. Klose wrote and produced the recent "Mommy and the Men" CBS strip show....Jess Barnes, Mutual veepee in charge of sales, now on trip through midwest, winding up at Indianapolis May 30 for MBS broadcast of the auto races....Mike Jablons back at his Mutual publicity desk after turndown last week by Army....Bill Ramsey, P & G's radio exec, in and out of New York on a four-day quickie and back to Cincinnati, where he becomes a grandpa any day now....Looks like tolerance can pay off after all, as witness the new rating on Mutual's "Superman"....Maurice Gosfield into cast of "Dick Tracy"....Radio actor Steve Chase is playing a saint in the new Kollmar legit production, "Windy City"....Vic Perry, who makes a living by making pickpocketing an entertainment, is negotiating with ABC television dept. for "Crime Doesn't Pay" video series....

Lew Fisher, WINS staff gabber, narrating Paramount newsreels.... Donald Buka signed for lead on ABC's "My True Story" Thursday (23).... Josef Dine taking over trade desk in NBC flackery under Sid Eiges, while Bob Davis is upped to overall publicity head for WEAF....Second son born to Charles Baltin, WHOM program director, who's doing well.... Louis G. Cowan productions ballyhooing its "Murder At Midnight" platters via ads in New Yorker mag....Flacks Jo Ranson and Dick Pack, of WHN and WOR, N. Y., respectively, who co-authored book about vocational opportunities in radio, notified of election to honorary membership in the International Mark Twain Society....Tony Moran, son of Young & Rubicam's Joe Moran, and Mrs. Moran (Thelma Ritter), proclaimed a five-letter man and given citation for leadership in Kew Forest, Forest Hills, school, making him, at age of nine, the youngest student ever to receive honor.

That long-talked-about establishment of a radio dept. in the Saturday Review of Literature comes to a head with the SRL issue of June 8. Starting that date, radio dept. will alternate every other week with music dept., and in fall will run full time. Name of radio editor being kept secret.

IN HOLLYWOOD . . .

CBS lifts first spadeful of dirt on its Mt. Wilson television site this week for planned September preem....NAB's 15th district, comprising northern California and Nevada, conventioned at Reno, May 14-16....Dwight E. Johnson trade-pressing for NBC's flackery....William Walker out of Army and into KOA, Denver, as assistant production director....Jack Van Nostrand, headman of Ruthrauff & Ryan's N. Y. radio department, here for huddles with local agency execs on fall shows, and now enroute back home ....Russ Johnston, v-p of McCann-Erickson, will fly back to homeoffice in Vultee PT-13 he purchased here. Goes first week of June after completing biz....William Horseby, of Pacific National Advertisers, talking with ABC officials on Fisher Flouring Mills account....Marvin Hedricks an addition to operations staff of ABC....KNX, CBS owned outlet, auditioning disk jockeys with eye to some new show that's being hush-hushed. Station won't discuss matter said to involve diplomacy, policy and ultimate big brass sanction.

G. A. Richards, owner of KMPC, stays in Detroit until mid-June reorganizing WJR, following resignation of Leo Fitzpatrick, g.m. Richards heavily interested in WJR and WGAR, Cleveland....Kevin Sweeney, of Fletcher Kiley Productions, off to east on seven-week trip of lining up ABC's New England net carrying of Sunrise Salute and Housewives Protective League programs....Sydney Gaylor, general sales manager of Don Lee, back from two weeks east....Proposed new indie, KSFV, refused call letters and busy hunting new tag for San Fernando Valley outlet now before FCC. KFOX, Long Beach, has dropped its objection to newcomer, satisfied ripples won't cross....Allen James, scripting, and Michel Perriere, of AFRS, composing original music for a "Hopalong Cassidy" radio series which would star Bill Boyd....Roosevelt hotel selected as site for forthcoming AFRA convention, August 23-25. Some 60 delegates will attend, with hostel furnishing rooms for majority and caucus-reception space....A. H. Saxton, western division engineer for NBC, conferring with visiting eastern blueprinters on final touches of net's new wing now under construction. Studios are being re-lettered to conform to additions in annex, which it's planned to open Sept. 1....KOLO, Reno, now 156th outlet in CBS chain. 1,000-watter joins net July 21 on optional basis.

IN CHICAGO . . .

Fahey Flynn rejoined WBBM announcing staff last week after four years in the Army....Jane Lippold of Dutton-Lippold, radio publicists, and Hardy Holter of the American Can Co., were married in Milwaukee last week....Carl Simonson, publicity trade editor of WBBM, has resigned to join Theodore Sills Co. as an assistant account exec....John Thompson of NBC central division news staff, left Sunday (18) for San Francisco to become manager of news and special events department for KPO....Paul Barnes does bangup job of narrator on ABC's new sustainer, the "Esquire Sports Review"....Mary Hartline, "Teen Town" bandleader, seriously ill at Evanston hospital with polio....Don Marcotte, musical director for NBC central division, and Jose Bethancourt, marimba-maestro, hit the jackpot when their new tune, "Sueno Flamenco," was snapped up by publishers after an initial airing last week....John J. Anthony in town for week of programs....George Clark, Mutual midwest salesman, to Minneapolis on business.

Clifton Utley, NBC commentator, will receive honorary degree of humane letters from Illinois College June 16....Johnny Coons has his right wrist in a cast as a result of attack of arthritis....Harry Elders recently appointed to board of directors of large Chi insurance agency....Ad Hult, veepee and general manager of Mutual's central division, back from a two-week vacation.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

MBS' Weekly Army Salvo

Washington, May 21.

A new Army Ground Forces radio series, "Division Diary," saluting a different Army division each week and featuring the 80-piece U. S. Army band, takes to the air May 31, on a coast-to-coast Mutual hookup. Program will be heard each Friday, from 11:30 to 12 (noon), e.s.t., originating from Fort Myer, Va.

Debut program will salute the 1st Infantry Division; oldest in the Army and first into Germany in both World Wars.

WNEW Hearing On Sans Fireworks

First two days of FCC hearings on WNEW (N. Y.) application for a renewal of its license and power boost from 10,000w to 50,000w failed to develop the promised hot fight between opposing forces. Opening Monday (20) with J. Fred Johnson presiding, inquiry was featured by a string of WNEW "character witnesses" whose concerted testimony was a chorus of praise for the station's cooperation in public service. Fireworks are anticipated when Arde Bulova, controlling stockholder, takes the stand following his return from Switzerland in the near future.

Chief target of opponents to the license renewal was Harold Lafount, veepee general manager of WNEW, who took the stand yesterday (21). He withstood a round-robin of cross-examination from Vincent Welch, FCC counsel; John Sirica, attorney for the Paulist Fathers; and Charles B. McGroddy, representing station minority stockholder Richard E. O'Dea.

Despite an earned surplus of $467,038 which the station garnered by the end of '45, no dividends have ever been declared because the stockholders wanted the cash to be used in the form of expanded public service, Lafount testified. In defending the construction plans of WNEW which were attacked as financially unsound, Lafount said that estimated expenditures of $872,000 on studio and transmission equipment would be met by annual profits in the range of $150,000, a loan from Bulova for approximately $300,000 at low interest, and liquid assets of $425,000.

Included among other station witnesses were Bernice Judis, station manager; Ted Cott, program director; Harry Levin, former OWI station relations director; and Victor O. Perls, chairman of the American Legion's radio committee. Hearings breather will now be taken.

IATSE's Demands On WNYC for Extra Pay Cues Web Headaches

A quarrel that developed last week between the New York City-owned station WNYC and the International Alliance of Theatrical and Stage Employees may mushroom into a major headache next season for every network.

IATSE, which has jurisdiction over all stage hands in New York, suddenly ordered the New York City Center to pay each stage hand $8.12 per performance extra whenever the on-stage proceedings are broadcast. Since WNYC was broadcasting the N.Y.C. Center Opera, it meant no more airing. The station, being non-commercial, couldn't afford the $8.12 per-man-per-broadcast nut.

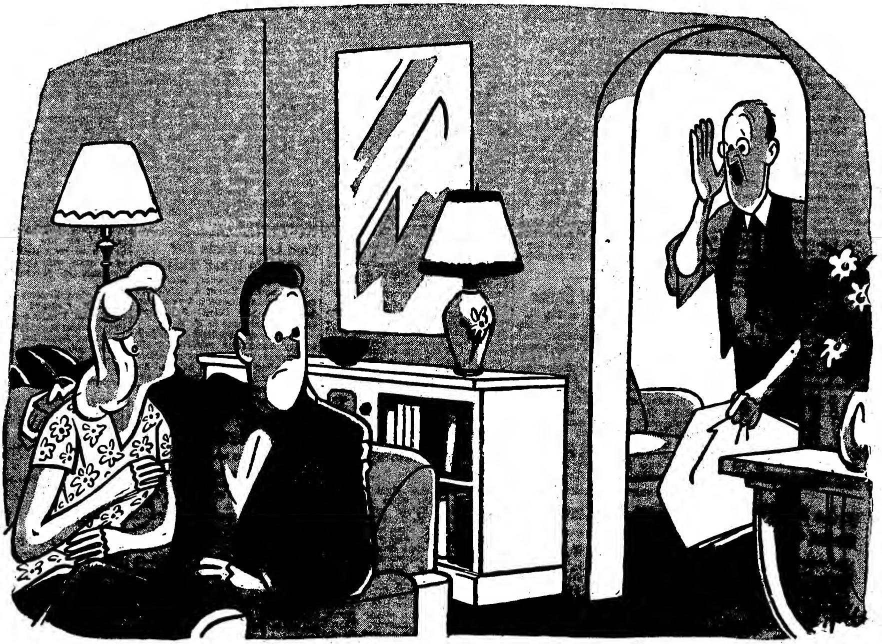
According to city officials, Mayor William O'Dwyer's labor reps were told plainly by IATSE officials that "we're not interested in philanthropy; we have been squeezed out of jobs by broadcasting networks and stations which have taken over theatres that no longer need stage hands, and we want to get back at radio."

Cue to further trouble lay in fact that all the networks may find themselves in trouble next season, if IA should try to organize the stage hands employed in theatres used as studios. The $8.12 per would certainly affect the broadcasts from the Metropolitan Opera House over ABC, if the IA officials go through on the precedent established in the case of WNYC.

Cincinnati—Sgt. Charles W. "Bill" Robbins is back before WCKY microphones after duty in the Pacific and Japan. He takes up the late night newscast position on the L. B. Wilson station.

"In the Best 1946 Manner"
ROXY, NEW YORK
Variety says . . .
"The Merry Macs are a sock vocal quartet whose jive rhythm singing style is in the best 1946 manner. Their concerted breaks and vocal riffs are top-drawer, socking over four numbers, including a 'Mr. Beebe' conceit."
Abel.
THE MERRY MACS
CURRENTLY ON TOUR

GOING....!
To Page 50
LAST 2 DAYS
WILLIE HOWARD
LATIN QUARTER
NEW YORK CITY
More Thanks,
LOU WALTERS
It was swell working for you!
●
Personal Manager: HERB RUBIN
Booked Through
FREDERICK BROS.



"If you want to make good use of your time . . .

Listen to ABC"

Now that advertisers are thinking twice about getting the greatest possible value out of their radio time, a good many are lending a willing ear to ABC. By actual comparison, rates are low. Several good time periods are still available. And ABC's 202 stations reach all the people who live in Twenty-Two Million* radio homes located in practically every major market in the United States.

For downright value, ABC offers today's most practical buy in radio. If you compare rates, you'll find that one network costs 43.7% more per evening half-hour than ABC; another costs 28.7% more. But because ABC stations are concentrated in thickly populated areas—where the nation's business is done—it constitutes an "efficient" network. It has coverage where coverage counts—offers advertisers an opportunity to lower their cost of distribution.

We suggest that you get all the facts while good time periods are still available, because buying a good ABC time period now means a mighty valuable franchise for years to come.

Worthwhile ABC franchises have already been nailed down by such shrewd buyers of radio time as General Foods, Westinghouse, Bristol-Myers, Miles Laboratories, Carter Products, Sterling Drug and many others.

For example, Swift, a quarter-hour sponsor of *The Breakfast Club* for four years, has now doubled its participation to a half-hour every morning.

**Night-time coverage. This figure continues to climb with steadily improving station facilities.*

7 REASONS
why more leading advertisers sit up and listen to ABC

1. **ECONOMICAL RATES**—Network X costs 43.7% more than ABC per evening half-hour. Network Y costs 28.7% more.
2. **REACHES 22,000,000 FAMILIES,** located in practically every major market in the U. S.
3. **EXPERT PROGRAM SERVICE** available if and when you want it.
4. **EFFECTIVE AUDIENCE PROMOTION** that is making more and more people listen to ABC.
5. **GOOD WILL**—a nation-wide reputation for public service features that present *all* sides of vital issues.
6. **202 STATIONS**—eager to cooperate in making every program a success in every way.
7. **PRACTICAL TELEVISION**—program-building on an economical basis.

American Broadcasting Company

A NETWORK OF 202 RADIO STATIONS SERVING AMERICA

Kansas City Strike Status Cools Off As AFRA Wins Salary Boosts

Kansas City, May 21.

Wage scale reached between radio stations WHB and KCKN and American Federation of Radio Artists here this week is believed to be one of the highest in the industry for 1,000 watt and 250-watt stations.

WHB, Mutual's 1,000w affiliate, signed the AFRA contract Saturday (18), and KCKN, Capper 250-watter, is expected to sign this week. After that, it is believed, KMBC will come in for special handling by AFRA.

The scale starts at $50 for beginners with an automatic raise to $60 per week after first three months. Staff members currently receiving less than $50 per week will go to $60 under the new scale, and those now getting between $50 and $60 will receive $65, the top on the new contract. A $2.50 per week raise is to be given every six months. Newscasters get $10 above scale.

Meanwhile a strike of studio workers threatened for May 19 was averted as the Dept. of Labor gave all parties a breathing spell by announcing that filing of the strike notice had been delayed by some hitch in handling until April 29, moving the strike date back to May 29.

Strike delay had little bearing on the picture, however, as the WHB-KCKN details were virtually agreed upon early last week. WHB's is a contract renewal. KCKN negotiated for the first time.

A moot point remains to be settled at KMBC, basic on the CBS net, and third station under the AFRA strike threat. Station is stocked with by far the largest staff of announcers and talent in town, and AFRA is asking a higher wage top here. It's the first time KMBC has been up for an AFRA contract.

WDAF, the Kansas-City-Star-owned NBC outlet, is untouched by the present negotiations, as it has a contract in force, calling for a $55 top wage.

NAB Bustin' at Seams

Washington, May 21.

NAB is negotiating to move across the street to a new building twice the size of its present headquarters at 1760 N. St., N.W.

The D. C. Board of Zoning Adjustment last week okayed the Assn's proposed purchase and use of a building at 1771 N St., now occupied by Canadian Government employees. If NAB completes the sale, Canadian Embassy has promised to vacate and all NAB'ers including Bob Bartley's FM Department—now housed at 1731 I St. N.W.—will move into the new hdqs.

Follow-Up Comment

Continued from page 34

whose closing Liberty mag plug couldn't get on air). Then LaG. pulled a little honey. Ridiculing NAM's concern for the consumer with mock weeping, he addressed a question to Paul Porter, head of the OPA. And Porter was picked up, from Washington; and he let the OPA have it, straight from the horse's mouth. No matter which side the listener may have been on to start with, politically—he was on LaGuardia's side as smart showman when the stanza was over.

WDRC
HARTFORD CONNECTICUT
WDRC-FM

Write for 1946 Market Study . . .

Vital statistics you should know . . . like Hartford's $7,247 net income per family! Complete new, authentic! Write Wm. F. Malo, WDRC, Hartford 4, Conn., for your complimentary copy.

CBS

The outspoken tale of an utter heel

A CANDID NOVEL OF
THE RADIO BUSINESS

by FIELDEN FARRINGTON

To put it simply, Anse Grogan was a rat. What infuriated people was that he was so successful at it. He had started out working for peanuts on a small town station. When there were no backs left to stick his knives in, he moved on.

In Chicago he met Gwyn. She looked entirely too skinny sitting there at the bar. But she taught him how to get ahead—how to go after the other fellow's reputation and take over his job. Anse was an apt pupil. He added the victim's girl.

. . . And that's how Anse Grogan's outrageous career began. This is the story of what happened when he hit New York and got everything he wanted—plus a little he didn't quite expect. A gusty and surprising novel that takes you inside one of America's most fascinating industries, and into the one-track mind of a charming scoundrel who couldn't be decent if he tried. *At all bookstores, $2.50*

CROWN PUBLISHERS 419 Fourth Ave., N.Y. 16

Television Reviews

Continued from page 34

cial motion pictures. Outstanding feature of the program was its timing, which, coupled with the intimacy inherent in video, lent even more suspense to the play than was evidenced in the stage presentation.

Elements of drama and comedy were mixed in just the right proportions. From the time the first body fell out of the closet in the North's Greenwich Village apartment, the whodunit qualities were built up to a smash denouement under the able direction of NBC producer Fred Coe. At no time, however, did Coe allow the actors to forget that the play was basically a comedy and the farcical dialog was brought off with solid results.

Cast was undoubtedly one of the best ever assembled before the television cameras. Maxine Stewart, as the zany but shrewd Pam North, was fine. John McQuade as Jerry North and Vinton Hayworth as Lieut. Weigand, both established video stars, added to their laurels here. Millard Mitchell brought the same touch of comedy to his portrayal of Detective Mullins that made him a hit in the Broadway show. Supporting cast followed through in good style.

Show was also first-rate from the technical angle. Camera work, under the skillful hands of t.d. Reid Davis, was excellent. Bob Wade's single set of the apartment interior came similarly from the top drawer. Judging from this, the optimistic customers who are already placing their orders for future delivery of postwar video sets will have at least one good program a week for solid viewing pleasure. *Stal.*

Tele Followup

ABC's Thursday night (16) replacement of the video version of "Famous Jury Trials" with Johnny Olsen's "Ladies Be Seated" is a step in the wrong direction. While "Trials," though highly melodramatic fare, had some claims to being adult, "Ladies" represents both radio and video, at their intellectual nadir. Video, starting off with a clean slate, and still playing to a limited audience, can afford experimenting at this stage with superior program forms in either drama, public service, or comedy. There's no reason for this retreat to the level of infantilism—even in the name of "entertainment which the public wants."

As entertainment, "Ladies Be Seated" has the sock of a slapstick comedy, vintage 1912. Olsen's bag of tricks in video extends to squashing pies in faces, dousing people with seltzer bottles, stuffing mouths with crackers, and other torture gimmicks put over on the aud participants in parlor game manner. Olsen's line of gab is fast and funny, and as emcee he manages to infuse the show with a clambake spirit in which anything goes. But a couple of ad-lib gags that slipped through during his interviews with the married couples on the show should have made the engineer reach for the switch.

Technically, the show was well-produced. Dumont's studios were ample enough to admit of Olsen's cavorting, and the camera work effectively cut between the action and the studio aud's reaction to give an aura of hilarity. Harvey Marlowe produced, and George Weist directed.

BBD&O TALENT HUNGRY FOR 'CAVALCADE' STARS

Hollywood, May 21.

Batten, Barton, Durstine & Osborn's N. Y. headquarters has asked local office to speed work on any film luminaries heading east for whatever reason. Agency badly is in need of setting guest stars for its "Cavalcade" airer for duPont on NBC and the U. S. Steel summer show mystery series.

"Cavalcade" normally is of Coast origin, but has been ozoned from N. Y. last three broadcasts and has five to go from that point. U. S. Steel did last two Guild Shows from Coast but from now on will air from east. BBDO has been finding that many film names, when Atlantic-side, fluff off air bids on grounds they want to vacation and as many others plead they will be around N. Y. too short a time to squeeze in a guesting.

Pittsburgh — WBBM in Chicago going in heavily for local talent, with the signing of second Pittsburgher within as many weeks. He's Johnny Kirby, of KDKA, who will join staff of CBS outlet next month as a featured singer. He joins Billy Leech, ex-Guy Lombardo vocalist, who left here fortnight ago to go with WBBM as singer and scripter. Leech is recently out of the navy and was once in KDKA production department.

Audience Marathon As CBS Participationer

Seems the package agencies have not yet exhausted all the different twists possible for audience participation shows. Bill Todman and Mark Goodson have now come up with "Winner Take All," slated to start over the CBS net sometime in June, which will enable a participant to continue appearing on successive programs until he's been defeated by another contestant.

Present plans follow the pattern of other participation shows in calling for lavish awards, such as a two-week trip to California, etc. It's still indefinite whether the show will land as an across-the-board daytime program or a half-hour evening spot. Decision will be made when CBS signs a sponsor. Web is presently negotiating with three different clients.

Tom Lewis Easts For 'What's What' This Fall

Hollywood, May 21.

Tom Lewis, Young & Rubicam's veepee and radio-ruler, trains eastward tomorrow (Wed.) for couple weeks' conferences in N. Y.

Huddles will be held with both agency execs and advertising clients anent autumn program plans and to clear up matter of what accounts will and which won't be airing next season. Lewis due back at desk here June 8.

Quebec Meet

Continued from page 33

horizon, for example, their individual problems and general problems of the industry will automatically resolve themselves into other spheres. Besides, they figure, why worry about these things now when they may be obsolete before you know it.

Then there's another type of indie op whose policy is to play along 100% with the CBC, as long as he's not bothered. One Montreal op recently said that all these complaints against the CBC were non-existent as far as he was concerned.

"We always have and still do get along with the CBC," he said, "they don't bother us and we don't bother them. We don't think the regulations governing operation of independent stations are particularly restrictive but rather generally fair to benefit the majority," he added. When asked if he'd allow the station's name or himself to be named, he declined, hinting that if he was identified, some of his CAB colleagues might not like it.

Top features of the convention will be naming of the new president, appointment of committees, report of public relations committee, report of committee on commercial continuities, legal counsel's report, and address by H. Napier Moore, editorial director of Maclean magazine. (Glenn Bannerman, who resigned as CAB head some months ago, was named as director of exhibitions by the Federal Government a few days ago.)

Following subjects will be dealt with in camera: Bureau of Broadcast Measurement meeting, resolutions report, nominating of officials, financial report, membership fees, approval of constitution to permit entry of program producers as associate members, performing right fees, program committee report, public service activities, report of committee on standardization of rate structures, and review of Parliamentary committee of inquiry into radio broadcasting.

San Antonio—Monette Shaw has been named emcee of the KABC program, "For Ladies Only," heard for a half-hour each day, Monday through Friday. Miss Shaw is a w.k. vocalist and has been heard on many local shows.

Mexico Tries to Swipe Inter-American Confab Skedded for Cuba Site

Havana, May 21.

Cuban radio circles are surprised at the intentions of the Mexican broadcasters of taking away to Mexico the First Inter-American Congress of Broadcasters, although in the Rio de Janeiro Conference it was agreed to be held in Havana.

The Congress has been postponed twice, at the request of the Argentine and Uruguayan broadcasters, who have been afraid their governments might take away their stations—especially the Argentines, now that Peron is president there.

Both countries asked for postponement until the situation cleared. But the Mexicans have objected both times, and as they were appointed on the press committee, they have been pulling the strings to do away with Cuba and hold the Congress in Mexico in the near future.

According to some radiomen who recently returned from Mexico City, the Mexican Federation of Broadcasters is readying the Palacio de Bellas Artes for the exhibition of the radio equipment that is to be part of the Congress.

THEY DON'T HAVE TO GET UP EARLY SATURDAY A.M.

But they do! Youngsters around Canton LISTEN to Martys Party Monday through Friday before school. But on Saturdays, they want to SEE their good friend Marty in action and to participate in his show. Long before 7:15 a.m. Saturday morning, a crowd of kids—6 to 16—jam the WHBC studios.
We cultivate kid listener loyalty because these young hopefuls influence sales today . . . will have their own money in their jeans a few years from now. We've developed a market for you . . . get in and stay in with WHBC.

YOU CAN'T MISS IN CANTON, OHIO

1000 WATTS FULL TIME

whbc

THE LARGEST SINGLE STATION MARKET IN THE 48 STATES!

Represented by BURN-SMITH Co.

everybody knows
WBIG
means good broadcasting
5000 WATTS DAY & NIGHT

columbia affiliate
greensboro, n. c.
represented by hollingbery

WANTED

Female counterpart of Barry Gray as Disc Jokey for Summer engagement at Seaside Heights, New Jersey, Hoffmann Cocktail Lounge. Contact A. C. Hoffmann.

PROGRAMMING PROBLEM

Product distribution in 8 markets . . . network coverage in only 3

WHAT TO DO

Seek out your nearest NBC Radio-Recording representative. He will tell you how to solve this problem of inadequate coverage with an NBC Custom-Built program . . . produced like a network show . . . built around your product . . . distributed for local broadcast by stations covering those neglected 5 markets. And the cost is surprisingly low.

If your programming problem resembles this . . . call the nearest office of the NBC Radio-Recording Division:

NBC RADIO-RECORDING DIVISION

Radio City, New York • Chicago • Washington • Hollywood • San Francisco

a COMMON DENOMINATOR for

This Much of America!

IN A VAST area where 9.5% of all the people in the United States live, WLW has a serious and difficult responsibility . . . to program its clear channel facilities satisfactorily for all segments of that considerable population.

These people live in portions of six states. Three and a half million are concentrated into 14 cities of 50,000 or more. Another six and a half million live in 216 incorporated towns of less than 50,000 and in uncounted hundreds of villages and hamlets. Two and a half million live on farms.

185 cities and towns in the area have no local radio station. We must remember them in our programming. Four out of every five are not farmers. We must provide the farmers essential radio service, but we must not forget the small town merchant, professional man, housewife and worker. Many of them depend largely on WLW for radio's top-rated entertainment.

We must cull from the news all the local references that will not be of interest to a large part of our audience, and we must emphasize news of a regional nature. Our farm service must be tailored to the territory . . . we cannot just pass along the national farm news and information.

Yes, WLW must be a common denominator for many people of many ways of life. It is significant, we believe, that both the Nielsen Radio Index, and the NBC 1944 All-County Survey, show that 17 of every 20 radio families in this WLW area listen regularly to the Nation's Station . . . proof enough that WLW fulfills its difficult responsibility eminently well.

WLW

DIVISION OF THE CROSLEY CORPORATION

THE NATION'S MOST MERCHANDISE-ABLE STATION

CIRCLING THE KILOCYCLES

Wheeling—William E. Rine has been appointed managing director of WWVA succeeding the late George W. Smith. Rine was named by Commander George B. Storer, president of the Fort Industry Co., and Rine appointed Paul J. Miller as assistant.

Cincinnati—Claimed as the nation's greatest spelling bee participation, WCPO aired students from 182 elementary public, parochial and private schools in Southern Ohio and Northern Kentucky for the annual national competition sponsored by Scripps-Howard newspapers. WCPO's part in the proceedings called for 17 contests in 11 weeks, time of separate airings ranging from 30 minutes to two hours. The contest spread to 62 cities, finals to be held in Washington late in May.

Cincinnati — WSAI's talent staff has been bolstered by the addition of Jack Gibson, cowboy ballad singer, and Jack Smith. Gibson, who hails from Boston, has been with various stations in the midwest. Smith, a newcomer with promise of climbing in radio, was scouted by James Leonard, program director of WSAI, at the Univ. of Cincinnati, which Smith is attending.

Seattle—New building for KOMO, local NBC outlet, has been set for Denny Regrade site. Designed to house all operating and broadcasting facilities for the station, the two-story structure is scheduled for completion in eight months—with the usual "ifs" about materials, etc. Building will have a 120-foot tower, and will contain six studios, one of which will seat an audience of 200.

New Orleans—Jack Bottger, who recently rejoined the WNOE announcing staff after serving in the armed forces, has resigned to join KMOX, St. Louis, in a similar capacity.

Bridgeport—"Breakfast with the WNAB Staff," coffee-and-toaster involving any local station's employes who happen to be around, teed off yesterday (20) as a Bridgeport variation on the pajama broadcasting idea. No sponsor as yet, but a bake shop is supplying free breakfast in return for the plug.

New Orleans—Famine relief got a 48-hour plug from New Orleans outlet WDSU, and the ABC affiliate isn't stopping there. Following a Saturday and Sunday hypo April 27 and 28 in which every hour carried an announcement or program devoted to the food emergency, WDSU repeated the performance last Saturday (18) and Sunday (19), and will continue each weekend in May. Outlet, meanwhile, airs daily food saving announcements and a five minute food economy menu.

San Antonio—Charles D. "Bud" Lutz, sales promotion-merchandising manager for the past five years at KTSA, has resigned his post effective Saturday (25). No replacement has been announced. Lutz takes over duties the following Monday (27) as head of radio department of San Antonio Express and San Antonio Evening News.

San Antonio—First of a series of programs designed to inaugurate 50kw operation of KABC, "Young America Answers," preems Wednesday (22) airing once a week, 7 to 9:30 p.m. Show originates from local campus club, gathering place for teensters, and is sponsored by Junior League in conjunction with other civic organizations. Program will be conducted by high school students from the San Antonio area, under moderatorship of Tommy Reynolds, outlet's chief announcer. Problems will be those of teen-agers.

New York—Mitchell Ahrons, former director at WOR, has set up his own packaging firm. Initial show is "Easy Listening," a variety layout, with Ireene Wicker, Dan McCullough and Milton Rettenberg. Ahrons is also working on a children's platter show based on Thornton Burgess' animal stories.

EILEEN BARTON
Currently
EILEEN BARTON SHOW
NBC Network
Coast to Coast
MERCURY RECORDS
Personal Mgr.: George B. Evans
Dir.: William Morris Agency

NOW
THE FIRST
MAJOR IMPROVEMENT
in radio facilities in years
FOR
MINNEAPOLIS·ST. PAUL
5000 WATT*
DAY and NIGHT
WLOL
MUTUAL—BASIC
Located between NBC and CBS on the dial
NORM BOGGS
General Manager
* CP granted, in operation in May, 1946.

No Francie Pants

Kansas City, May 21.

President Truman's junket to William Jewell College at Liberty, Mo., brought a set of new instructions from the White House as to microphone setup for the broadcast covering granting of an honorary degree.

Orders called for only two mikes on the stand, and "no labels" (aprons with call letters.)

N. Y. Trib Picks Up Times' WMCA Newser

The five-year news contract on WMCA, N. Y., being dropped Nov. 1 by the N. Y. Times which is moving the hourly, three-minute news spot to its own station, WQXR, has already been picked up by the N. Y. Herald Tribune.

Official announcements involving both stations and both newspapers is expected this week. Pending formal word, none of parties involved would discuss details.

The new news provider on WMCA, however, is understood to be planning to use similar periods used by the Times and to hypo the newscasts with remotes from its own foreign correspondents. Herald Tribune contract understood to be for same length of time as Times', five years.

Wood-Rankin

Continued from page 39

air." Legislation of the kind sought by the gospel groups would be contrary to anything Congress has ever considered, and would run counter to the fight for more freedom of the airwaves.

Meanwhile, protests from Baptist, Presbyterian, Methodist Gospel and Fundamentalist groups who have had their paid slots cancelled have mushroomed to the point where FCC now has a form letter reply to send them. Over 200 letters reached the commission on the WNOX cancellation alone.

Similar kicks from church-of-the-air Fundamentalists have hit FCC about cancellations on KVI, Tacoma; WBAL, Balto.; KJR, Seattle; KFAB, Lincoln, Neb.; KGGM, Albuquerque; WHCU, Ithaca, N. Y.; WGOV, Valdosta, Ga.; WIP, Philadelphia; KGHI and KARK, Little Rock; KGRH, Fayetteville, Ark.; and a host of others.

By Carload

A carload of protests swamped FCC last year when Mutual temporarily took off its "Old Fashioned Revival Hour." Georgia stations got in a similar hot-seat last year for cancelling paid time to the Rev. J. M. Hendley and his Sunday Bible Hour.

Although FCC is known to smile on stations' push to handle all church programs on sustaining basis, the Blue Book makes it clear that the commission "has never set forth and does not now propose to set forth the particular types of programs which must remain free of commercial sponsorship. It does, however, recognize along with the stations and networks themselves that there are such programs." FCC goes on to say that public interest requires that sustaining time "be kept available" for such broadcasts, but is silent on the subject of religious slots.

The commission's form letter to Fundamentalist protesters declares the "broadcasting of religious programs" has been recognized as important to a diversified program structure, but adds that it has no authority to compel a station to carry or to refrain from carrying any particular program.

DX

Continued from page 36

next few years, large capital investments in the fields of television and frequency modulation."

"I am convinced," Reed wrote, "that our country must maintain adequate foreign information broadcast service. I believe that the operation of an international broadcasting service should be in private rather than in governmental hands. The immediate problem appears to be that the private owners of international broadcasting facilities would be unable to render anything like an adequate foreign broadcast service without incurring very large operating deficits."

Earlier in the week the Washington chapter of the American Veterans Committee went on record in

L. A. Video Hearing

Continued from page 35

material of the type in the film "The Outlaw." Hughes resentfully shouted "no" to that question.

Hughes outfit has spent $140,000 preparing for video. It would be ready to start operating in January or February, 1948, and be on the air with fulltime video schedules by the summer of that year.

Short Session

It's hoped that hearings will last only a week, though all are prepared to go to May 31 if necessary. After grants are made, there will be no more experimental stations. Those winning out will go into 28-hour weekly operation, commercially or otherwise, by July 1, or as soon thereafter as it is physically possible. Naturally, those already equipped are expected to go immediately. Par and Don Lee are in latter category, and stand better chances for reasons of already having operating investments, programming experience, etc., with respective W6XYZ and W6XAO.

Paramount may suffer from recently publicized anti-trust involvement with scophony. Par and NBC are only two applicants with a receiver manufacturing affiliation, through Dumont and Radio Corp. of America. Others are on their own, relying on their presentations. It's known that all have tried for some cinching tack.

There was hope still shining in the orbs of all that another would pull out before the deadline was actually reached. Hughes outfit was the only one not heard from as returns for final staging was sought. Last minute haul would leave seven asking for seven available outlets which would resolve situation to a review rather than a contest. Color was the bugaboo given as reason for most retreats, but the spectre of fabulous losses contributed with approach of the stay, play and pay stage of video. Many were quick to grab up CBS' rose-tinted pince-nez as an alibi.

Adding its own not-so-little oar to the troubled waters, CBS Saturday (18) tossed in a final warning to all. Though addressed to NBC here (no name, just NBC), it's presumed missive went to all parties, and said in printed form signed by veepee Laurence Lowman:

"Whatever your television philosophy, we think you will be interested in the attached report of a very important prophecy by an outstanding figure on the American manufacturing scene.

"Color television will be in 'relatively widespread use' within the next 18 months in the opinion of Western Electric Corp.'s Walter Evans, v-p in charge of the company's radio activities."

Foregoing arrived at NBC offices late in the afternoon, and just in time to cause the interruption of bigwig conferences. Its arrival at that particular time caused some humor.

Newspaper Favored

Commission is said to favor the granting of a license to at least one newspaper in each locale. Here it would be the Times. Local situation also finds NBC competing with its independently-owned outlet KFI but they don't talk about that, either one of them.

Up to last minute all were being cagey about their prospects, their plans, names of those attending—and still hoping there was the Sunday punch. Mutual is known to have a good programming tie-up with Pasadena Playhouse, plus investment, experience and reputation assisting. It's been in the picture for 16 years. Paramount has been active for about 10 years, and is reportedly most heavily programmed in recent years. KLAC (Thackreys) is known to have put considerable time, effort, coin and thinking into its presentation, in addition to having good reputation and experience before commission. KFI stands similarly in good repute with FCC for its operation and acknowledge top handling of clear channel operations. Hughes interests have been mysteriously silent, lacking even in a going-through-the-motions routine while others have been ballying and very apparently planning. Latter would make no statement, and was reluctant to even tell given names of those known, etc.

Battle opened with usual pre-trial conferences of attorneys and commission reps to determine time necessary for each, matters to be admitted as evidence, and to establish other agreements between all on the million dollar question.

Schenectady—Al Zink, first lieutenant in the Quartermaster's Corps, has rejoined WGY, Schenectady, as a special events announcer.

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC
HARRY SOSNIK
CONDUCTOR
COMPOSER
ARRANGER
LATEST SONG HIT "YOU STOLE MY HEART" PUBLISHED BY HARMS, INC.

"Wow! I've been asleep for 20 years. Bring me 7,300 bowls of Wheaties."

Col. McCormick Preems Facsimile, Doesn't Quite Know What It's For

Chicago, May 21.

"I don't know what facsimile is anymore than I knew what radio was 20 years ago, but WGN is going to find out all about it. Radio is constantly developing. FM, television, facsimile are all new. We can't resist these advances. We've got to go on with them."

Thus Col. Robert R. McCormick, Chi Tribune publisher and WGN owner, as the Trib last week made publishing history by sending out over the ether a facsimile edition. First paper to print a radio transmitted edition of itself was also in a quandary, however, as to just what good it will do—if any.

In any event, four pages—in miniature—of the news, plus pix and a specially drawn cartoon were transmitted through WGNB., the Trib's FM station, and printed on a "fac recorder" (radionic printing press) in Col. McCormick's home, Cantigny Farm, near Wheaton, Ill.—29 miles from the Tribune Tower. It took 28 minutes to transmit the edition, whose pages were four columns wide and 7½ inches long.

"Facsimile may prove too costly," Col. McCormick said, pointing out that recorders cost more than $400 now, and paper used for printing is also expensive. Also said he doesn't know who will find use for it, although "perhaps freight ships, with their small crews, would find it useful; the men could pass the copy around—or it may be that it would be of service in fishing camps—or farmers at a distance from the city might be interested in such a paper."

He added that farmers and other rural residents are common beefers about the fact that newspapers reach them late, long after they've heard the latest news via their radios, but the "fac" editions can conceivably alter that situation, and in the not-too-distant future.

Trib will continue its broadcasts of the "tabloid tabloids" on Tuesday, Thursday and Saturday mornings, having set up one of the recorders in its public service offices, across the Loop from the Tower, for rubberneckers to examine.

What they'll see will be the recorder—about the size of an ordinary typewriter—with pages emerging from a slot in the top of the set at the rate of an inch a minute, a la newsroom receivers. Columns, for the time being, are a twelfth of an inch narrower than regular newspaper columns, which run two inches. And "radioed" onto these columns are news, photos, maps, graphs, comic strips, crossword puzzles, ads—in fact, everything that any newspaper carries.

Behind the Scenes

What they won't see, of course, is the scanner (sender), in the Trib Tower. News must be specially set on linotypes that are set for the thinner columns, and pix have to be converted into half-tones. Page proofs are then made on glossy paper, and these pages are placed one after another on a revolving drum associated with the scanner at WGNB's transmitter in the Tower.

An electric eye scans each detail of copy and translates each gradation of black into an electrical impulse, which in turn is converted into a sound signal and put out over the airwaves by WGNB. Radio signals are picked up through an FM receiver, and relayed to the "fac recorder," which in turn passes an electrical impulse through the sensitized paper at every point where any gradation of black appears in the original copy.

Somewhat similar to electro-plating, action of the electrical impulse on the paper turns it black and thus is obtained a "reasonable facsimile," if not an exact reproduction. Copy of paper reprinted in this manner somewhat resembles the product of photo-offset processes.

New machines, now on order, will triple speed of the present and permit a larger page of 8½ x 12 inches, with transmission of 28 square inches of printed matter a minute on tap in the near future.

Cleveland — Vern Pribble, WTAM manager, scored his second hole in one during a golf match. This time it came on the Canterbury scene of the coming National Opens tournament. First hole-in-one came at River Forrest in Chicago in August, 1933.

Luther Gibson, Nixed By FCC on KROY Buy, Now Angling for KMED, Ore

Washington, May 21.

Luther Gibson, California broadcaster-publisher, has already been burned once by the FCC's AVCO rules on station sales, but is willing to try again.

Gibson entered the competition to buy KROY, Sacramento, but was turned down last week by the FCC in preference to another bidder. His multiple newspaper holdings in California, the FCC said, made him less desirable as a radio licensee in his hometown area.

Gibson yesterday, however, filed a second bid with the FCC—this time to buy KMED in Medford, Ore., presently owned by Mrs. W. J. Virgin. Gibson proposes to pay $250,000 for the Oregon station but, under the FCC's AVCO rules, will have to buck competition from other bidders.

Sayers East for Meet On Gallup Program

Hollywood, May 21.

Jack Sayers, chief of Coast office of film division of Gallup Poll, left for N. Y. yesterday (Mon.) for home-office huddles on future of "America Speaks," program which CBS has aired locally last five weeks and which has attracted network sponsor bids.

Prime difficulty to be overcome on program, which Sayers himself handles, is fact it is restricted off webs at present because of Gallup Poll column being syndicated in newspapers. As airer is based on same cross-section statistics gleaned from public querying, permission will have to be obtained from sheet in each locality before it can be aired through a web outlet there. The Los Angeles Times, Gallup subscriber, gave special permission to stage tryout here.

BILL WARE'S IOWA SETUP

Chicago, May 21.

William (Bill) Ware, western sales manager for North Central Broadcasting System and the Mississippi Valley Network, resigned last week to take over as veepee and general manager of newly organized Nonpareil Broadcasting Co., Council Bluffs, Iowa.

New outfit has applied for permission to operate a five kilowatt AM station and a 50,000 kilowatt FM station.

Chips Down in Buffalo Church-WBKW Fight, With Fly Lined Up Vs. FCC

Buffalo, May 21.

FCC is currently sending form letters to all Buffalonians who protested against elimination of Churchill Tabernacle religious broadcasts from WKBW due to the current battle between the stations and the Tabernacle. FCC explains that its decision "does not preclude an arrangement between the Buffalo Broadcasting Corp. (controlling WKBW) and the religious group for broadcasting tabernacle programs."

The commission made clear that its decision applies only to certain terms of the contract of sale between the broadcasting company and Churchill which "restricted the corp. in a manner inconsistent with its obligations as a licensee." Over the signature of FCC Secretary T. S. Slowie, protesters are advised that WKBW is not precluded from making time available on any basis for any and all programs, religious or otherwise. Dr. Clinton H. Churchill, head of the Tabernacle group, stated that "hundreds of persons" have received such FCC answers to their protests.

Former FCC Chairman James L. Fly came to Buffalo in connection with the pending litigation, and the visit became the occasion of extended publicity for Fly and the entire controversy in the local newspapers. The ex-FCC head, who was photographed with local attorneys and Tabernacle officials active in the fight, issued a statement outlining the litigation.

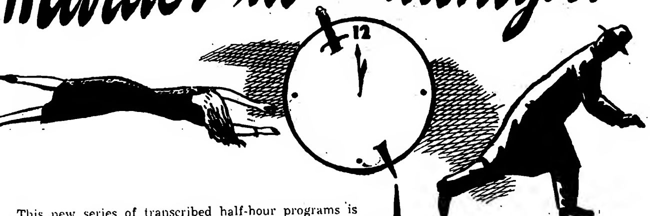
Fly said the battle was "to continue the public service long rendered by the Tabernacle." He stated that the Tabernacle was (1) appealing to the U. S. Circuit Court of Appeals from the recent decision holding the existing contract of the church and the station not in the public interest; (2) continuing the suit previously brought in Supreme Court here against the corp. for control of WKBW; and (3) applying to FCC to obtain possession of WKBW's frequency for the new Churchill Broadcasting Foundation.

Cleveland—An order conditionally authorizing WGAR to increase its power from 5,000 to 50,000 watts has been set aside by the FCC to hear a protest from Allen Simmons, owner of WADC, Akron.

Buffalo—Max Miller, Buffalo violinist, has taken over the music department of WBEN.

For Sale! At a price any client can afford!
A NEW KIND OF TRANSPORTATION SHOW!

Murder at Midnight



This new series of transcribed half-hour programs is more than just a collection of the best mystery dramas ever produced—either live or recorded. For it represents a new idea in electrical transcriptions—the idea that a transcribed show's budget should match "live" show budgets. As a result, "Murder At Midnight" bows to no other program on the air.

Top-notch writers, actors, directors and producers have collaborated on this new recorded show. Top-notch engineering skill has recorded it. No expense has been spared to make it—yet it's offered at a price 1/2 to 1/3 lower than you'd expect. And the result is a witch's broth of shivers and suspense that will knock your audience for a ghoul!

TOP-NOTCH WRITERS: ROBERT NEWMAN (*Inner Sanctum, Mystery in the Air, The Man from G-2*) BILL MORWOOD (*Bulldog Drummond*) SIGMUND MILLER (*Inner Sanctum, Suspense*) PETER MARTIN (*Celebrity Club, An American Portrait*) MAX EHRLICH (*Suspense, House of Mystery, Counterspy*).

TOP-NOTCH CAST: Narration: RAYMOND MORGAN (*This Is Your FBI, Famous Jury Trials, Gangbusters, Counterspy*) Talent includes: BARRY HOPKINS, BETTY CAINE, BERRY KROEGER, AGNES YOUNG, AMZIE STRICKLAND, FRANK BEHRENS, LAWSON ZERBE, ROBERT LYNN, and other well-known network stars.

TOP-NOTCH DIRECTION AND PRODUCTION: Director: ANTON M. LEADER (*Radio Reader's Digest, You Make the News*). Music Director: CHARLES PAUL (*Mr. and Mrs. North, Ellery Queen*). Producer: LOUIS G. COWAN, INC. Sales, Recording and Processing: WORLD BROADCASTING SYSTEM.

PRODUCED BY
LOUIS G. COWAN, INC.
250 W. 57th ST. NEW YORK 19, N. Y.
Circle 6-4864

Flash!

First Sponsor Signed in 10 Minutes!

Our audition record, "The Dead Hand," hung up a new speed record for quick sales. Played on a Thursday afternoon for a client on the Coast, it was signed up as soon as the sponsor's goose pimples subsided. Next day in the top spot of 9:30 P. M. Friday over KFI "Murder at Midnight" was on the Air! Hear this record now before your chance to get in on "MURDER AT MIDNIGHT" passes.

DISTRIBUTED THROUGH WORLD BROADCASTING SYSTEM, INC.
A Subsidiary of DECCA RECORDS, INC., 711 FIFTH AVENUE, NEW YORK 22, N. Y. WI. 2-2100

Kenton Now Wants to Stay West, Drop N. Y., Detroit, Sandusky Dates

Stan Kenton, who fought the Palladium Ballroom, Hollywood, last year, through the American Federation of Musicians, to avoid breaking up an eastern date-run to fulfill an obligation to that dancery, now is anxious to duck the east and stay west. Kenton has asked General Artists to shorten his forthcoming stay east as much as possible, to eliminate all but a November date at the Paramount theatre, N. Y., if possible.

To accomplish this, GAC must drop a week at the Eastwood Gardens, Detroit, another at Cedar Point, Sandusky, O. which together represent $11,500 in guarantees, plus a scheduled run at the Pennsylvania Ballroom, N. Y., for six weeks opening Sept. 2. GAC has sounded out the possibilities of cancelling and so far has met with an emphatic rebuff from all three. Kenton did solid business the last time he was east, and the spots won't pass him up easily. He did particularly well on one-nighters in the area in which Cedar Point and Eastwood are located.

Kenton's reasons for wanting to stay West involve his family. He has two children and has been on the road consistently for the past year or two. To replace the cancelled eastern dates, he wants to work western one-nighters.

ALWAYS SUNG—ALL WAYS POPULAR
MILLS TORCH BALLADS

OH! WHAT A PAL
WAS MARY
•
JUST A GIRL
THAT MEN FORGET
•
BLUE
(And Broken Hearted)

MILLS MUSIC, Inc.
1619 Broadway, New York 19

Terrace Room Beats Hue-and-Cry Gremlin

New Yorker hotel, N. Y., hurriedly called in an expert a fortnight ago to rearrange a lighting system installed as part of the $50,000 refurbishing job done on its Terrace Room, ice-show and name band spot. It seems that the trick lighting efforts put into the room did unusual things with femme makeup that were not at all flattering.

Fortunately the effect was discovered prior to the unveiling of the room and a new blade revue and an expert was called in to straighten things out. He eliminated certain hues and rearranged others to make lipstick and powder shades show up without scaring people. Even the femme skaters in the floor show were affected.

Prima's Deal For Mass. Ballroom

Louis Prima, whose sole activity lately beyond his maestroing has been a string of race horses operating at big-time tracks, apparently is in the midst of negotiating to buy a ballroom. Leader, along with a group of Boston friends, has either closed or is in the process of completing a deal for a dancery at Revere Beach, near Boston. Spot is supposed to be the Crescent Gardens.

Buying ballrooms seems to be gaining favor with some leaders. Dorsey brothers started it by buying the Casino Gardens, Ocean Beach, Cal. Vaughn Monroe recently acquired a spot at Framingham, Mass., in partnership with friends. Spot is due to open either Juoe 11 or 12. It is now being refurbished.

10 Best Sheet Sellers

(Week Ending, May 18)

Gypsy	Leeds
Laughing on Outside	BMI
Sioux City Sue	Morris
All Through Day	Williamson
Prisoner of Love	Mayfair
They Say It's Wonderful	Berlin
I Didn't Know Enough	C-P
Oh What It Seemed	Santly-Joy
I'm Big Girl Now	World
Full Moon, Empty Arms	Barton

Dramatists Guild Seeks Copyright Title for Writers

Hollywood, May 21.

Dramatists Guild Council met in Hollywood yesterday (Tuesday) for approval of a new minimum basic contract with stage managers. If okayed, the pact will run five years.

Chief switches concern musical comedies and revues, with ownership of scores going to the composer. Tunesmiths will also receive more feedom in selling their work to pictures. In the event an entire stage show isn't purchased, the composers want to be free to sell their creations independently to film studios.

Guild is currently dickering with music publishers in an effort to extract agreements from them giving copyrights to composers.

Writer Sues Song Hits, Triangle for Alleged Lift of Contest Tune

Song Hits Guild, Inc., and Triangle Music Corp. are named as defendants in a New York federal court action lodged last week by Harry Kipp, iovolving the song, "Paducah." Kipp charges the defendants appropriated his common-law copyright for their mutual benefit without consent.

Kipp alleges he submitted "Paducah," to Song Hits prior to March 4, 1943, in a contest designed to select compositions of individuals as prize winners, arrange publicatioo. Instead, Kipp alleges Song Hits turned over the composition to Triangle and both are sharing in the benefits.

Complaint charges Triangle, after March 4, 1943, published a similar tune with the same title, which was copied from his composition. Triangle tune allegedly based on his composition was composed by Harry Warren and Leo Robin and was taken from a Fox film called, "The Gaog's All Here."

Kipp alleges that, although he notified Triangle that "Paducah" was his property, the publisher has refused to recognize his claim and continues with distribution. Kipp seeks an injunction and an accounting of profits derived by both defeodaots from the alleged unlawful appropriation.

Sully Mason orchestra signed to play for the aonnal June German dance, June 14, at Rocky Mount, N. C.

NBS, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, May 9-16, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
Atlanta, Ga.	‡Stevens
Cement Mixer	Mills
Coax Me a Little Bit	Bourne
Come Rain Come Shine—*"St. Louis Woman"	Crawford
Don't Be a Baby, Baby	Triangle
Full Moon and Empty Arms	Barton
Gypsy, The	Leeds
I Didn't Mean a Word I Said—†"Do You Love Me"	Robbins
I Don't Know Enough About You	‡C-P
I Fall In Love With You Ev'ry Day	Stept
I'm Always Chasing Rainbows—†"Dolly Sisters"	Miller
I've Got Sun In Morning—*"Annie Get Your Gun"	Berlin
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
It's Anybody's Spring—†"Road To Utopia"	B-V H
Laughing On the Outside	‡BMI
More Than You Know	Miller
Oh, What It Seemed to Be	Santly-Joy
One More Tomorrow	Remick
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Sioux City Sue	Morris
There's Good Blues Tonight	Embassy
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
Where Did You Learn To Love	Morris
Who's Sorry Now	Mills
You Stole My Heart	Harms
You Won't Be Satisfied	Mutual

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† *Filmusical.* * *Legit Musical.* ‡ *BMI Licensed.*

L.A. Local Sells Bldg. For 72½G But Stays

Los Angeles, May 21.

Five-floor building owned by Local 47 of American Federation of Musicians was sold last week for $72,500 to outdoor display manufacturer. Clause in sale permits union to continue to occupy site for two years. However, 47 officials plan to file building-permit papers with municipality by June 1.

New site, already lined up for construction of new headquarters, is in heart of Hollywood. Union long has wanted to house itself nearer hub of most of its activity, rather than in present downtown L. A. location.

Rex Stewart signed to play the Carnegie "Pops" concert, at Carnegie hall, N. Y., May 31.

Music Co., headed by H. J. Quilliam, former manager of KIRO, and now owner of KTBI, Tacoma, has franchise for the Northwest for Muzac, wired music system.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T GIVE
YOU ANYTHING
BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
Published by
MILLS

SANTLY-JOY Standards
IT'S THE TALK
OF THE TOWN
By SYMES, NEIBURG, LIVINGSTON
[illegible]
Tommy Valando, Gen. Prof. Mgr.

Glenn Garr
AND HIS ORCHESTRA
featuring
MURRAY FRAWLEY THREE STYLISTS
Now Fifth Week and Indefinitely
DONAHUE'S
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SMASH HIT! on EXCLUSIVE RECORDS
by Joe Liggins
MUSIC PUBLISHERS
SUNSET & VINE
JOHN BLACKBURN, Prof. Mgr.

CORN ASSAYS HIGHER GOLD YIELD

Duke Ellington Sealed to Musicraft 100G Deal While Still With RCA

After months of bickering with RCA-Victor over a release from a contract that has until November of this year to run, Duke Ellington went ahead and signed with Musicraft Records last week. Agreement, for three years, isn't effective until the expiration of the RCA contract, since the latter company consistently refused to turn him loose.

In switching over to Musicraft, one of the foremost of the war-born independents, Ellington drew a contract probably unequalled by any other Negro band in the business, and one that's the equal of many deals between top white bands and major firms. Details of the pact are being closely guarded for obvious reasons. However, it's said to return Ellington in the neighborhood of $100,000 a year, with certain penalty clauses. While the agreement is with Musicraft, it is underwritten by Jefferson-Travers, the parent company, which bought the diskery six months or so ago. He has the usual choice of tunes, etc.

Adding Ellington to the Musicraft label gives the company a much brighter future. It has Artie Shaw under contract, recently signed Kitty Kallen, a likely solo prospect, Gordon McCrae, et al.

Who Waxes What, When, Is Matter Of Security Now

Hollywood, May 21.

Capitol Records is following in the footsteps of the wartime RCA-Victor regime in keeping secret, or attempting to, the titles of songs recorded, and by whom. Now, Capitol refuses to reveal even to the publishers of songs it disks how they're going to be used and by which artist.

Capitol apparently believes that frequently of late its plans for certain songs have been revealed to rival companies by publishers anxious to set diskings with other platter makers. Often, Cap believes, this practice has resulted in a rival doing a song with a stronger sales name, thus offsetting the Capitol entry's potential sales.

It has reached the point here where musicians involved in dates have been cautioned to keep mum on titles waxed.

GOODMAN GOES MODERN WITH FRENCH HORN

Benny Goodman made the first radical change in the instrumentation of his orchestra in years when he opened at the 400 Club, N. Y., last Thursday (16). Maestro added a French horn to the band's brass section, played by Addison Collins.

During the past four years or so, while popular orchestras were ever enlarging instrumentation, to the point where some bands now have 10 brass (Alvino Rey), Goodman clung to the three trumpet, two trombone, four sax makeup for a long while. Later he added another trombone, trumpet, sax, but there it ended. He never went in for such frills as French horns before.

MPCE GOLF TURNAMENT

Music Publishers Contact Employees Union has completed plans for its annual golf tournament. Qualifying rounds are scheduled to be played at Riverdale course, Closter, N. J., Aug. 29, with elimination rounds at the same layout succeeding. Harry Link was last year's winner.

MPCE only a week ago completed its annual benevolent affairs, in New York, Chicago ad Hollywood.

Henry Lazar Joins FB Cocktail Division in N.Y.

Henry Lazar, recently discharged from the Army, will join the Frederick Bros. cocktail department early in June. Pre-war he was with music publishers Shapiro-Bernstein. He's the brother of Irving Lazar, who left Music Corp. of America to join United World pics.

This is the second recent addition to the Frederick office. Art Frew, who left the Cincinnati office of General Artists Corp. last month, has joined the FB band department to cover the Cincy-Cleveland territory. He'll work out of the N. Y. office. Lazar will be in N. Y.

Solo Combo Plan Of V. Lombardo

Victor Lombardo, saxist with brother Guy Lombardo's orchestra for the past five years, left that band at the Capitol theatre, N. Y., last week. He will set up his own orchestra, following a sweet-swing style, avoiding the groove that has made the Guy Lombardo combo a top-earner for so many past years.

Split of Victor Lombardo, with brothers Guy, Carmen and Leibert, is claimed to have been an amicable one in spite of the many rumors and veiled stories printed in New York dailies the past week. These were to the effect that the three elder Lombardos, who participate in the profits of the band, did not pay the younger Victor Lombardo enough to live on. This is emphatically denied by the latter, who explains that when he came into the band he did so as a musician at a time when the band had already become established. He did not struggle with his brothers when they were attempting to get somewhere in the early days of the combo, so he could hardly expect to share in the profits now. However, despite the denials, people close to the situation assert there is some friction over coin between Victor Lombardo and the others..

Who will handle the band, what agency it will be signed with, is not yet definite. Plans haven't gone that far.

COSMO TO LAUNCH 300G SALE OF STOCK

Cosmopolitan Records will float its stock issue around May 29. Exact date the shares will hit the market is not pinned down, but it will be about the above date or immediately thereafter. At approximately $4 per share, a total of $300,000 worth of paper will be put up for sale.

Cosmo executive and its Wall St. backers have been working for the past couple of weeks with accountants of underwriters preparing the stock issue. When it occurs, Harry Banks, who formed Cosmo and has headed its ever since, will give up control of the outfit, but his position as president probably will not be disturbed.

Busse Set in Avodon

Los Angeles, May 21.

Henry Busse, current at Palace hotel, San Francisco, has been booked into Avodon, burg's lone name downtown ballroom. He draws four weeks at $3,500 per, starting June 19.

With advent of Busse, Avodon goes into single band. Current are Jan Garber and Bobby Sherwood, who preemed the site May 8. Biz has been stout, and spot feels it can continue as profitably with one band. Garber is getting $3,300 and Sherwood $2,700 currently.

Charlie Rock orchestra is at Fan and Bill's, Glen Falls, N. Y., which opened for the summer May 18.

SWEET COMBOS CLEANING UP

Band business has been pleasantly surprised the past few weeks by the unusual b.o. bullishness of the exclusively sweet band action of maestros. While the sugary set has been hitting increasingly better b.o. totals for the past five or six years, few have done as well on the road as they have in the past six weeks or so.

Band bookers hasten to point out, however, that while the top syrup-senders are turning in top figures, there has been no relative decrease in the earnings of the better names on the other side of the musical fence, the swing bands, which have been maintaining and even bettering their usual pace. In other words, it's not that the Sammy Kayes, Guy Lombardos, Frankie Carles, et al, are surpassing their noisier contemporaries. Rather, they are coming more into their own after years of complete dominance of the dance field by the hot combos.

To substantiate this reasoning, the consistently strong grosses turned in by high-priced swing outfits are pointed out. Stan Kenton, Tommy Dorsey, et al, have done consistently well lately, and the hot demand for dates on Harry James, during his forthcoming eastern tour, bolster the contention.

Among the sweet combos who have been hitting the high spots lately at the b.o. are Guy Lombardo, who went into New England, a former hotbed of swing, plus other standard eastern one-nighters, and cleaned up. Sammy Kaye knocked off big grosses on the way to the Coast; Frankie Carle has been earning big percentages in the midwest. So has Chuck Foster in recent months. Tommy Tucker ditto, doing especially well a while back at Sunnybrook Ballroom, Pottstown, Pa., a swing spot.

It's pointed out, however, and the above names make it obvious, that the big business being done by either sweet or swing combos is restricted mostly to the top names in each division. That's a complaint of long standing. New names and some supposedly established names below the top brackets haven't been earning their own way.

Basie Into Fish Bowl After Roxy, N.Y., Date; 5G Ante at Aquarium

Count Basie's orchestra is signed for the Aquarium Restaurant, N.Y., for a four-week run starting July 24, at $5,000 week. It's Basie's first dance date in N.Y. in over a year; his last was at the Lincoln Hotel, N.Y. He follows Charlie Barnet into the spot. Les Brown follows the current Gene Krupa.

Basie goes into the Roxy, N.Y., Friday (24) with "Do You Love Me." This is the Roxy's first Friday opening ever; it's caused by the fact Basie won't finish at the Apollo, N.Y., until tomorrow night (Thursday).

Glaser's Hdq. Problem

Hollywood, May 21.

When he left here last week to return to New York, Joe Glaser, head of Associated Booking Corp., still had not uncovered office space for a branch office he wants to establish in this town. He has a line on some square feet, however, that will be free within the next few months, and an ABC arm will then be set up.

Booking of Glaser's properties has been done by Music Corp. of America's local office ever since the establishment of ABC. MCA, incidentally, owns a 50% slice of Glaser's operation.

Musicraft's Longhair Expansh

Musicraft Records is going even deeper into the classical field. It has signed the Kroll Quartet, pianists Kurt Applebaum and Jacques Abram, harpsichordist Sylvia Marlowe, Roman Totenberg, violinist, and Mordy Bauman, baritone, for highbrow stuff.

ASCAP-BMI Affiliation and Income Causes War Between Two Cuban Writers' Groups for Recognition

Havana, May 17.

Using a lot of space in dailies, the two rival Cuban composers associations have been warring for the past two weeks trying to obtain official recognition as representatives of the music writers.

Corporacion Nacional de Autores de Cuba (Author's National Corporation of Cuba) headed by Gonzalo Roig and Alfredo Brito, and the Federacion Nacional de Autores de Cuba (Author's National Federation of Cuba) headed by Ernesto Lecuona, Rodrigo Pratts, Oswaldo Farres, etc., are sinking plenty coin in the papers to tell President Grau and the public at large why they should represent the authors and composers.

CNA broke away from Ernesto Roca, representative in Cuba of Ralph Peer's Southern Music, claiming the publishers were taking the lion's share of revenue, while the composers were starving.

Federation signed an agreement with BMI for $12,500 yearly for the whole Cuban music library, including television rights, and the Corporation, in a five column spread, asked why it had accepted the BMI proposition when ASCAP, with which they (CNA) are affiliated offered $25,000.

For years, the less known composers have been kicking at the Southern Music system of royalties, claiming they were starving while the agent was making plenty dough.

Morris Exec's Nephew Shifts to Gale Agency

Walter Hyde, nephew of Johnny Hyde, head of the William Morris Agency Coast office, who recently resigned from the cocktail department of the William Morris agency, has joined the Moe Gale office in a similar capacity. He'll be working with a batch of former WM agents. Billy Shaw, ex-Morris one-night booker, is a Gale partner.

Department is headed by Joe Marsolais, formerly with WM, with an assist by Edna Van Veen, and Lou Goldman, both formerly with that agency.

Paxton-FB Tiff In Status Quo

George Paxton's negotations to secure a release from a long-term contract with the Frederick Bros. agency came to a complete halt last week. Leader rejected the terms of the FB plan under which he could skip his deal, and made a counter-offer, which in turn was refused, setting the situation back where it started.

Paxton owes the agency $14,000 in back commissions, cash advanced, etc. It wants him to put up $9,000 in cash to be paid before the end of his forthcoming Capitol theatre, N. Y. date, plus another $21,500—payable at 5% of his earnings. After that is paid, FB wants another 5% for two years, making a rough total of approximately $50,000 for the release.

Paxton offered a $5,000 lump in cash before the end of the Cap date, plus another $15,000 out of future earnings. FB turned the deal down, and the situation went back to status quo.

Last week, Georgie Auld bought out of his contract with FB, but allowed the agency to retain booking rights to his band on a four-week cancellation agreement. He paid $3,500 in cash, and agreed to fork over another bundle in weekly payments of $200 for 52 weeks (actually 65, allowing a 13-week no payment interval for location bookings).

IT'S STILL TOUGH TO CHARTER BUS

Office of Defense Transportation, which last week had all buses standing by as replacement transportation in the event of a railroad shutdown, released the vehicles late last week. However, despite the lifting of the ban against charter work, which vitally affected orchestra movements, the hiring of a bus is still no easy job.

Managers and bookers spent long hours on the phone all last weekend in various instances, often contacting as many as six and seven small companies before a vehicle was secured. It seemed the equipment was being held from charter work and kept in readiness for more important jobs. Larger companies such as Greyhound rejected any and all queries.

Dead Duck

Perhaps the most unusual gimmick ever added to a band came into New York last week with Jimmy & His Ugly Ducklings, a four-piece combo which opened and closed the same evening at Topsy's Chicken Roost, N. Y. Added starter was a duck, advertised as quite good at singing with the band. Bird gave itself and the band the bird by managing only a few quacks and some extra-curricular dance-floor action.

The Ugly Ducklings were paid off the same night.

Petrillo to Find Prexy Opposition At Meet of AFM

Enemies of James C. Petrillo, within his own organization, are figuring to give the American Federation of Musicians head a sharp battle for the presidential post during the forthcoming national convention at St. Petersburg, Fla.

Session starts June 7 and, according to pre-meet dope, Petrillo won't have such an easy time getting himself re-elected.

There are several men high in the AFM council, who have had their eye on the top slot for some time. They figure to use the bad taste Petrillo has left in the mouths of the public and in Congress for musicians during his reign, as a lever to pry him off his throne.

Passage of the Lea-Vandenberg bill probably will be a cause celebre at the convention. This bill was aimed at hating Petrillo and the AFM.

ROLFE'S 'CORN' UNIT FOR 1-NITE STANDS

B. A. Rolfe is in the process of setting up a new band and entertainment unit of 20 people, designed to hoe a commercial row. It'll present corn from beginning to end under the title "Modern Square Dance Party." Included in the unit, being built for certain types of one-nighters, will be a barbershop quartet, square and polka dance-leaders, an Irish tenor, a "Texas Dave" yodeler, etc., in addition to a 14-piece band.

Unit is booked at the Ritz Ballroom, Bridgeport, Conn., May 29, the 30th at Ivanhoe, Irvington, N. J. Other dates are pending.

Maybe Rolfe Has Something

San Antonio, May 21.

Current rage throughout the southwest is "Put Your Little Foot," "Cotton Eyed Joe," "Herr Schmidt" and other old fashioned dances. So much, in fact, that requests are received at the bandstand for regular sets of the dances. Several of the local spots have gone so far as to designate one night each week for this type of jitterbugging.

WOR Boon to 31 Indie Diskers, Studios Find Bonanza of Over 150G

WOR, N. Y., is garnering itself a neat annual income out of the use of its studios for recording by a large number of the recently-born independent disk manufacturers. Few of these companies, even those with better looking futures, such as Cosmo, have their own studios. Since WOR's facilities are the only ones open to them, aside from the Muzak sound rooms, which are too often reserved for firm's own transcription work, the station is cleaning up nicely.

Since the first of the year, it's estimated that WOR's equipment has turned out almost 2,700 masters. At $230 a session for the use of the facilities plus an engineer to oversee, the station is realizing a tidy sum from 31 indie diskeries that haven't a home of their own and which have used WOR facilities. One "session" usually encompasses four sides, which equals over $150,000 annually at the above pace.

How vitally important the indie studios are to the indie diskers is seen in the stance the McGregor studios, Hollywood, took toward Capitol Records last year. Cap had been doing most of its cutting with McGregor's facilities until the later demanded 1c a side royalty from the company in lieu of a flat payment per use. It was rejected and Capitol moved elsewhere.

Frankie Carle Breaks It Up at Orph, Omaha

Omaha, May 22.

After checking and rechecking house records, it was found that the stage show headed by Frankie Carle's orchestra, plus "Letter for Evie" (M-G) had broken every gross record since Tristates has had control of the house. That's been 18 years. Gross was slightly in excess of $26,000 including tax.

Closest to that figure was Tommy Dorsey and Samme Kaye each with approximately $23,000. Carle's gross was for the week of May 10 and prices were upped to 22-80 cents.

Carle's daughter Margie Hughes left his band a day before closing at the Orph for a physical checkup at the Mayo Clinic. Carle temporarily filled in with a local band singer. Her condition is not regarded as serious. She's the wife of Carle's 2d pianist, Hugh Bachenstol.

Gale's Coast Pitch

Gale, Inc., which has been endeavoring for some time to open a Hollywood office, is about to take that step. Tim Gale, partner in the agency with frere Moe Gale and Billy Shaw, heads for the Coast this week to lay the foundation.

Personnel of the office isn't known. It's the problem Gale will unravel on the trip.

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British Best Sheet Sellers

(Week-Ending May 9, '46)

London, May 10.

Chickery Chick	Connelly
Can't Begin Tell You	Chappell
Along Navajo Trail	Maurice
Cruising Down River	Cinephonic
Ashby De La Zouch	Gay
Grand Night Singing	Chappell
Bygones Be Bygones	Feldman
I Dream Of You	Macmelodics
I'll Buy That Dream	Wood
Good, Good, Good	Connolly
Might Well Be Spring	Chappell
Kentucky	Connelly

Copyright Law Platter Clause Still Uncertain

There was a possibility for a while recently that the long-considered question of how the "mechanical right" clause in the 1909 bill applied to transcriptions might be settled. A dispute between publisher E. B. Marks and Standard Radio, Coast transcription outfit, provided the spark that many exepected would flare up into a court action and settle the question. Now it seems remote.

Standard and Marks came to grips over the former's insistence that it should pay only the regular statutory rate of 2c per disk for every transcribed usage of a Marks copyright. Marks insisted that transcriptions are not accepted by the music industry as on the same level with popular disks, for which the legal 2c rate is accepted (but lower deals are made). Marks demanded a straight $10 per year for each copyright used.

It's arguments, such as the above, which convince music publishers and users that the time isn't too far distant when the outmoded 1909 copyright law will be revised. It's terms, written before radio and transcriptions were known, cites a mechanical usage as "records and piano rolls."

FRED RAPHAEL IN BOURNE BOWOUT

Hollywood, May 21.

Fred Raphael, who left a position as Coast representative with Shapiro-Bernstein last year to go to New York for Bourne, Inc. is leaving that post soon. He has turned in his resignation to Saul Bornstein, according to the latter's friends here. Bornstein is now in this area on business.

Raphael's future plans are unknown. Prior to his work with Shapiro, which entailed representing that publisher at the film studios on synchronization deals only, he was connected with Metro.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY
(WOR-Mutual's All-Night M.C.)

Johnny Desmond (vocal with Russ Case Orch) "In Love In Vain"—"You Stole My Heart" (Victor 1867). Young ex-Glenn Miller Service band vocalist does a lyric that fits him like a well tailored set o' threads. Easy on the ear, it'll set a lot of humming going at the hearth, and on the jukes. Desmond proves disk bet with this release. Case crew back him superbly. Recommended. "You Stole My Heart" is a product of the Harry Sosnick pen. Nice lyric. Potentially a hit. Recommended.

Phil Spitalny's "Hour Of Charm" All-Girl Orchestra and Choir. (Album) (Vogue R725-726). "Blue Skies"—"Alice Blue Gown"—"Rhapsody In Blue" (2 sides) form an album called "Study In Blue." "Blue Skies" is first. And the group, if you care for femme groups, do fine. That is, until they leave the slowly paced lines and hit the rhythm hard. Some of the vocal tricks used at rapid tempo went out with button shoes. "Alice Blue Gown" is next, Evelyn is featured on fiddle. Sounds good, except for a couple of wavery spots which might be the recording, not Evelyn. Choir chime in on the second time around, and help plenty. Disks will sell to fans. Group sounds better on airtime. Not recommended for dancetime. "Rhapsody In Blue" backed up on one disk is handled legit, and the femmes play it a la Whiteman. It's good listening, and Eleanor plays a lot of keys well. Brass could've been recorded better. Technically a mediocre job. Nice horn work by an unidentified femme, and poor clarinet tootling by another. On side two, the quality improves, and sounds fine. Evelyn plays pathetique violin strains well, and full group wind it up classily. "Rhapsody" is best work of all, and would sound even better on another company's wax.

Russ Case Orchestra and Chorus "Tea For Two"—"Hallelujah" (Victor 28-0408; 12 inch). These are two of four sides debuting Victor's Musical Director Russ Case with orchestra and chorus. Four cuttings are devoted to the late Vincent Youman's work, and dedicated to his memory. "Tea" comes out blatant, and too brass-filled to appeal to the nostalgic listener, the chorus too hepped, with riff-tempo. Not good salesmanship to dedicate to a lamented composer and then predicate his music theories with an overarrangement. With the exception of the fiddle section parts, a poor tribute. "Hallelujah" is better. Good clarinetist in early passages, segueing to equally fine trombone solo. Violin work is great. Winds up in a frenzy of full orchestration. Good. Recommended.

Freddy Martin (vocal by Glenn Hughes and Martin Men) "Doin' What Comes Natur'lly" — "Blue Champagne" (Victor 1878). Martin delivers a sales bet with this side of "Naturally." From the Berlin hit score of "Annie Get Your Gun" it tells a yarn about the hillfolk and their disdain of the three R's. Glenn Hughes and the chorus do a top job of vocal mountaineering. This is a specially written lyric. Originally, Dinah Shore waxed this tune, and promptly had it banned by the nets and indies, too, for its suggestive wording. Miss Shore used the lyrics from the show. When the ban edict was made known, Arthur Berlin re-wrote it for radio consumpton. It'll be consumed plenty. Highly recommended. "Blue Champagne" on the other side stars the Maestro's sax. Just a nice disc. For fans only.

Les Brown (vocal by Doris Day and Jack Haskell) "It Couldn't Be True" (Columbia 36977). "I Got the Sun" is from "Annie Get Your Gun" (what isn't this week?). Brown plays it for beat's sake, and leaves it sounding like any band's rendition. The cold riff is catching, and infects Miss Day. She sings the words without meaning. There's bound to be a better wax of this. Wait for it. "It Couldn't Be True" is good. Sweetly sold both by the band and Haskell, it'll be liked by the airshots and nickel clutchers.

George Olsen (vocal by Judith Blair and Ray Adams). "Pin Marin"—"Who Do You Love, I Hope." (Majestic 7185). "Pin Marin" is a Mexican moppet fave. It won't be here. Sounds like a musical Swiss clock, offkey. No. "Who Do You Love" is danceable. Ordinary arranging. Judith Blair sounds seventeenish and cute. Fine diction. Recommended for Olsen music lovers.

10 Best Sellers on Coin-Machines

1. Gypsy (4) (Leeds)	Ink Spots Dinah Shore	Decca Columbia
2. Laughing On the Outside (4) (BMI)	Dinah Shore	Columbia
3. Prisoner of Love (7) (Mayfair)	Perry Como Ink Spots	Victor Decca
4. All Through the Day (6) (Williamson)	Perry Como Frank Sinatra	Victor Columbia
5. Sioux City Sue (3) (Morris)	Bing Crosby Tony Pastor	Decca Cosmo
6. I'm a Big Girl Now (4) (World)	Sammy Kaye	Victor
7. Oh What It Seemed to Be (15) (Santly-J)	Frank Sinatra Frankie Carle	Columbia Columbia
8. Day By Day (12) (Barton)	Bing Crosby Frank Sinatra	Decca Columbia
9. Shoo-Fly Pie (9) (Criterion)	Stan Kenton Dinah Shore	Capitol Columbia
10. Don't Be a Baby, Baby (1) (Triangle)	Mills Bros. Tommy Dorsey	Decca Victor

Coming Up

They Say It's Wonderful (Berlin)	Perry Como Andy Russell	Victor Capitol
I Don't Know Enough About You (CP)	Peggy Lee Mills Bros	Capitol Decca
In Love In Vain (T. B. Harms)	Margaret Whiting	Capitol
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton	Decca
Cement Mixer (Mills)	Slim Gaillard	Cadet
Seems Like Old Times (Feist)	Guy Lombardo Vaughn Monroe	Decca Victor
Bumble Boogie (Martin)	Freddy Martin	Victor
Atlanta, Ga. (Stevens)	Sammy Kaye Andrews Sisters	Victor Decca
Ashby De La Zooch (Manhattan)	Merry Macs	Decca

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Music by NEIL MORET

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Somewhere In The Night
I'd Be Lost Without You *and*
What Has She Got That I Haven't Got

RCA VICTOR RECORDS

"FIRST LADY OF TELEVISION"

SINGING STAR OF NBC'S "MEET ME AT PARKY'S"

FEATURED FILM PLAYER

Robbins Exits Metro

Continued from page 1

kowitz and Leopold Friedman agreed to buy out their limited partner.

Robbins has already placed his stock in escrow with Chase National Bank in New York, along with his resignation as an officer and director of the companies, general releases, etc., and the veteran music man will thus be free to take a trip around the world with his wife as is one intention, or go into a specialized phase of the music and/or show business which is another idea. Those knowing the volatile Robbins—despite doctor's orders that he take it easy—are inclined to reckon with him further as an active showman.

Battle With L. B. Mayer

The real climax to a lingering series of differences which hark back to the time when Louis B. Mayer and Robbins had their first big blowup several years ago, when the latter barred himself off the Metro lot in Culver City, came in recent weeks. Julian T. Abeles, special copyright attorney to Loew-Metro (also 20th Century-Fox Film), was sustained by Moskowitz and Friedman in vetoing certain moves which Robbins wanted to make.

Firstly, Abeles blocked Robbins' desire to resign from the Music Publishers Protective Assn. at a time when Herman Starr (Warner Bros. music group) and Richard F. Murray (then head of Pararount's music publishing interests, but now an ASCAP executive at $35,000 a year) wanted the Metro-Robbins faction to join them in an insurgent group opposing the already established MPPA.

Secondly, Robbins, as an ASCAP board member, had voted to cede his firms' television rights to the Society, but attorney Abeles blocked that too.

Most recently, Abeles kayoed Robbins' intention to cede the British publishing agency to Reg Connelly (Campbell-Connelly Co.) and the Australian rights to D. Davis & Co. The publisher made it a showdown issue with the Loew veepee that "either I run the music companies or Abeles does; one of us must go." Moskowitz and Friedman sustained the attorney (it's been known to insiders that Robbins long ago wanted Abeles ousted from the boards of Robbins, Feist and Miller Music Corps.) and quickly took up Robbins' bid to "buy me out."

The Metro-Robbins affinity is one of the all-time success stories of Tin Pan Alley. The manner in which the support of a powerful film company, with the advent of sound, pyramided the modest Robbins Music interests into one of the world's greatest copyright pools is for the annals of show business.

Jack Robbins always had a feel for mood music, as the then "movie editions" were called. Dr. Edward Kilyeni, Dr. William Axt, Hugo Riesenfeld, S. L. (Roxy) Rothafel, Jules Mastbaum, Domenico Savino, Hugo Frey, Nat Finston, Erno Rapee, Charles Previn, Major Edward Bowes, Moe Mark — all these pioneers of the de luxe presentation policy picture houses, many of them now gone, favored Robbins' "movie scores" for their elaborate musical presentations.

The film majors knew it and, with sound, it was natural for Robbins to segue into the Hollywood orbit. And paradoxically, it was Abeles, acting for the music publisher, who engineered a $75,000 sale of 51% of the Robbins company to Loew's, Inc. It was no secret that Robbins' fortunes at that time (1927) were at a pretty low ebb. The quick success thereafter was electrifying. In rapid succession came "Broadway Melody," "Hollywood Revue," "Pagan Love Song," "Cuban Love Song" and a host of other early musical talkers which boomed Robbins' music stock.

Adds Miller, Feist, Sherman Clay

Moving fast, Abeles and Robbins, with support of the Loew-Metro interests, made 20-year exclusive music publishing hookups with 20th Century-Fox and Universal. Out of profits they bought the valuable Miller Music Corp. catalog for what today is a paltry sum of $15,000, considering its wealth of Vincent Youmans works alone. For $65,000 they bought the old established San Francisco music publishing house of Sherman Clay and merged it with Miller. Out of profits, Robbins' grand coup was purchase of the old house of Leo Feist, Inc., for $350,000 and in three years, from ASCAP dividends alone, that 350G was paid off.

$4,000,000 Deal—Almost

(An idea of the accruing value of the original Metro-Robbins deal with Feist for $75,000 is the fact that this same firm was almost sold for $2,500,000 in 1939 on the eve of the ASCAP-BMI battle. Another deal then brewing, with Nick Schenck, William S. Paley of CBS, Abeles, and BMI v.p.-counsel, Sidney M. Kaye, as principals, was a $4,000,000 purchase of Robbins-Feist and Miller by BMI. But for the technicality whereby John Shepard III, head of the Yankee Network, insisting that Loew's, Inc., indemnify the purchasers on four then pending copyright suits—subsequently kayoed—the deal might have gone through. Attorney Abeles urged the late David Bernstein, v.p. and treasurer of Loew's, Inc., at the time, to OK that, but Bernstein balked. Thereafter Abeles engineered the Edward B. Marks deal with BMI for $200,000 per annum, for five years, with option for a $1,000,000 outright buy which, incidentally, may well go through some time this summer or fall.)

Other situations cropped up in the Robbins-Metro relations. One was Robbins Music Corp. of Cuba, S. A., which went $100,000 into the red, resulting in Loew's deciding to take the loss although Robbins, an ardent Latinophile, had dreams of extending his international activities to include a Mexico City subsidiary and others.

Robbins Artists Bureau was another Metro loss for around $100,000 resulting in a $3,000 "wash sale" (tax loss) to his son, Buddy (Howard) Robbins, and his nephew, Howard Richmond, both of whom are continuing RAB. (May well be that Jack Robbins may give that adjunct more attention.)

Gripes Pyramid

When David Bernstein was alive, the veepee and treasurer of Loew's Inc. was a tower of strength on behalf of Robbins despite the attack from Culver City studio powers like Mayer, Louis K. Sidney, Arthur Freed, Harry Warren and others who waxed captious over the song-plugging "lack of cooperation" being accorded Metro filmusicals. Bernstein stood off Mayer, et al., and also Abeles in New York, despite the repercussions, contending that Robbins' "had a lot of his own problems."

When Bernstein died the gripes multiplied. Metro contract songsmiths like Harry Warren, Johnny Mercer, Harold Arlen, et al., squawked that "it's a cinch to make song hits like 'Trolley Song' and 'Atcheson, Topeka & Santa Fe,' but the trick is to get the secondary ballad up there on the Hit Parade."

Robbins voiced the attitude of all Hollywood-affiliated music publishers that—to borrow a phrase from a pop song—"wishing won't make it so." They'd battle. "If the song ain't got it not all the moolah in Metro can make the public buy it," and Robbins, known for his outspoken independence, frequently if undiplomatically put himself on record, via letters wherein he "told off" Mayer, et al.

Abe Olman, who has been general manager of the three firms under Robbins — technically chairman of the board, veepee and director-general of the Big Three—will take over as an even more potent g.m. With Loew's adding Robbins' 26% to its basic 51% control, the remaining 23% is divided among Domenico Savino, Bernard Prager, Stephen Levitz and Jack Bregman. First three are Robbins execs. Savino owns about 10%, and the remaining 13% is about equally divided among the other three. Savino is chief musical editor of The Big Three; Prager is sales manager; Levitz the production manager. Bregman, erstwhile biz manager for Robbins, had long since resigned to become prexy of the Bregman-Vocco-Conn firm, but retained his stock ownership. The Robbins music board comprises Robbins, Abeles, Moskowitz and J. Robert Rubin.

BVC, incidentally, had long since taken away many of the 20th-Fox filmusical publication rights from Robbins despite the latter firm's 20-year deal. This was done in a manner whereby the songwriters have the prerogative of placing their wares for publications as they saw fit. This took in Mack Gordon, Harry Warren, et al. Nonetheless, on a straight studio hookup whereby 20th has the publication sayso, these rights must go to Robbins-Feist-Miller. The contracts with 20th and Universal have some 11 years yet to go.

Olman Takes Over

Abe Olman, who had been second to Jack Robbins in the operation of Robbins, Feist and Miller catalogs, takes over management of the three firms with Robbins' exit. He also assumes Robbins' place in the Metro governing scheme and will be designated for the publisher's spot on the directorate of ASCAP. Robbins, of course, is automatically relieved of the latter position.

Olman had been secretary of the Robbins and Feist companies and a v.p. of Miller.

Music Notes

Bobby Mellin, professional manager of BMI, back in N. Y. after 10 days on Coast....Sid Goldstein, back in Hollywood as Coast chieftain of Famous and Paramount Music Companies....Ken Nelson handling production for Capitol Transcription in Chicago....Lew Forbes named musical director on pic "The Fabulous Dorseys"....Bob Crosby signed to record for Decca. Pact with ARA expired last week....Al Friedman quit as Coast rep of Stevens Music Co. (Charlie Spivak firm) and is en route to Chicago become midwest rep of Carol Music (ARA, pop-plattery, subsid). Murray Massey, currently on Coast from Stevens' N.Y. headquarters, will remain for interim....Harry Scribner, N.Y. rep of 4 Star Records, on Coast huddling with Dick Nelson, firm prexy....Hans Bisler writing background music for RKO's "Woman on the Beach"....Franz Waxman scoring "Nora Prentiss" for Warner Bros....Judy Canova cut four sides for ARA....Oscar Hammerstein II will work with Sigmund Romberg on two songs for "Sunny River," Skirball-Manning pic, when lyricist returns from Australia in July....Leopold Stokowski in Hollywood setting up schedule for Bowl summer season....Walter Davidson, general sales manager of Capitol Transcriptions, on Coast for two weeks from N.Y. headquarters....Leo Erdody will score "Blondes on the Loose" for PRC....Republic's "Angel and Outlaw" will be scored by Richard Hageman....Columbia Records will issue album of score of Ben Hecht's Republic film, "Specter of the Rose." Music by George Antheil....Al K. Armer named general musical contractor for Mercury Records' Hollywood setup....Al Donahue band waxed six sides for 4 Star Records yesterday (Tues.)....

Connors Vice Fischer

Frank Connors, general manager of the Carl Fischer music publishing company, and son-in-law of the late A. Walter Fischer, was appointed to the directors board of ASCAP yesterday (Tuesday). The society's monthly board meeting was moved up from next week (30) because of Memorial Day.

Connors takes his post immediately.

Cole Porter-Arnstein Infringement Case To Jury Today (Wed.)

Attorneys for both Cole Porter and Ira B. Arnstein, will wind up their respective cases today (Wednesday) in connection with Arnstein's suit for alleged infringement of his unpublished and published tunes before Federal Judge John C. Knox and a jury in New York.

Upon resumption of the trial yesterday (Tuesday), Porter testifying in his own behalf, stated that he never heard nor saw any of Arnstein's tunes. Deems Taylor, president of ASCAP, testifying as an expert, stated that in his opinion he saw no similarities in the music of both the plaintiff and Porter.

ROBBINS HAS SEVERAL MUSIC-TALENT PLANS

Jack Robbins says he has a number of plans. He may align with Reg Connolly as U. S. song broker for that English publisher. He himself, will concentrate on special song publications. He has an educational music publishing idea, Robbins having always been partial to schoolroom usage of music for the future betterment of American music. He may help build up Robbins Artists Bureau for his son, Buddy, and later start a small independent publishing company for his younger son, Marshall (Brother) Robbins. Meantime RAB has Georgie Auld, Noro Morales, George Paxton, Sarah Vaughn and other personalities in its artists stable.

Robbins says that with the grapevine news of his departing Metro he has had countless bids from his colleagues. One pub, kidding-on-the-square, cracked, "If you get out of music publishing it'll hurt me as frankly we have stolen a lot of your ideas, as what music publisher hasn't?"

Robbins observes that the romance of the music business is gone with the advent of Big Business into Tin Pan Alley; that the ability of the time-honored music man to take a song ms. and cajole plugs and get it into the hit classification was the lifeblood of the business. As a corporation employee he found himself without individual voice or power, and so while it was a hard thing for him to blow from the firm bearing his name—and its wholly owned subsidiaries—he decided to get out.

The subservience to the pictures' release dates made it too tough on his relations with recording companies through miscues on releases when and if something happened with a film, and retakes or logjam of product stalled distribution for months.

VOCALISTS YOU WON'T BE!

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When You Croon Burt Miller's New Novelty Tune

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by Benny Goodman in Walt Disney's feature production "Make Mine Music"

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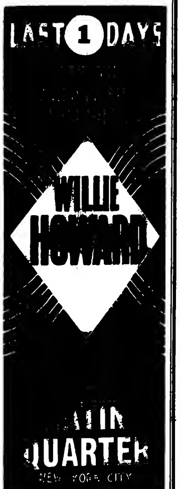

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Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	16	1,450	36,600
Jerry Wald*	New Yorker (400; $1-$1.50)	7	1,750	14,175
Tony Pastor	Pennsylvania (500; $1-$1.50)	5	2,150	10,150
Xavier Cugat	Waldorf (550; $2)	0	†2,200	2,200
Buddy Morrow	Lincoln (275; $1-$1 50)	1	925	1,375
Joe Reichman	Roosevelt (400; $1-$1.50)	1	2,125	2,125
Hal MacIntyre	Commodore (400; $1-$1 50)	2	1,975	3,975

** Asterisks indicate a supporting floor show. New Yorker has ice show Lexington, an Hawaiian floor show; Waldorf, Joan Edwards, John Sebastian.*

† 4 days.

Chicago

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Raking in the usual heavy coin always counted on when the Hartmans play here: 3,000.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman finally hitting on all six: smasheroo 6,500.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Up here, too, with 5,500 for Kisley, 3 Swifts, Martells & Mignon, et al.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). Status quo 4,700 for Straeter, Gil Lamb, Nip Nelson, et al.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Tucker bowed Friday (17), splitting okay 4,800 with Frankie Masters, who closed.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Neat boost to 3,700 covers.

Jimmie Grier (Biltmore; 900; $1-$1.50). Dropped to 3,500 covers.

Location Jobs, Not in Hotels

(Chicago)

Ray Anthony (Rainbo; $1-$1.25). Slipped 'way off previous week's record for the spot, set by Stan Kenton, to 7,400.

Billy Bishop (Blackhawk; 500; $2-$2.50 min.). N.s.h. 2,900 shared by Bishop, opening Wednesday (15), and Chuck Foster, who closed.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Danny Thomas may well break record set for spot by Lena Horne; 6,000 jammed spot.

Eddy Howard (Aragon; 90c-$1.15). Biz offish, 14,000 not much more than previous week when the joint was open only two nights.

Henri Lishon (Frolics; 700; $3-$3.50 min.). End-of-week turnouts getting better, but 3,500 still short. Gypsy Rose Lee headlined.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Upped to 4,200, Martha Raye remaining a heavy draw.

Benny Strong (Trianon; 90c-$1.15). Slow 12,000.

(Los Angeles)

Sammy Kaye (Palladium, B, Hollywood, 3d wk.). Strike didn't hurl; hefty 27,000 customers.

Jan Garber, Bobby Sherwood (Avodon, B, Los Angeles, last week). New terpalace downtown drew 13,300 first week.

Joe Sanders (Trianon, B, South Gate, 1st wk.). Strike blamed for nsg opening frame at 4,200 ducats.

On the Upbeat

Sterling Young, recently discharged after nearly four years in Air Corps, has re-formed orchestra and breaks in with two weeks at Jantzen's Beach, Portland, Ore., commencing June 11 . . . Pee Wee Hunt set as relief band at Palladium, Hollywood, starting June 11 for six weeks. Grady King, currently relieving at Palladium, starts 26-week

(Continued on page 62)

'Payola' Beef Breaks Out Anew On Coast, Plugger Investigation

Hollywood, May 21.

Coast faction of the Music Publishers Contact Employees union launched an investigation into that old-debbil, the "payola" evil, last week after the reading of a letter, in meeting, from Nils T. Granlund (NTG) to songwriter Harry Ruby. Granlund informed Ruby that most of the singers who work on his ABC-net "You're In The Act," as guests, are paid by music publishers whose songs they perform.

In other words, Granlund explained, he does not pay the singers the necessary minimum scale demanded by the American Federation of Radio Artists. Publishers have been taking care of the cost for him.

As a result of the revelation, the aggressive new leadership of the Coast conference of the MPCE want to know how come. And they're out for scalps.

Aside from the above, which might be indicative of Coast payola conditions, radio people and many music publishers are of the opinion that the Peatman system, which was instituted a while back to forestall the "paying evil" has not accomplished its aim. They assert that daytime radio shows and similar programs are the recipients of publisher-gratuities. This squawk comes mostly, however, from smaller publishers who have been consistently against the Peatman methods. The bigger pubs claim nothing. It's a sore point here and in N. Y. and it may soon burst into flame.

9 ASCAP Charter Members Petition Directors for Rating Boost on H.C.L.

Nine of the charter members of the American Society of Composers, Authors and Publishers, who have been receiving a fixed income from the Society for years, last week petitioned individual members of the organization's director board for boosts in classifications for themselves and contemporary members, to combat rising costs of living. Letters, each signed by the nine old writers who joined ASCAP at its inception in 1914, were dispatched to each of the board members.

Letter stated that the annual income of the nine signees ranged from $500 to $1,800 annually, and that due to the higher costs of living some were in semi-want. They asked the board members to try to do something about boosting their permanent classifications

Most inactive writers, particularly the older members of the Society, are on fixed annual incomes. Those petitioning on the basis of the above letter were: Harry T. Burleigh, Leo Edwards, Malvin M. Franklin, Hugo Frey, Jack Glogau, Albert Gumble, Edward Laska, George Tringaus, Jesse M. Winne.

Cap Recording Men Due In N.Y. for Plenty Work

Hollywood, May 21.

Jim Conkling, chief of repertoire and recording for Capitol Records, left for New York yesterday (Tues.) for two weeks of heavily scheduled plattering. Due for disks are Jo Stafford, Margaret Whiting, Martha Tilton, Alvino Rey and Billy Butterfield's orchestras.

Capitol uses Muzali studios in N. Y. Paul Weston, Cap musical director, is due in with Conkling.

British, Spanish Heads Of ASCAP Equivalents Slated for June Visits

Leslie Boosey, partner in the Boosey-Hawks music publishing firm, is due in New York soon from England on his second trip here within a year. He's headed for the Pan-American Union's copyright conference starting in Washington, D. C. June 1. Boosey is president of England's Performing Rights Society and the Confederation of Authors Societies.

Also due in N. Y. is Dr. Jose Forns, secretary of the Spanish performing rights group (SGAE).

Harry Puck's Song

Former musicomedy juvenile Harry Puck wrote "China Doll" as a theme song and favor for Tom Ball, owner of the new China Doll nitery on the site of the old La Conga, New York. While only a floorshow incidental tune, music publisher Jack Robbins, liked it well enough to publish it.

Puck has been out of show biz some time, handling the Whitney Duplicating Checks system as contact with the midtown niteries and eateries.

RAEBURN GETS MORRIS RELEASE ON COAST

Boyd Raeburn's orchestra has secured a release from the Wiliam Morris agency, after weeks of bickering and attempts by the leader to secure the finances needed to secure the split with the agency. He apparently secured the coin and a deal was made last week which calls for an undisclosed sum payable at once, plus additional sums over a period of time.

Raeburn is on the Coast, where he has been for months. What agency he will align with is unknown.

Vincent Youmans' Greatest Love Song
More Than You Know
Lyrics by WILLIAM ROSE and EDWARD ELISCU Music by VINCENT YOUMANS
The Ballad Hit from M-G-M's "Holiday in Mexico"
You, So It's You
Music and Lyrics by NACIO HERB BROWN and EARL K. BRENT
Selected as the Official Song of the Iowa State Centennial
Meredith Willson's Iowa
Recorded by BING CROSBY for Decca . . . soon to be released
[illegible] CORPORATION 1619 Broadway N. Y. 19 ● LON MOONEY, Gen. Prof. Mgr.

Brewing Borde-Zucker Merger May Go Three Ways With Sennes Agency

Al Borde-Stanford Zucker agency merger still is incompleted. It's assuming greater importance, however, with the reported bid to the Frank Sennes office, Cleveland, to become a member of the combine. Sennes is one of the more important midwest bookers. Inclusion of this agency in the deal would give the Borde and Zucker talent several ready outlets for their more important acts.

Dicker between Zucker and Borde has been in progress for several weeks. Ned Williams of the Borde Chicago office, who was in New York for the negotiations, last week returned to Chicago.

There still are details to be ironed out before deal can be completed. Stumbling blocks haven't been divulged.

Carole Landis, Downey To Help Promote Cleve.

Carole Landis and Morton Downey are booked for Cleveland's Mid-American exposition. Affair is a civic promotion sponsored by the City and several business firms to promote the town and will run from May 27 to June 2.

Full shows will be built around Miss Landis and Downey. Film player works three days from May 27, while Downey works June 1 and 2.

Soph Gets $8,500 Bid From Chi L.Q.

Hot bidding for headliners continues. Ralph Berger, operator of the Latin Quarter, Chicago, is dangling $8,500 per in front of Sophie Tucker for 10 weeks. Hitherto, Miss Tucker's biggest salary was around $5,000. Pre-war, her top nitery take ran around $2,500.

Miss Tucker, following current date at the Chanticleer, Baltimore, goes to the Town Casino, Buffalo, opening June 17.

Possibility is that she'll work La Martinique, N. Y., in March of next year.

Nothing Like Learning All Ends of a Business

Pittsburgh, May 21.

Andrini Brothers, Frank and Lawrence, string musicians and longtime vets of cafes, vaude and radio, have stepped over to the other side of the fence to become owners of their own club, La Vie Parisienne in San Francisco's International settlement. That's their home town.

Pair worked cocktail lounge units around here for years and also did considerable radio work locally before hitting New York in 1944. They were on the air there, too, and last appeared as a nitery team at Monte Proser's Copacabana last summer.

Paul Wing (formerly Toy &), now doing a single at the Forbidden City, San Francisco. Recently out of Army.

Nitery's Free Taxis

Chicago, May 21.

Beginning-of-the-end note:

Colosimo's, a mile-and-a-half from the Loop and "closed for repairs" a couple of months, is reopening Friday (24) with Ada Leonard's orch and an ice show.

Spot is advertising it will furnish free cab service to the door from any part of the Loop.

Gov't Stuck With Chi's 5100 Club, Bidders Clam Up

Chicago, May 21.

Reversal of an injunction granted two weeks ago, preventing the auctioning of the 51 Hundred Club for $21,000 for unpaid amusement taxes, was secured by internal revenue department agents last week and the auction went ahead. Government men had been enjoined by Marshall Zolott, a creditor of Byron Massell and Henry Weiss, the former operators, following a charge in Federal Court that they had owed him $1,850 and that he wanted his coin first. Government, having the larger claim, won the reversal.

Only 35 bidders—and all silent ones, at that—showed up. Auctioneer explained that bidding for the furnishings, equipment, liquor and a $6,500 mortgage would begin at $6,000. Nobody took him up.

Audience that was then informed only three bids could be made, beginning at $6,000. That the highest would be accepted: that the OPA had estimated the liquor alone at $6,000. Whereupon the auctioneer again twirled his gavel in expectation. Still nobody took him up.

It was then announced the sale would be held later.

"What sale?" Somebody asked.

All of which probably indicates this is no time for anybody to think of entering the nitery biz.

BANK SEEKS ACT DEPOSITORS

Union Dime Savings Bank, N. Y., is appealing for aid in locating several performers holding dormant accounts. It seeks to return coin to them before the law demands that funds be turned over to the state.

Institution is seeking Gabor Bagi, Paul Boyni, John Chadwick, Louis Crest, Non Hess (also known as Non Pennington), Garland Howard and James E. Wilson.

AGVA Cools Charles Trenet's Coin Heat, Forces Embassy, N.Y., Holdover

Charles Trenet was ordered by the American Guild of Variety Artists to remain at the Embassy club, N. Y., after French singer wanted to walk out of the room. At a hearing held last week at AGVA, Trenet was ordered to play out the first option period with rest of holdovers which would take him to the end of June to be arbitrated.

Dissatisfaction is said to be with coin the Frenchman is taking out of the room. Singer, in on a guarantee and percentage, has been earning around $3,300 weekly. However, Trenet anticipated more and dissatisfaction has been mounting ever since the William Morris agency, Trenet's handlers, have been getting offers of $5,000 and up for him. AGVA held that Miller, who has options on the singer until the end of June, has a right to his services as long as he keeps picking up the extensions.

There have been occasional flare-ups between Trenet and Miller. Twice Trenet walked off the floor in the middle of his act. Miller excused the first walkout by declaring the singer had indigestion, but after second walkoff he took the case to the union.

Pitt Op-AGVA Impasse Clearing?

Although an impasse continues in the controversy between Pittsburgh nitery operators and American Guild of Variety Artists, some of the 20 spots declared unfair by the union reputedly attempted to proffer an olive branch this week. Such spots which switched to cocktail units, etc., to replace floorshows when AGVA declared them unfair for refusing to pact agreements and post cash security to cover talent budgets, are reported ready to capitulate to the union demands.

Matt Shelvey, head of AGVA, states the union remains adamant in its position that unless agreements are signed and cash security posted spots will get no AGVA talent. Shelvey also threw down the gauntlet as regards the Cafe Owners Guild of Pittsburgh by instructing Nat Nazarro, Jr., AGVA's Pitt rep, that any negotiations to cement the breach will have to be made by individual operators since the union does not recognize the COG as a bargaining agent for nitery operators.

"Pitt club-owners action", says Shelvey, "was practically a lockout of acts, many of whom had additional time on contracts when the blowup came. If and when they decide to come back to the fold they'll have to pay off on these contracts or give artists the playing time called for by them", he added.

This is the third week that the Pitt niteries have been without floor shows and from reports coming into New York some of the smaller spots have nosedived on intake. They are said to be willing to capitulate to union demands but are squeamish about irking fellow-members of the COG.

JANE FROMAN ILL, OUT OF COPA, N.Y., SHOW

Sudden illness of Jane Froman caused her to cancel out of the Copacabana, N. Y. Thursday (16). Monte Proser, operator, has since been filling in with various comics around town, and as yet has no replacement. As a result, he's getting Peter Lind Hayes to open May 30, instead of June 13, as originally scheduled.

Jan Murray and Archie Robbins were among those filling in for Miss Froman.

Killer of Burt Harger, Dancer, Gets 10-20 Yrs.

Walter H. Dahl, convicted killer of Solon Burt Harger (& Maye), dancer, was sentenced in New York last week to serve from 10 to 20 years. Harger disappeared while working at the Biltmore hotel, N. Y., and dismembered parts of his body were later found in N. Y. harbor.

Dahl roomed with Harger at the time of his death.

BILLY RAYES
90th Consecutive Week
AS
Master of Ceremonies
Earl Carroll's Sketchbook
Earl Carroll Theatre
— Hollywood —
Mgt: MCA ARTISTS

MEMO:
RAY PEARL
And His
MUSICAL GEMS
MUEHLBACH HOTEL
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FREDERICK BROS. AGENCY INC

A Maze of Dancing Rhythm and Colour

1945-'46 SEASON
19 Wks, Ciro's Philadelphia
2 Wks, Latin Quarter Detroit
1 Wk, RKO Boston
2 Wks, Latin Casino Philadelphia
1 Wk, Downtown Detroit
"Doll Face" Picture With Carmen Miranda
5 Wks, Havana Madrid, New York

May 16—Loew's State, N. Y. May 29—3 Weeks, Golden Gate, San Francisca

CIRO RIMAC
AND HIS LATIN-AMERICAN BAND

Featuring
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CHARLEY BOY
DORITA and MECHITA

YES! !
Charley Boy Rimac is in the band again after 3 years in the Army—doing fine, muchas gracias! !

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Bookers, Agents Frantically Spade For New Talent to Bolster Limp B.O.

Business drop in vauders and niteries is resulting in one of the most widespread searches for talent since start of the war. Cafe, theatre operators, etc., are fearing that unless new names are developed, the slump may become permanent. Consequently, they are in a sweat to dig up potenital name fodder.

Indicative of how widespread the talent dragnet is fanning out is seen in the trip by Lou Walters, operator of the Latin Quarter, N. Y. He is now in Paris looking over some potentials; Paul Small is in Hollywood trying to induce film players to make vaude and nitery appearances. Talent agencies all over the country are digging deeper than ever to sign up new players.

Effort to create acts of box-office value to theatres is the teaming by the William Morris agency of Ann Dvorak and Dick Foran, film players, with Bill Goodwin, radio announcer. Trio is now being submitted to vauderics. Al Grossman, N. Y., agent who recently returned from the Coast, is now submitting El Brendel, vet vaude and film comic.

Agencies approaching the Hollywood names report that more would be willing to go out if more vaude time were available. Limited number of deluxe houses is currently a drawback. On the other hand, vaude bookers declare that with a guaranteed flow of headliners, more theatre time could be opened, but feel many houses cannot gamble on flesh policies during current shortage of names.

Danny Thomas' 1st Film Booking Snagged On Conflicting Cafe Date

Danny Thomas is bumping into difficulty in getting out of current contract at the Chez Paree, Chicago, to go to Hollywood to make his first picture. Thomas, who opened at the Chez May 8, has been contracted for eight weeks, and he's due on the Coast June 4.

Conferences are currently being held by the William Morris agency and Joey Jacobson, Chez Paree op, to cut short his run. Possibility is the Chez will release Thomas prior to June 4 with stipulation that he play out the remainder of his date when film is completed.

Similar situation was experienced recently by Martha Raye, signed for the Charlie Chaplin pic, "Bluebeard." Working at the Latin Quarter, Chicago, she had difficulty getting out of the date.

Thomas has been signed by Metro to appear in "Unfinished Dance" formerly "Ballerina" which Joe Pasternak will produce with Margaret O'Brien and Cyd Charisse starring. Henry Koster will direct.

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Management
MILES INGALLS and JOE FLAUM

1½G Per Day—Hay?

Hollywood, May 21.

Gene Autry and his nag, Champion, are drawing $1,500 a day for their joint rodeo thesping, which isn't hay for Autry and a lot of oats for his hoss.

Troupe's nine-day gallop in the Cleveland Arena grossed approximately $75,000, which is neither hay nor oats.

New Big-Coin Nitery for Phila.

New large capacity nitery to play top names is being planned for Philadelphia by Frank Valentine, a newcomer in the cafe trade. He's calling the spot the Mocambo, and is planning to preem it around September.

Pescon has already approached agencies for expensive talent. He's attempting to get either Milton Berle or Sophie Tucker as his opening headliner.

GOLDSTEIN REELECTED PREZ OF AAA IN N. Y.

Hymie Goldstein was reelected prexy of Associated Agents of America, N. Y., agent group at annual election held last week; Syd Leipsig was reelected veepee, with Jimmy Daley succeeding Paul Lester as secretary; Jack Segal succeeding Harry Stone as treasurer, and Harry Dell retained as sgt. of arms. New board of governors comprises Eddie Luntz, Paul Lester, Sim Kerner, Nick Eliott, Juliet Heath, Oscar Lloyd and Harry Stone.

Organization comprises 90 members not aligned with Artists Representatives Assn., major N. Y. agent group, who concentrate on club date bookings and lower-budgeted niteries.

After induction of new officers, resolution was passed pledging 100% cooperation with American Guild of Variety Artists on achievement of better working conditions for artists and agents, with a special nod to Matt Shelvey, head of AGVA for "his understanding and fair dealing with group in the past."

Fred Barry Released By Gov't to Play Date

Fred Barry, of the dance team Fred and Elaine Barry, was released Friday (17) from custody of Federal immigration authorities to fill a date at the Statler hotel, Boston, where he opened Monday (20). He is an English subject.

Barry was detained last week upon arrival in Miami Beach from Rio de Janeiro. Being an alien, federal permission should have been obtained to leave the country, and he failed to secure it when he left for Rio. It's Barry's contention that he became a citizen by virtue of his father's naturalization papers.

Barry is at liberty pending fuller investigation.

Montreal Druggists Spend Much Coin for Talent

Montreal, May 21.

A new trend in high entertainment budgets for an industrial confab may be started in these parts by the National Assn. of Chain Drug Stores. Org is bringing Phil Baker and Lucy Munroe to its convention at Manoir Richelieu, Murray Bay, Que., June 8-13.

It's also reported that Lily Dache will be on deck, but what her chores will be remains unknown.

Pitt Canteen Holds

Pittsburgh, May 21.

Although servicemen's canteens all over the country are folding, the one operated here by the USO and Variety Club will continue to operate just as long as there's the slightest need for it. Canteen celebrated its third anniversary Friday (17), having opened May 17, 1943.

Average daily attendance last week was 804, and as long as there's a fairly large volume of military traffic through Pittsburgh, USO and Variety Club will keep the canteen going.

Liberty theatre, Elizabeth, N. J., vauder, closed May 16 for the summer. Reopens in October.

Detroit Double-Take Encouraging: Sinatra $58,600, Tex Beneke $49,800

Vaudeville bookers and agents have been heartened considerably by the business cleanup in Detroit last week by Frank Sinatra, at the Downtown theatre, and the Tex Beneke-Glenn Miller band at the Michigan. They see in the $108,400 gross compiled by both, in opposition to one another, that there is nothing wrong with the theatre b.o. that good b.o. names can't cure.

Sinatra, working the smaller Downtown, with a "Blondie" film, rounded up a gross of $58,600 in round figures, earning himself almost $30,000 on a 50-50 split deal (he was guaranteed $25,000). This figure was lower than anticipated, but between $4,000 and $6,000 was lost when no tickets were sold after 6 p.m. on Wednesday (15), the night of Sinatra's Old Gold broadcast, and another night prior to that because Sinatra was ill.

The Beneke-Miller combination with "Cinderella Jones," in the larger Michigan, surprised everyone, even the band's handlers. Sinatra figured to make the week miserable for the Michigan, but the band and picture popped up with an outstanding $49,800 gross, far above the theatre's normal take. For its end, the band drew $13,900.

Sinatra is currently at the Chicago theatre, Chicago, on a $25,000 guarantee with a 50-50 split over $60,000.

Ella Logan Nudges Riviera Jackpot For 'Up to $5,000' Slice

Ella Logan will play her first nitery date in the N. Y. vicinity in some years when she follows the first show, with Ted Lewis, into Bill Miller's Riviera, Ft. Lee, N. J., June 20. Contract calls for a sliding scale which will permit singer-comedienne to take out as high as $5,000 weekly.

Deal was started by Music Corp of America before Miller appointed Lenny Green as his exclusive booker, and went through without him.

Riviera opens Thursday (23) with Ted Lewis and Noro Morales bands. Lewis gets $9,000 weekly for his stint, while the Latin crew draws $2,500.

Ciro's, Hollywood, Breaks Ban June 3 With DeMarcos

Hollywood, May 21.

Ciro's Hollywood, which starts a 30-day suspension period June 3 for liquor law violations, will reopen either July 3 or 19 with the De Marcos. Ballroom pair will get $2,000 weekly.

Herman Hover, spot's op, is also dickering for Tony Martin as subsequent attraction, but deal is not yet set.

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Pa. Nitery Ops Organize to Deal With Problems; Seek National Scope

Philadelphia, May 21.

Nitery operators from eastern and western Pennsylvania met at Harrisburg last Thursday (16) and organized a joint action committee to deal with problems affecting their industry. It was the first time a state-wide group in the nightclub field had ever been formed. Committee made plans to make contact with similar units throughout the country with an ultimate goal of forming a national organization.

The State Joint Action Committee was formed by representatives of the Philly Cafe Owners Guild and the Night Club Owners Guild of Western Pennsylvania. Representing Philly were Libro Taglianetti, of the Copacabana; Sam Smerilson, Everglades; Herb Molter, Swan Club, and Sam Haftel, exec. sec. of the Cafe Owners Guild. From the Pittsburgh area came Joseph Lieber.

Vet Vauder Running For Pa. Legislature

Pittsburgh, May 21.

Jerry Goff, one-time musical comedy player and nitery performer, has tossed his hat in the ring and is running for the State Legislature from nearby Beaver County, his home for the last several years. Goff, whose last show was Ed Wynn's "Manhattan Mary," gave up show biz about a decade ago to become a liquor salesman in this territory.

If Shuberts Saw 'Em, They're Goners For 'The Student Prince'

Cafe impresarios Nick Prounis and Arnold Rossfield, operators of the Versailles, N.Y. nitery, apparently have a hankering to become talent "discoverers." On Sunday (19) at their cafe, they staged the finals of their ex-GI talent auditions. The two finalists, both baritones, were awarded two-week contracts for the club.

The finalists were no ordinary amateurs. They were all professional "tyros" seeking a chance to hit paydirt again. All were of the type that could work this formal room. Winners were two baritones, Norman Ruvell and Earl Lippy. Both showed their pre-war training.

Between Buddy Ebsen's emceeing and his opening dog act (Ebsen is in "Showboat"), the Versailles customers heard a few acts only a few notches removed from topplight calibre.

Charlie Avery lampooned the "Hamlet" soliloquy along lines of a GI lament, and burlesqued a BBC newscaster; material needs further reconversion. George Barr introduced the s.a. note with "J'Attendrai" and "How Deep is the Ocean," which was just short of the desired effect, while Will H. Norvis showed potentialities with corn and blues undertones. Walter Holland just missed the mark in "Beautiful Mornin'" and "Thine Alone."

Danton Walker, N.Y. Daily News columnist; Herman Levin, co-producer with Melvyn Douglas of the legit hit, "Call Me Mister," and Tony Ross of "Glass Menagerie" cast the judgments.

Dean Murphy improvised some impressions on the event while the jury was deliberating.

Dave Fox, executive secretary of the N. Y. local of the American Guild of Variety Artists, was an interested onlooker. In view of the fact that the union forbids free performances at nitery guest nights, further developments are awaited.

Jose.

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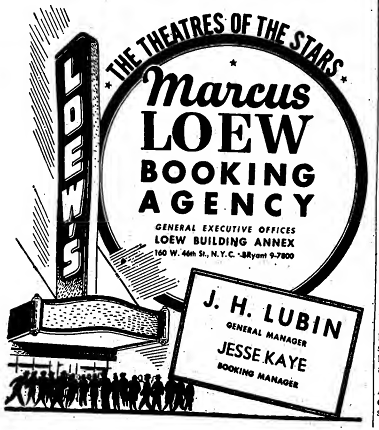

Florine Bale Resumes As AGVA H'wood Head

Florine Bale took over last week as head of the Hollywood branch of American Guild of Variety Artists. She succeeds Tess Diamond, who resigned some weeks ago.

Miss Bale originally headed the Hollywood branch of AGVA for several years, until she resigned over a year ago. She returned to AGVA fold several months ago and handled the Dallas branch, from which she was transferred back to Hollywood.

Arthur Kaye, who had been in charge of Miami branch of AGVA, but recently upped to second assistant to national administrator Matt Shelvey, left for Hollywood Saturday (18) to handle regional matters in California area. He'll h.q. in Hollywood but will not interfere with Miss Bale's operations. He will concentrate on organizational drives in Seattle and Portland. Kaye will remain on the Coast until September and then shift to Miami for new season there.

Soc. Formed To Aid Performers Working Abroad

Transatlantican Society, an organization designed to aid performers from abroad in this country, has been founded by Vic Perry, English sleight-of-hander now in the United States. Org will have a London branch performing similar service for American acts working in England and probably the continent.

Group will attempt to aid in getting hotel accommodations, and advise on monetary and other matters.

Charter members of the group include Gertrude Lawrence, Ralph Richardson and Cedric Hardwicke.

LACK OF TOP NITERY NAMES FOLDS N.Y. SPOT

Closing of La Martinique, N. Y., because of shortage of suitable headliners, will take place at the end of June. It's the first summer hiatus of an important N. Y. spot since start of the war.

Club has extended the current run of Ben Blue, Ben Lessy and Patti Moore to seven weeks after which the shuttering is slated. Reopening is set for the fall with Harvey Stone and Martha Tilton.

Blue may leave Martinique show before the expiration of his term because of illness of his wife on the Coast. If that's necessary, Lessy and Miss Moore will stay at the cafe and some arrangement will be made to permit use of Blue's name in ads.

Saranac Lake

By **HAPPY BENWAY**

Saranac Lake, N. Y., May 21.

Laura M. Sloan, formerly with publicity department of Loew's State, N. Y., shot in for rest and checkup at the Rogers.

Among those winning cash prizes on radio station WNBZ quiz contest were Eileen Grotte, Marie Southard and Isabel Rook.

Jordie McLean, who had a long rest routine here, handed her go-home papers, and left for New York City.

Sam Schulman cheered up by visit from his mother, who motored in from Brooklyn, N. Y.

Joseph Denicolo elated over surprise visit from his frau last week.

Margaret Dougherty ended a 10-day furlough out-of-the-san and is back at the Rogers doing the rest routine.

Sam Lefko, RKO sales-manager, enjoying 10-day leave from the Rogers. Visiting friends in Philadelphia.

Ben Schaffer back at the Rogers after a two-week furlough in N.Y.C. Ben says that he spent one week at the Lambs and the other in the Automat. Did okay in both spots.

Dr. George E. Wilson, chief medico at the Rogers, back from well-earned vacation.

Phoebe Gregory, who beat the rap here and a former member of the staff of the old Mount Baker Club here, is now asst. manager of a Canandaigua hotel.

Mrs. William (Mother) Morris and Aunt Alia Berlinghoff hosted a church group at a Camp Intermission lawn party last week.

(Write to those who are Ill.)

Union's New Orleans Basic Contract Drive Aided by French Casino Signing

Capitulation of the French Casino, New Orleans, this week to demands of American Guild of Variety Artists, is figured by union to strengthen its organizational drive in that area which has been traditionally adverse to labor unions and had paid entertainers lowest salaries in the country. AGVA has aligned with N. O. local of American Federation of Musicians in its drive to pact some 20 other niteries in the French quarter of the city.

Same as the French Casino truce, all deals will call for contracting union tooters as well as AGVA talent.

French Casino made peace with the union by signing minimum basic agreement and posting cash security covering salaries of talent. It drew Class-B rating calling for scale of $75-$45 on a six-day week. Lower scale is for choirsters.

Recent cleanup by new local administration of bawdy shows and other conditions may help whip these places into line for AGVA and AFM. Authorities have nixed all but a strait-laced operation.

AGVA's first tilt with operators of the area happened some time ago when AGVA femme performers were cancelled out for refusing to mix with visiting firemen. AGVA's contract prohibits such mixing.

L.A. Orpheum Ends Vaude Policy For Straight Pix Shows

Los Angeles, May 21.

Orpheum theatre, long devoted to a vaudfilm policy, will head a new string of day-date house for the showing of top English features, United World Pictures and domestic product. As a result of this change, the Million Dollar theatre will switch to vaudpix and book the shows that formerly played the Orpheum.

Several other houses will join the Orpheum in the new policy, which calls for the showing of top American pictures in addition to British productions. Million Dollar theatre will start its new system June 11, with the Ink Spots as headliners. House will close June 4 for facelifting at a cost of $200,000. Both theatres are operated by Metropolitan Theatres.

DAN HEALY DICKERS FOR N.Y. CLUB SITE

Dan Healy, vaude and nitery comedian, is negotiating lease on former site of the late Thomas Healy's Golden Glades nitery in N. Y., to house his own nitery. He has financial backing from an outsider.

Site angled for is the main floor, which under the aegis of the deceased restaurateur had been the main dining room and one of three dinner and supper rooms projecting floor show entertainment in the erstwhile four-story structure. When Tom Healy quit restaurant biz for real estate a double-decade ago building was converted into a two-story edifice.

New lessee would convert into bar and cocktail lounge with clam and seafood bar on corner, with supper club on other side. He'll call it Dan Healy's Broadway Gardens and install intime type entertainment headed by himself and Helen Kane, boop-a-doop songstress (Mrs. Healy). Deal is expected to be set this week for a late August opening.

Stabile Into Par, N.Y.

Dick Stabile's orchestra is signed to work the Paramount theatre, N. Y. behind Dinah Shore. They go into the house July 24. Miss Shore is drawing $10,000 weekly.

Stabile's new combo is now at the Biltmore, N. Y.

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Night Club Reviews

Havana Madrid, N. Y.

Nestor Chayres, Harris, Claire & Shannon, Virginia McGraw, Line (7), Carlos Varela & Catalino Rhumba Bands; $3.50 minimum.

Havana Madrid continues to be one of the better places in Gotham for Arthur Murray students to demonstrate their new rhumba techniques in sure-fire Latin atmosphere. As an offering to the non-Latin trade, however, owner Angelo Lopez has rung in more than the usual number of straight American acts for his new show. Paced by Nestor Chayres and the novel dance team of Harris, Claire and Shannon, the bill emerges as an hour of solid entertainment.

Chayres, the virile Latin baritone playing his third date at the club, clicks solidly. Singer has a large following at this place, which wouldn't let him go at the show caught (17). Secret of his hold on the audience probably lies in the way he works each number for its full dramatic content, using animated gestures that milk each word. Repertoire runs from dreamy Spanish ballads to stirring toreador songs. On for a full half-hour, he had to beg off.

Harris, Claire and Shannon have put together a novelty in ballroomology with their gimmick of one man dancing with two gals. Act is real class, with Harris spinning and lifting the femmes either singly or together in eye-catching routines. Brunet is the better dancer of the two, but the act's unique quality and the trio's cleverly-executed routines elicit top returns.

Team opens with a bolero, then go into a David Rose waltz in which Harris dances with each of the gals separately. Best number is another novelty, in which they open to only the beat of a tom-tom. Drum cuts out and they finish the number with no music at all. Finale, an old-style cakewalk, is a smooth, rhythmic arrangement.

Virginia McGraw (New Acts) completes the bill with some flashy terping. Alan King, emcee, was out ill at the show caught, with maestro Carlos Varela filling in acceptably. Line is above average in looks and turn in three nicely-staged production numbers. Varela's band backs up the show in good fashion and provides good dansapation, doubling with Catalino's orch. *Stal.*

Boulevard Room, Chi

Chicago, May 17.

Orrin Tucker Orch (14) *with Scotty Marsh; Copsey & Ayres, Ladd Lyon, Shyrettos* (3), *Line* (12) *with Arelene Lindstrom, Jeff Lane, Marguerite English;* $3-$3.50 *minimum.*

Boulevard Room producer Dorothy Dorben can usually be counted on for some colorful, if conventional, routines—spruced up with crisp costumes that bespeak a liberal outlay of baksheesh, and this time is no exception. Revue, titled "Frills of a Lifetime," is built around cues supplied by the line's stints, with original tunes furnished by Mildred Jaffe and Douglas Craig, and acts, as well as Orrin Tucker's orch, are right in the groove, although some cutting and reshuffling were called for at the opener.

Huge bandbox setpiece behind the orch is the setting. Chorines, looking like models for Kate Greenaway drawings, get things going with a whirling number during which a huge parasol loaded with smaller ones is lowered from the ceiling, whereupon the gals each grab a parasol and ribbons dangling from the big job and go into a maypole dance while Jeff Lane sings "All Frilled Up," plua "You're Devastating."

Ladd Lyon, who'd show up better in the Shyrettos' spot midway in the layout, does his usually well received handstands on a revolving disk atop four bottles, being assisted by his brother. Bob Copsey and Carolyn Ayres clip off top applause of show with their Jack Cole-ish tomfoolery in what's described as an "East Indian boogie."

At the half, line contribs a novel item to "Cuttin' Up," another original, with huge reproductions of covers from Vogue and Harpers Bazaar in the background (the prop boys really get a workout this semester). Costumed as seamstresses, they cavort around a dressmaker's dummy, winding up with a stunt a la Drapo wherein they whip up a gown for the dummy. House lights are doused while the orch plays a few tunes in which various sections of the band light up varicolored musical notes—a clever idea and definitely payoffish.

Shyrettos' standard cycle act clicks, leading into another original, "Frills of a Lifetime," sung by Lane, during which girls parade out of the pages of a large album dressed as brides, from Helen of Troy to a flapper model. Copsey & Ayres, reprised for socko terms in "Wedding of the Solid Senders," mop up again—and that's where the show should terminate. Instead, the Shyrettos ride out as "a bride and groom of 1956 and their minister," a corny, anticlimactic notion that adds nothing to the score.

Band backs the show well. Tucker displays a genial personality, and Scotty Marsh is a cute if not especially outstanding chirpstress. Marguerite English gives with the Gershwin, Porter, et al, on the Steinway betweentimes, and Arlene Lindstrom is effective in the Boulevar-Dears' solo spot. *Mike.*

Latin Quarter, N. Y.

(FOLLOWUP)

Jackie Miles hasn't worked in a N. Y. cafe with an overwhelming tourist trade since he preemed in midtown N. Y. bistros at Leon & Eddie's five years ago. Most of his stints have been in the more sophisticated spots, but he's kept up with mass taste through frequent work in theatres.

He comes to this spot after a lengthy run at the Roxy theatre where he preliminaried research into material with peasant appeal and consequently hit the crowd with familiar fodder spooned out with his accustomed sparkle, even though he was nervous at the unveiling show (19).

However, he makes a concession to the hepsters with a bit that must be autobiographical. He has a dissertation on Florida rookings of the season just completed that must bring back some bitter memories to those that have been through it. Discussion of prices in the Miami Beach hotels and quick partition of dough through casino activities, brings out the laughs. Well—Miles can laugh at it now since he's working again and he'll be able to pay off those IOUs in only a few years.

Rest of the show comprise holdovers and show moves in the sprightly, fullbodied Latin Quarter tradition with Radio Aces, Tito and Corinne Valdez, Three Rays, Penny Edwards, Lou Saxon, the Wally Wanger gals and the Esquire boy line. *Jose.*

Sapphire Room

(HOTEL EL CORTEZ)

Las Vegas, Nev., May 15.

Gene Austin, Sherrell Sisters, Frank Brandt's Orch, Bob Laine; no min. or cover.

The newly decorated Sapphire Room reminds more of New York's eastside than of Las Vegas, where you expect an informal, be comfortable atmosphere. White leather furnishings, pale blue walls, and white plaster of paris columns and wall vases do not quite fit in with the lackadaisical life and garb of the town. However, the show does a lot in reestablishing warmth and informality to the room.

The show is Gene Austin.

Austin, a Sinatra-like rave of 20 years ago, is a great fave here. He knows the kind of audience he's working to, and what to do about it. His easy brand of showmanship and amiable good humor go over big, as evidenced by the packed and applauding crowds in attendance. Aside from the personality angle, his pipes are in fine shape—being almost indistinguishable from his "Blue Heaven" days. Incidentally, he is not a performer who has to capitalize on past glories.

Working with Austin are the Sherrell Sisters—Grace and Pony—a couple of eye-appealing femmes who not only accompany Austin with guitar and bass, but also take over with some vocalizing on their own, which is on the good side, too.

Show opens with Austin and the gals doing an original, "Now and Then," which gives way to Pony Sherrell and "Take Your Shoes Off, Daddy" and a novelty, "Madame La Zonga's Busy Day."

Austin follows with a medley of some of his old hit numbers—"Blue Heaven," "Melancholy Baby," "After You've Gone," etc., and finishes with a parody on "It Might as Well Be Spring," dealing with gambling, which goes over with a bang here.

Sherrells return for "Can't Read Your Mind"—well done blues. Austin closes with "Sometimes I'm Happy," and "Who," plus a fast audience participation "Casey Jones" and "Turkey Trot." Had to beg off.

Frank Brandt's orch keeps the dancers happy, and Bob Laine plays a good piano during intermission. *Clif.*

Blackhawk, Chi

Chicago, May 15.

Jay Seiler, Mack Malone & Maudell, Billy Bishop Orch (12) *with Alice Mann, Bill Darlow;* $2-$2.50 *min.*

North-of-the-border good will in the form of Billy Bishop and his Canadian orch invaded this old Chi boite and carried off show honors. Like his fellow countryman, Guy Lombardo, Bishop gives with soft, ultra-danceable music that is relief from the torrid outpourings dispensed by some of the name outfits around town.

Maestro opens show soloing on piano in Chopin's "Polonaise" backed by orch featuring three fiddles, a trio of brass and three tenor saxcs. Bishop is followed by trumpeter Bill Darlow, as wide as he's long, doing a clever job with the appropriate "Mister Five by Five."

Alice Mann, orch chirptress, who's also the boss' Mrs., does well with "Doctor, Lawyer, Indian Chief" and follows with a new British ditty, "Butcher, Baker, Candlestick Maker." She has a pleasing delivery and a deep, throaty voice that's intimate and well handled.

Jay Seiler and Mack Malone & Maudell, held over from previous revue, has the aud well in hand with material that shows marked improvement since show was reviewed three weeks ago. *Foos.*

Kelly's Stable, N. Y.

Stella Brooks, Joe Springer, Earl Warren Sextet, Vicky Zimmer Trio; $1.25 *min.*

With business all along 52d street taking a terrific nosedive recently, this boite was forced to unload Rex Stewart's combo last week and fill in with more modest budgeted talent. Quality of music has consequently fallen off but this drinking spot still retains a pleasant, intime atmosphere and gives a show that's a bargain for the $1.25 minimum tab.

Stella Brooks heads show with some stylized torch-singing of numbers like "I Cover the Waterfront," and "As Long As I Live." Has a tricky vocal device of trailing her end notes into a thin wail which is interesting but can be irritating when overworked. Joe Springer accomps at the piano and does a few solos with some flashy arpeggios that register.

Musical chore is furnished by Earl Warren's sextet consisting of sax, trumpet, trombone, piano, bass and drums. Combo is a well-rehearsed outfit that switches over easily from straight dance tunes to solid jamming. Warren's sax playing, vocalizing, and emceeing is pleasant glib stuff very easy to take. Vicky Zimmer's trio is a zingy rhythm outfit of bass, electric guitar, and piano. Femme leader at the piano has a cute personality that helps as she scats through her tunes.

Tavern Room, Chi

(BISMARK HOTEL)

Chicago, May 21.

Martinis, Everett Olson, Eddie Fens Orch (6); $1.50-$2 *min.*

Small and intimate nitery, redecorated for the summer months, presents short but neatly packaged show that should please the steady customers.

Bill-toppers are the Martinis, husband and wife singing team, who get good applause with selections from Romberg's "Desert Song" and "Wanting You" from Herbert's "New Moon." Encore was another Herbert number, "Italian Street Song."

A good-looking team, the Martinis have better than average voices, displaying a good range, and just enough showmanship to make a success of the semi-classics at the cozy boite.

Balance of the show made up of acts from the orch with fiddler Everett Olson standing out. Olson does good job with "Hora-Staccato" and follows with "Play Gypsy" from the "Fortune Teller."

Trumpeter Trav Booster pleases with "When Day Is Done" and baritone Harvey Crawford proves that long Navy service didn't hurt his pipes any.

Eddie Fens and orch back the show nicely and provide patrons with smooth dance arrangements. *Foos.*

Esquire, Mont'l

(FOLLOWUP)

Montreal, May 10.

Haskell the magico adds plenty class to the current bill at the Esquire, Montreal, which features a terp team, a singer and a novelty girl drummer.

There's no fake hoopla attached to Haskell's stint, his routines being done quietly and effectively. Tees off with "evolution of an egg" routine which sets him well as an attention-getter. After that it's smooth sailing with the disappearing cigaret and card routines. Vanishing bird cage with a payee holding the cage is a killer diller, since it's a neat switch from the ordinary "vanishing" tricks. Haskell's femme aide adds smartness to act.

The Strands are a neat looking acro-terp duo who register okay. Main forte is the balancing with the femme doing much of the holding chores. Mary McClenaghan's skinbeating is sock but too noisy for a small room like this. Gal has plenty showmanship and costuming helps the act considerably. Ludovic Huot, French baritone, has a pretty fair set of pipes but will need a repertory, arrangements, and a few lessons in cafe delivery before he can go on to better things. His French items go over big, but that's no indication how he'll do in other spots. "Ole Man River" and "Argentina" are only so-so. Line (12) still a big feature here helped nicely by Armand Mecrte's boff showcutting. *Laza.*

Gracie Barrie signed for the Capitol theatre, N. Y., June 6, on the Ritz Bros. show.

Variety Bills

WEEK OF MAY 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (22)
Guy Lombardo Orc
Willie Shore
Bob Williams
Annamary Dickey
State (23)
Manuel Viera
Harold Boyd
Larry Stevens
R Adair Dancers
Willie Howard
WASHINGTON
Capitol (23)
Neft
Jerry Lewis

Paramount

NEW YORK CITY
Paramount (22)
Duke Ellington B
Mills Bros
Stump & Stumpy
Clark Bros
CHICAGO
Chicago (23)
Woody Herman
Paul Winchell
Steve Condos
Regal (22)
Roy Eldridge B
Dorothy Donegan
H'r's B'n'm & Sc'tt
Bo Jenkins
MIAMI
Olympia (2)
Tommy Ryan
Lloyd & Willis
3 Mandells
Lee Trent
Martha Stanley

RKO

BOSTON
Boston (23)
Louis Armstrong O
Colo & Atkins
Slim & Sweets
Canfield & Lewis
Lee Elgart Orc
4 Elgins
Billy Gilbert
Eileen Barton
SAN FRANCISCO
Golden Gate (22)
Warren & Jean
Barr & Estes
Lloyd Mann
ROCKFORD
Palace (24)
Hollywood Capers
Pat McCaffery
3 Brandt Sis
H & A Balabanow
Ray Conlin Jr
Shinss & Matthews
(1 to fill)
SPRINGFIELD
Court Sq (23-26)
Bunin Puppets
Trumpet 2
Dorn Bros
Henry Kelly
Harris & Anders
Lane & Small
WILLOW GROVE
Park (26 only)
Holloway Sis
Linda Parish
Stanley Bros
Sonny Sparks
The Gibsons
WOONSOCKET
New Park (26)
Jock Doleon
3 Fonzells
The Hartnells

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
Janice Copps
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Bernie West
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Golden Gate 4
Mouns
Vicente Gomez
Pee Wee Marquetta
Claude Hopkins Orc
Leon Warrick
Ted Melias Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Geo Paxton Orc
Hotel Pierre
Myrus
Consuelo & Artini
Los Panchos
Stanley Melba Orc
Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Danny O'Neil
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Mr & Mrs Melody

Arthur Fisher
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CLEVELAND
Palace (23)
Louis Prima Orc
Barretts
Pitchmen
COLUMBUS
Palace (27-29)
Andrews Sis
Vic Schoen
Johnny Bond
Red River Boys
Charlie Leighton
Boogie Woogie 5
Pat Henning

Warner

NEW YORK CITY
Strand (24)
Tommy Tucker O
Steve Evans
3 Ross Sisters
The Chords
PHILADELPHIA
Earle (24)
Chester Morris
Minevitch Rascals
Johnny
Merry Macs
3 Chesterfields

Independent

NEW YORK CITY
Music Hall (23)
Bettina Deorburn
Charles Lasky
Lucile Cummings
Ed Reichert
Joe Jackson Jr
Rockettes
Glee Club
Corps de Ballet
Roxy (24)
Count Basie Orc
Ray Sax
Peters Sis
Gene Sheldon
Flatbush (25-26)
S Williams & Dad
Barkley Sis
J Arena & Pal
Phillis Willis
Allen Reno
Jamaica (20-22)
The Socialites
Debill & Tanya
H & R Marquette
Van Kirk
Bobby Byron
3 Welles
BOUND BROOK
Brook (25-26)
Madeline Holmes
Mack & Desmond
Paul McWilliams
Lucy Nash
Danny Chang
CAMDEN
Towers (24-26)
Graysons
Jack Lane & Birds
Wood & Lanier
George Freems
3 Claire Sis
CHICAGO
Oriental (23)
Chuck Foster Orc
Bob Eberly
Masters & Rollins
Coco Steve & Eddie
ELIZABETH
Liberty (23-26)
Van Kirk
Al & Jean Johnston

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Jack Prince
(23-26)
Helen & Howard
Three Poms
Seed & White
The Marcos
Marion Burroughs
(23-24)
Madeline Holmes
Farrar & Barry
Bob Laverne
ATLANTIC CITY
Steel Pier (25-26)
W & J Brown
Ballard & Rae
Joey Bishop
Acromaniacs
(1 to fill)
BALTIMORE
Hippodrome (26)
Lewis & Van
Patsy Garrett
J Mann & Linde
Jack Shea
State (23-25)
Holloway Sis
Linda Parish
Sonny Sparks
The Gibsons
(26-29)
Palermo's Dogs
Ralph English
Jack Prince
Anthony & Rogers
Morgan Sis
HARTFORD
State (24-26)
Eddie Bracken
Tommy Dix
Whitson Bros
Rosalinda
Barbara O'Brien
Joan Barry
HOLYOKE
Valley Arena (26)
C Thornhill Orc
KANSAS CITY
Tower (24)
Carlton Emmy
Jay Arnold
Hal Menken
Wing & Wingo
NEW BEDFORD
Ballsa Sq (22-25)
Paul Gary
3 Fonzells
The Hartnells
Tom O'Neal
PHILADELPHIA
Carman (23)
Paddy Cliff

Imogene Coca
Mary Lou Williams
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Jerry Bergen
Flora Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Club Sudan
Patters'n & Jacks'n
Leroy Carrington
Canfield & Lewis
B Eckstine Orc
Copacabana
Desi Arnoz Orc
Julie Wilson
Bob Johnson
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Benny Goodman O
G'wich Village Inn
Jan Merrill
Ann Paige
Carrie Finnel
B S Pully
H S Gump
Russ Carlyle Orc
Havana-Madrid
Nestor Chayres
Virginia McGraw
Don Casanova
H'ris Cl're Shan'n
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Alvino Rey Orc
Hotel Belmont Plaza
Paul Regon
Jack Fields
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dick Stabile Orc
Lathrop & Lee
Phil D'Arcy Bd
Marjorie Knapp
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Al Trace Orc
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Tallma
Malie
Mokihana
J Pineapple Orc
Hotel Lincoln
Buddy Morrow Orc.
Zanzibar
Rochester
King Cole 3
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser

Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Xavier Cugat Orc
Misha Borr Orc
Iceland
Alan King
Una Cooper
Eileen Donesn
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stables
Teddy Koye 3
Osmund Sis
Stella Brooke
Rex Stewart Orc
Nellie Hill
La Conga
Diosa Costello
Diane & Edwards
Jose Curbello Orc
La Martinique
Ben Blue
Lessey & Moore
Roger Dannes
Dixie Roberts
Joe Candullo Orc
Sacasas Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Sonny King
Tony Kardyro
Christine Johnson
Howells
Jo Ann Summers
Madison Cafe
Jan Call
Jack Kerr
Carl Harta
Monica Boyar
Sonny Kendis Orc
Monte Carlo
Dick Gasparra O
Roberto
Siboney
Old Roumanian
Jackie Philips
Happy Lewis
Jordan & Parvis
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Riviera
Ted Lewis Orc
Noro Morales Orc
Ruban Bleu
Mervyn Nelson
Maxine Sullivan
Vin Roddie
Muriel Gaines
Cedric Wallace Trio
Russe Kretchma
Blanka
Basil Femeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Bitse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
J. Marshall
Stork Club
Morales Orc
Versailles
Carl Brisson
Emil Petti Orc
Village Barn
Billy Kelly
Paul & Vida
Susan Cabot
Jane White
Page Morton
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
Eleanor Bowers
Don Fry

(Continued on page 56)

State, N. Y.

Ciro Rimac Orch (12) with Alzira Comargo, Charlie Boy, Dorita, Mechita; Harry Savoy, Herman Hyde (2), 3 Dunhills, Sharkey the Seal; "Spellbound" (UA).

State layout shapes up as one of this house's better efforts with a bill that's well heeled in the comedy, novelty and musical departments. Layout runs an hour with forepart devoted to short punchy turns while latter section holds up well under ministrations by Ciro Rimac's band and crew of Latin entertainers.

Rimac's layout is solidly constructed along flash act lines with song, dance and orch efforts providing voriety and color. Capable assists are by Alzira Comargo, a selling songstress with torrid renditions, and terps by two fetching gals, Mechita and Dorita, while Charlie Boy does a terp twain with Rimac. This bowl of chili gets over nicely.

Other acts constitute familiar faces—proven ingredients at this showshop. Opener is by Sharkey the Seal doing his balancing, vocal imitations and playing a set of bells. Okay recepsh.

While the Dunhills (3) are making their first appearance in this house, they've been around the vaude circuits since their discharge from the service where they appeared in the Irving Berlin show "This Is the Army." They're a smooth and skillful tap team with a choice assortment of applause winning tricks that put heat into the deuce spot.

Date at this house marks the return of Herman Hyde and an unbilled femme foil. He's been out of these parts for some time and his act including the trick guitar, bass viol and the ultra-passionate harp get a good quota of yocks. However, he seems to have deleted some of his punchier antics to the extent that walkoff doesn't have his old effect.

Solo comedy turn is by Harry Savoy who does well with his unfinished sentence routine. Exit applause earns an encore, which he turns into a get-off speech. *Jose.*

Golden Gate, Frisco

San Francisco, May 17.

John Calvert & Co., John Gallus, Keye Luke, Ruth Terry; "Bad Man's Territory" (RKO).

Well balanced layout has properly pitched opening act for a show headed by John Calvert & Co. John Gallus is amusing with his hodgepodge of clarinet playing, juggling and puppeteering and gets solid applause.

Keye Luke, who does the Chinese juvenile parts in Charlie Chan and Dr. Gillespie film series, wins moderate kudos with his voice impersonations, singing and blackboard sketches.

Ruth Terry, billed as singing starlet of Republic Pix, has good quota of s.a. to get over with her song stanza, which includes "Shoo Fly Pie," "Prisoner of Love" and "Walking My Dog."

John Calvert and his company of four dominates house for half hour with customers standing on seats to get full view of hysterical goings on.

Calvert, using members of audience as working material mostly on-leave-servicemen, opens with mildly corny "Magic Varieties" which is mostly store magic, but warms up with "Disappearing Model" and wire suspended "day Godiva" on prop horse, all of which is okay Also does a good cigarette routine, which brings him to the real sock, his hypnotic three-ring-bedlem stanza. Has audience scared stiff with Jekyll and Hyde sawing-off-head stuff. He has patrons falling all over the place; stuck to walls and floor; bewildered, afraid and yet cooperating. Close has packed house jittery but cheering.

Calvert has personality, good voice and works in easy manner. Definitely big-time stuff. *Ted.*

Capitol, Wash.

Washington, May 16.

Manuel Viera, Ted Lawrie, Roy Benson, Fred Lowery with Dorothy Rae, Three Corwins; 'Dragonwyck" (20th).

Most of Capitol's show, including pic, is held over from last week. Additions, Fred Lowery with Dorothy Rae, plus the Three Corwins, rate mention.

Lowery, blind whistler, formerly with Horace Heidt's band, is surefire for any type audience. With Dorothy Rae as singing partner, combo keeps up fast pace of smooth, varied musical fare.

Lowery's affliction never intrudes on act, and he is so full of enthusiasm and showmanship that audience is obviously hardly aware of his handicap. He m.c.'s for team, giving singer her share of spotlight.

Lowery's whistling has range and volume enough to dominate full orch, which accompanies him. Opens with medley of bird imitations, does "Waters of Minnetonka" and "Rhapsody In Blue." Gal solos with her own "Debutante's Lament" and "It Had to Be You." Encore is duet, "Whistler Joe," which is a natural for team. Couple get audience appreciation throughout.

Three Corwins close bill with some lively acro-dance numbers. Open with a precision dance, with ankles chained together, just to make it harder. Do individual stunts, and are cheered on by the customers in a fancy rope-jumping routine. Click nicely. *Lowe.*

Adams, Newark

Newark, May 17.

Louis Armstrong Orch (17) with Leslie Scott, Velma Middleton; Billie Holiday, Coles & Atkins, The Chocolateers (3); "Crime of the Century" (Rep).

The heat is on in this all-sepia finale for the Adams' stage show season. The house will turn to all-film policy Thursday (23), which will be a blow to the local hepcats.

Louis Armstrong, vamped by a band that blows sour as often as sweet, doesn't seem to mind. He has his magic trumpet and his familiar bullfrog voice to add to a naturally gay disposition and snils right along as if the orchestra were groovey.

Satchmo's best bids for audience kudos, which comes large and handsome, are found in "I Can't Give You Anything But Love" and "Back of Town Blues." In these and his incidental solos throughout, the trumpet playing has plenty of socko attributes—brilliant tone, impeccable phrasing in the blues style and a happy-go-lucky quality that implies the fellow is having a fine time playing for his friends.

Other band bits include "Stomping at the Savoy," "Solid Sam" and "Let's Have a Session." Lessie Scott unlimbers a crooner-type barytone in "Gypsy" and "Prisoner of Love" and Velma Middleton, hefty comedienne, does "Wouldn't Be Satisfied" and "Hey-Ba-Ba-Re-Bop," to considerable acclaim.

Co-star with Armstrong is Billie Holiday, who knocks 'em dead with her nicely controlled blues voice and hot repertory. The gal's a winner. Utilizing a style that reminds one of Johnny Hodges sax attack, Miss Holiday hauntingly chants her way through "My Old Flame," "All of Me," "Billie's Blues," "Lover Man" and "Better Go Now," all of them top notch.

The Chocolateers ring a few funny changes in the customary tap routines. Coles and Atkins mingle dance steps and typical Harlem comedy. It's a good bill and a bright windup for the season. *Bran.*

Orpheum, L. A.

Los Angeles, May 18.

Buddy Rich Orch (18), Slim Gaillard Trio, Benny Rubin, Dorothy Reid, Nick & Vicki Collins; "Detour" (PRC).

It's all bouncy rhythm and swing at the Orpheum this week, with Buddy Rich's new orch and the Slim Gaillard Trio sharing the top billing. Edge on the draw locally goes to the Trio, which has built a large following in here via long stand at Billy Berg's nitery in Hollywood and records and radio. It doesn't edge out the Rich aggregation in entertainment, though, the orch being very solid and loud to please the bounce fans.

Gaillard Trio occupies closing spot and socks over four numbers for solid results. Strong instrumental styling is of the first order, but is backed up with catchy jive talk fostered by Gaillard. Trio puts plenty of its "mel-creeny, o-roony," dialog into songs. It's a showmanly group that is hep to pleasing an audience such as the Orpheum draws. Group prove able satirists with takeoff on Spanish crooners, a bit injected into a sharp version of "Cement Mixer." Other tunes pleasing are "Yep Rok Heresy," "Orpheum-Croony" and an instrumental bit that served as a curtain closer, in which Rich and his crew joined in. "Scatman" Carruthers debuted as new drummer with the combo and held up his end with plenty of skin-beating antics. Gaillard doubles on piano and guitar while Tiny Brown takes care of a potent bass.

Buddy Rich and his band of enthusiastic young musicians make good, if loud music. For a new group it displays plenty of craftsmanship and know-how. Its reputation and drawing power will grow. Strong brass section and the Rich drumming can knock out more noise per decibel than any outfit to yet hit the Orpheum stage. It's loud but listenable. Group opens with "Poon Tang," emphasizes heavy brass work on "Somebody Like You" reaches a show-stopping climax on "Quiet Riot," tears "Route 66" apart and winds up with "Desperate Desmond." Rich's drumming, particularly on "Riot," is virtually out of this world. While music is loud, it is stimulating and packs plenty of drive. Rich vocals "Route 66" while orch canary Dorothy Reid warbles "Where Did You Learn to Love?" and "Rain or Shine." She makes hard work of her singing and should try to look more pleasant while giving out.

Benny Rubin is midway on the bill, carrying the audience along for sure chuckles at his dialect stories and gags. Nick and Vicki Collins are an enthusiastic tap team who show best in jumping jive bit. *Brog.*

Chicago, Chi

Chicago, May 21.

Frank Sinatra, Pied Pipers (4), Steeplechasers (3), Skitch Henderson & House Orch (27); "Up Goes Maisie" (M-G).

Four hours late into Chicago from N. Y. and hence face to face with a mob of impatient payees, many of whom had been in the theatre since 7:30 a.m., Frank Sinatra showed signs of wear after the all-night worry session anent grounded planes. The holding up of the hands to ward off squeals, the surprise stressing of certain musical phrases that bring on those same squeals, the "Can-I-help-it?" expression when a bobby-soxer screams "Come and get me, Frankie!"—these and all the other stock-in-trade gimmicks belonging exclusively to the bow beau were all there, so nobody was disappointed, even though he did forget the words of "Embraceable You."

Pre-curtain ovation lasted several minutes, drowning out The Voice as it came out over the house's p.a. system from backstage. There was another of course, when he stepped out to explain he was late "because we were in New York last night trying to find places to live for the fellows who helped us during the war." And it's possible he did a good job on "Sioux City Sue," immediately following; it was impossible to judge precisely how good, so noisy were the customers.

Fair-to-middling male sepia terp team, the Steeplechasers, followed with taps to "Cherokee" and suchlike, thus giving the cops stationed at either side of the stage to protect Sinatra from bodily injury a chance to relax—but only for a minute.

He was back again, emceeing now, to introduce the Pied Pipers. Fine vocal quartet offer "You Won't Be Satisfied," "Dream" and "Personality," following which Skitch Henderson, who's leading the augmented Chicago theatre orch this week only, does some smooth 88'ing of "Full Moon and Empty Arms" while Sinatra directs the orch. Spot for this number is on Henderson, but most of the eyes were on Sinatra.

Now the cops were really showing wear, mob hysteria being definitely on the upgrade as the star moved in to take over with some more songs. From here on it is an aud-participation show that would make Tom Breneman and Don McNeill turn green with envy. Sinatra, making his first stage appearance here since 1942, contribs "All Through the Day," "Embraceable You," "Sweet Lorraine," "Nancy," "Try a Little Tenderness," 'Oh, What It Seemed to Be," and, with the Pipers, "One I Love Belong to Somebody Else" and "I'll Never Smile Again."

Then the kids opened their lunches and went to town, all set for the rest of the day. *Mike.*

Tower, K. C.

Kansas City, May 17.

Benny Meroff, Kathleen McLaughlin, Joleen Harris, 2 Jacks, 3 Little Honeys, Tower Orch (9) with Don Tiff & Beverly Cassady; "Johnny Comes Flying Home" (20th) & "Gentleman Misbehaves" (U).

Current show comes off several notches above those of previous weeks. Benny Meroff (New Acts), former band leader, doing a vaude double and taking over as m.c., contributes a large share to the better show.

Show is back to its regular 40-minute length, led off by Tower band on pop song with Beverly Cassady on the vocal. Kathleen McLaughlin (Mrs. Meroff) offers a duo of modern tap routines, both nifty. She's followed by Joleen Harris, home-town youngster, who has a neat contortion routine.

Three Little Honeys, discovery night selections, register as cute. Two Jacks then take over with their pole balancing feats, and earn good response.

Meroff runs his clowning and gagging throughout to knit the show together, and takes over the closing spot. It's a return to his former bag of tricks, juggling, terping, clowning, and aided and abetted by the Mrs. as she imitates better known terpers and he does the old line schmaltz faves, Jolson, Cantor and Lewis. *Quin.*

Oriental, Chi

Chicago, May 16.

Chuck Foster Orch (13) with Betty Clark and Tommy Ryan; Bob Eberly, Masters & Rollins, Coco, Steve & Eddy; "Night in Casablanca" (UA).

Surprise of this lightweight session is Betty Clark, cute gal singer with Chuck Foster's orch, who steps 'way out front and stops the show. "Just another band singer" doesn't apply to Miss Clark at all. She proves that at the beginning by kicking her shoes off ("Sings better that way," explains the maestro), and then turning on a silvery lyric soprano in the verse of "Listen to the Mocking Bird," following which she rips into a mean riff version of the chorus interspersed with Pons-like trills. Operatic pipes, coupled with a cute figure and bubbling personality, mark her as triple-threat material. Also does "I'm a Big Girl Now," punching the blue lines for all they're worth. **Begoff**—and in her stocking feet.

Foster's 4 brass-5 reed-3 rhythm outfit, with leader on clary, didn't do too well in a rambling rendition of "Cement Mixer" at the opener, but hit its stride with an olio of tunes associated with the late Maj. Glenn Miller. Also get a lot of laughs with vocals about a gal named June who's bustin' out all over because she can't get a girdle big enough, and vocalist Tommy Ryan wins a nice nod for his version of "Gypsy." Orch closes the show with "Dark Eyes."

Masters & Rollins get a polite reception for their standard double-joint grotesqueries, Charlotte Greenwood-ish cavortings by Miss Rollins, and skating, slow motion and "horse & jockey" terps by Masters. Also do their ballroom parody. Some of the stuff is a bit too crude for the family trade, but they get off okay. Comedy acro and tumbling stuff, with a three-high to close, of the Coco, Steve & Eddie teeterboard layout fits in nicely between orch's ace and deuce turns.

Bob Eberly sings "Love Is Just Around the Corner," "They Say It's Wonderful," a "Tangerine"-"Green Eyes" medley, and "Laughin' on the Outside." It might have been opening jitters, but the pipes were straining for the high notes and the latter were coming out fuzzy around the edges at show caught. *Mike.*

Apollo, N. Y.

Count Basie Orch (17) with Jimmy Rushing, Illinois Jacquet, Bob Bailey, Viola Jefferson; Pops & Louie, Ralph Brown; Taylor, Ray & Bruce; "Spider Woman" (U).

Top name music has become habitual with this house and trend continues with the Count Basie outfit, just in from a western tour. More commercial than the average sepia swingsters, orch nevertheless manages to evoke approval from jump-happy crowd.

Brassy opener is "Every Tub," spotlighting Illinois Jacquet on wild and reedy tenor sax. High-note gymnastics unnecessary, but customers like that type of showmanship. Ralph Brown follows with a nice terp single, tapping to Basie's rhythm piano backing. Taps are strong, clean, and rapid, but economy of effort is lost in out-of-beat turns and spins which are not good crowd-pleasers.

Orch is showcased in "High Tide" with trumpet, trombone, clarinet trio. Basie follows with characteristically light-fingered "Mad Boogie" for fine hand.

Viola Jefferson opens her stint with "Sittin' and Rockin'" moving then to "I Got Rhythm," with rapid-fire original lyrics. Average selling of a husky monotone brings only fair response. Closer is Ellington's "Lucky So and So."

Situation comedy bit with Taylor, Ray and Bruce starts well but slows gradually to a walk.

Orch back to business with "Stay Cool." Crooner Bob Bailey contribs "I'll Get By" and "Danny Boy." Irish tenor-like voice and easy delivery have boff appeal. Experience should smooth rough spots.

"Doggin' Around" features Joe Jones on drums together with rhythm section. Like majority of acts in shows of this type, its slightly overdone.

Basie's prize package, Jimmy Rushing, offers "New Blues" and "Hey-Bop-a-Rebop" for his usual sock effort. Tops in his line.

Tap team of Pops and Louie are okay but should lay off the vocals and stick to terps. Show's finale in "One O'Clock Jump" but it never gets started before orch peters out for a quick exit. Entire layout needs editing. *Tomm.*

RKO, Boston

Boston, May 17.

Rose Marie, Minevitch Rascals with Johnny Puleo; Buster West, Ross Sisters (3), Bunin Puppets, Larry Flint House Orch; "Suspense" (Mono).

Straight vaude layout in combo with "Suspense"—the film doing most of the pulling—but nicely balanced and finding plenty of favor for the older, evening crowds. There's nothing new on the bill or especially outstanding, but it's all standard stuff and well routined.

Rose Marie, headlining, offers well-styled songs tailored to her high-grade style, clicking with a new one called "Crying My Heart Out" and going socko with Italian song "Chene Lune," meanwhile doing impressions, such as her nifty take-off of Durante. Good stuff and well liked.

Minevitch Rascals, yearly offering, vary in no detail from their yearly contribution, and prove as sock as usual with Johnny Puleo clowning and drawing billing. The Ross Sisters, easily the ranking acro trio, still contribute daring and fast stuff for plenty of favor, and Buster West, standard act, gets ditto. Comparatively new, the Bunin Puppets do a floor show act with m.c., and it's a cute trick. Also nicely received. Show, in short, offers nice contrast to band show and being nicely staged and backed up by the Larry Flint house orch, which is very good, clicks. Biz fine at opener. *Elie.*

New Acts

BENNY MEROFF
With Kathleen McLaughlin
Comedy, Dancing
16 Mins.
Tower Theatre, K. C.

Recently returned from war theatre trouping, Benny Meroff has been taking a look around at vaude and club work, doing a double with the Mrs. It looks like the double act is here to stay with no more of the comedy band or wacky unit biz he did for years. This way there is no payroll, social security tax, transportation or any of the 1,001 worries that plague a vaude troupe. It's just get in the car with the Mrs., drive to the next date, do your stuff and take it (comparatively) easy, without the supervisory headaches.

A vaude vet, Meroff has plenty of tricks in his bag on his own score, and the wife-partner adds with her looks and terping. For the Tower Meroff ran out the works, gags, imitations, juggling, terping, and the two give a well-filled 10 minutes. In cafes and clubs they're doing three shows nightly, with at least one full change of routine. For this date they boiled it down to winding Meroff's stunts around a trio of Kitty's dance imitations, and this allows them to pack the 10 minutes well.

Vaude could use more acts of this type. *Quin.*

VIRGINIA McGRAW
Dancing
10 Mins.
Havana Madrid, N. Y.

Pert little tapster with a refreshingly ingenueish face and a nice build, Virginia McGraw dances smoothly. Routines contain plenty spins for flash and a good number in which she taps without music a la Eleanor Powell. Gets over nicely in the opening spot here.

Good act for similar bistros or vauders. *Stal.*

CPA Nixes Bid

Continued from page 1

his Culver City lot, making a total of six stages when completed, about Oct. 1. Government gave the permit because the use of the Roach studio by the Army prevented normal expansion during wartime.

Civilian Production Authority granted the Hollywood Bowl permission to spend $65,000 on concrete construction in the interests of public safety, but turned down building requests by the Motion Picture Relief Fund and Slapsy Maxie's.

MPRF wanted a $300,000 building for living quarters and hospital beds, and Slapsy Maxie's asked leave to spend $50,000 on building improvements.

Enterprise's application for a permit to build a $100,000 sound stage on their new lot was nixed yesterday (Monday) by the Civilian Production Administration.

Joseph Gilpin, studio and production manager, stated Enterprise would appeal the decision as soon as he receives official notice of it.

Bills Next Week

Continued from page 55

Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Aloslie
Francisco
Bruce Norman
Vivian Nickelson
D'Rivero & Belm'te
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga

CHICAGO

Blackhawk
Billy Bishop Orc
Alice Mann
Jay Seller
Malone & Mandell
Chez Paree
Danny Thomas
Maurice & Maryea
Phillis Claire
Marion Francis
Lucio Garcia Orc
Gay Claridge Orc
Frolics
Jackie Green
Gypsy Rose Lee
The Albins
Cover Girls (6)
Estrellitos (5)
Henri Lishon Orc
Hotel Bismarck
Duke Art & Junior
Sherman Hayes Or
Kay & Glenn
Martinis
Dell Welcome
Mari Gloria
Eddie Fens Orc
Hotel Blackstone
The Hartmans
E Heckscher Orc
Hotel Congress
Juno Robbins
S Williams Orc
Pancho & Orc
H Edgewater Bch
Stephen Kisley Orc
LeBrac & Bernice
DiGatano & Adams
Preston Lambert
4 Song Stylers
D Hild Dcrs
Hotel LaSalle
Terry Lynn
Al Chamberlain
Garron & Bennett
F ZuBach Orc
Hotel Sherman
T-A-D Hoffman
Jack Lane
College Inn Models
Carl Marx
Buddy Rich Orc
Hotel Stevens
Ladd Lyon
Jeff Lane
The Skyrettes
Boulevardears
Orrin Tucker Orc
Latin Quarter
Martha Raye
Three Rockets
Estelle Sloan
Martin Kent
B Yost Cavaliers
L Q Lovelies
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan 4
Merriell Abbott D
Rio Cabana
Jan Murray
The Bernards
Manor & Mignon
Leo Davidson Orc
Jose Manzanares O
Vine Gardens
Jessie Rosella
Larry Ross
Tony Marks
Sunny & Judy Ray
Joe Kish Orc
Regan Callais
Jack Page Orc

Old Vic Draws Cheers From Blase N.Y.; Troupe Licks Illness, Housing Too

Second week of Old Vic, London legit importation, on Broadway saw the addition of Chekhov's "Uncle Vanya" to the repertory. Although N. Y. drama critics didn't think so much of the doleful Russian drama, capacity attendance was the rule. First night top was $12 (with $6 for the balance of the week) the same record scale for straight plays applying Monday (20) for "Oedipus" and "The Critic." Sunday (19) followup comment on "Vanya" was on the down side but to date the boxoffice has been flourishing.

Critics raved over the "Oedipus" performance in Tuesday's (21) press. The Times carried a special box in addition to the notice, telling of plaudits that continued after the Century's house lights were turned on, following nine curtain calls.

Expense Allowances

Theatre, Inc., which is sponsoring the six-week Old Vic engagement, brought 45 players and others from England. Comment that a percentage of the visitors are finding living costs too high in comparison to their compensation, has been discounted by the management. Salary of bit players is $45 per week, as compared with $60 minimum over here. Stated that the company's regular London salaries are being paid, but in addition all hands are given additional money for expenses, ranging from $75 to $100 weekly. Vic outfit is quartered in several hotels, reservations in one central spot not being available.

From audience viewpoint, a drawback to the venture, has been the large capacity (1,670 seats) of the Century, but it's pointed out that the attraction could not have been brought over for moderate size theatre because of the high cost of operation. Following complaints that it wasn't easy to hear the lines, especially in view of the British accents, the actors have been directed to speak louder. Illnesses have occasioned more rehearsals than customary and probably accounts for cancelling two of Old Vic's four scheduled radio broadcasts by CBS.

KANIN, LAURENTS IN LINE FOR HOWARD PRIZE

Various seasonal awards to dramatists and actors in addition to the Pulitzer prize (discounting the N.Y. Drama Critics Circle, which neglected to select a best play), are being announced almost weekly.

The Sidney Howard Memorial Prize of $1,500 was due to be decided early this week by the Playwrights Co. Garson Kanin, who wrote "Born Yesterday," and Arthur Laurents, author of "The Home of The Brave," were reported splitting the purse, but that was not affirmed nor denied. Explained that several Playwrights members are out of town, so an "official" vote was not taken. "State of the Union," the Pulitzer winner, was not considered because the Howard prize is supposed to go to new legit authors, Kanin and Laurents thereby qualifying.

Drama League of N.Y. awarded a medal to Louis Calhern for his performance in "The Magnificent Yankee" and a special award went to Dorothy Gish of the same show. The Clarence Derwent $500 prizes for supporting players will be given to Barbara Bel Geddes ("Deep Are The Roots") and Paul Douglas ("Born Yesterday") at Equity's annual meeting June 7.

Reading Strawhatter Sets 12-Week Season

Reading, May 21.

Green Hills Lake theatre, near here, is set for a 12-week season starting early June, with George R. Snell producer and Harold Heagy director. Plays include "Claudia," "Angel Street," "Wallflower," "Night Must Fall," and others. N. Y. legit and radio actors will be used.

Snell attended recent meeting of Summer Stock Mgrs. Assn. in N. Y., and served as chairman of the Class 3 group.

Mitchum Tops Vet Group

Sacramento, May 21.

Theatre Productions Guild, new legit group of ex-GI's, was incorporated here with Robert Mitchum as president.

Company will produce stage shows in the Los Angeles sector.

Equity Election Slate Unopposed; Derwent Set

There will be no opposition ticket for Equity's election dated for June 7, the deadline for such a move having passed last Saturday (18). Rules stipulate that any independent ballot must be filed not less than 20 days prior to election. Clarence Derwent is assured of the presidency, the term being for three years, same going for other officers, while councillors regularly nominated are to serve for five years.

For the first time since Equity was organized not a single protest was registered about candidates, any pro or con comments being contained within casual conversation. It may mean that the legit assn is due for an era of tranquility but it's conceded that there are factions in the council and membership.

Union Row Slows Cooling Plants

Air cooling systems are being installed in the Century and Adelphi, N. Y., but a jurisdictional dispute between the stage hands and the International Brotherhood of Electrical Workers has delayed completion of the work.

International Alliance of Theatrical Stage Employees (stagehands) and IBEW, which are affiliated AFL unions, have been at odds for some time, disputes mostly having cropped up on the Coast. An incident at the Century during a performance of "Henry IV" Part I, Tuesday (14) night last week, revealed a conflict between the two unions here

Water from the roof dripped upon patrons occupying left front rows who were seeing the Old Vic troupe. It was reported that a cooling system vent had been left open after several disaffected customers opened umbrellas or put on rain coats. Investigation proved that cork particles left on the roof by the installers had been washed into the gutter by a steady downpour, clogging the pipes, water backing up and escaping through the vent.

IATSE declared it had the right to handle the installations, IBEW insisting it has jurisdiction in all new construction. Work stopped at both theatres but during the week IA withdrew its claim and it's expected that the issue will be settled with the other union within a few days. One stipulation is that there shall be an equal number of stagehands stand by under pay. That is one of the regulations annoying to managers who say the rule is illogical, calling for wages for workmen who don't work.

N. Y. crews' union is known as local number one, the IBEW outfit in N. Y. being known as number three. Understood ex-members of the latter are in charge of electrical inspections for the city.

Voskovec Directs ELT Play in U.S. Farewell

Initial joint theatrical effort of George Voskovec, noted Czech comedian, and Anne Gerlette, exec. sec. of Equity Library Theatre, also their last in this country, will be a modernized version of Moliere's "Physician in Spite of Himself." Following production May 27, 28 and 29, at the George Bruce branch of N. Y. Public Library, the couple will be married and leave for Prague, where Voskovec will reestablish his satirical theatre at the request of the Czech govt.

While in U. S. the comedian played with his partner, Jan Werich, in the Margaret Webster production of the "Tempest" and has directed USO-Camp Shows plays. Miss Gerlette plans to establish a theatre with American repertory in Prague and train new actors.

Karson's 'Operation Musical'

Nat Karson is planning to produce a new Broadway show in the fall, titled "Operation Musical." Has offered the lead to Ben Lessy, comic now at La Martinique, N. Y.

Karson was last represented on Broadway with "Nellie Bly."

Harlem Whets Sharp Ax Vs. 'Whitman' Nixers; Calls N.Y. Crix 'Fascist'

The People's Voice, Harlem Negro weekly, is up in arms against N. Y.'s drama critics for their reviews of "On Whitman Avenue," drama about white-Negro housing conditions which opened at Cort theatre May 8. Both on editorial page and in columns of its May 18 issue, sheet went at critics hammer and tong, naming names and making blunt accusations.

In lead editorial headed "Lynching on Broadway," paper said "another excellent play of Negro life is in process of being lynched by the 'kept' dramatic criticis on Broadway." Calling the play "a magnificent and stirring dramatic interpretation of the housing problem faced by returning Negro GI vets," sheet said it could understand why "critics of the big business-dominated daily press" didn't like "Avenue." Their "anti-Negro prejudices" had already been challenged by other Negro plays this season, it said, and the criticis "simply could not stand up under 'Avenue's' indictment." Paper is inviting readers to a public forum May 31 to discuss the play's merits.

Fredi Washington, Negro actress now running a column as the sheet's theatrical editor, was still stronger in taking the critics to task by name. Saying "the boys have become cynical, lazy, tired of going to the theatre, or what is worse, in the best fascist tradition, have agreed on an unwritten plot to kill plays dramatizing people's problems, especially Negroes," Miss Washington admitted she's hopping mad at them. She singled out John Chapman (News) for sloughing off the play, and Ward Morehouse (Sun) especially for his "phoney liberalism." "You, like most of your colleagues," she told Morehouse, "went around robin's red barn to try to cover up the fact that you, like Mrs. Tilden in the play, would probably be horrified at the thought that you might have to live in the same house or neighborhood with Negroes."

Excepting Vernon Rice (Post), Arthur Pollock (Brooklyn Eagle), William Hawkins (World-Telegram) and Samuel Sillen (Daily Worker), Miss Washington ended: "You've made us mad, boys."

Play, when reviewed, was thumbsdowned by most criticis as wordy and not well-written. New attack is another in series the N. Y. reviewers have undergone this season, from Herman Shumlin, Harold Clurman, Maxwell Anderson and others, for their reviews of shows.

TRIPLE PLAY COLLAB WITH DITTO BANKROLL

Al Rosen's production of "Mary Had a Little" is set to preem at the Curran, San Francisco, July 15, following several weeks of tryouts on the road. It will remain in S. F. until Aug. 17, then work its way east to Chicago, where it is hoped to remain for a run, similar to Rosen's previous Chi marathoner, "Good Night, Ladies."

Edmund Lowe will star in the show, with Mary Brian tentatively set as his vis-a-vis. Others in it are Richard Power, Claire Carlton and Virginia Belmont, one of the "Goldwyn Girls." Leon Errol will direct.

Martin Hersh, prez of Ideal Factoring Corp., N. Y., which specializes in Hollywood film financing, is advancing approximately 50% of the production cost, with Lowe and Jack Schwartz, producer for PRC pictures, sharing the other 50%. Play was written by Muriel G. Herman, Arthur Herzog and Rosen.

Ex-GI Legiters Planning 350G Memorial Theatre

Headed by Ray Hinkley, chairman, and Leatrice Joy Gilbert, secretary, an interim board of directors for the newly formed Veteran's Memorial Theatre is beginning campaign to raise $350,000 by contribution. VMT, set up on a non-profit, tax-exempt basis, is designed as a job conversion channel for returning legit vets.

Plans for the season call for six productions with runs of three to seven weeks each. A try-out theatre for new scripts and talent will be operated with the hope of eventual federal subsidy under the GI Bill of Rights. Twenty-five veteran charter members include John Beal, Alan Baxter and James Whale.

Berlin's Rush Fill-In Job on 'Annie' Another Classic Broadway Tale And One More Stripe to Writer's Laurels

By JACK PULASKI

Broadway premiere of "Annie Get Your Gun" last Thursday (16) marked a classic in show business, not so much for the enthusiasm with which it was received but in the manner it reached the boards. The delayed debut because of a back stage defect at the Imperial was not the first setback for "Annie." Jerome Kern who had come from the Coast to supervise the revival of "Show Boat" and write the "Annie" score suddenly passed away.

Irving Berlin, just back after extended chores with "This Is The Army" in America, Europe and the South Pacific, hard-pressed by his soon - due Paramount filmusical, "Blue Skies," stepped into the breach. He had plans to write his own revue but agreed to compose the "Annie" score out of affection for Kern and for fellow-composers Richard Rodgers and Oscar Hammerstein 2d, making their maiden musical comedy managerial effort here with 20th-Fox support Although they had supplied the tunes and librettos for such standouts as "Oklahoma" and "Carousel," they were much too occupied to write a score for "Annie," and the show would otherwise have been postponed indefinitely.

That Berlin should deliver such a flock of hit melodies together with lyrics for "Annie" in record time is a brilliant demonstration of his talents. The score is so varied in tempo and conception that it might have come from several composers.

After the show opened there was some doubt expressed about the punch of the numbers but Berlin has an answer to such comment, saying he sometimes cannot tell his hit songs himself until five or six weeks after the first performance. Judging from the way the show's star, Ethel Merman, handles the tunes, however, there is no doubt about them on her part. Berlin evidently had her in mind constantly during the composition.

Sharpshooting Annie

Story of the show is alluring, highlighting the sharpshooting Annie Oakley, star of a Wild West show headed by William F. Cody, better known as Buffalo Bill, an outfit that hasn't existed for a long time. One of her stunts was putting a pellet through the center of a playing card tossed into the air. That required expert marksmanship at high speed, Annie shooting almost vertically, otherwise the customers would be plugged.

Annie Oakley's are well known in show business. Term used is descriptive of press and other free admissions which have holes punched in them, otherwise the boxoffice would be responsible for the price of such tickets. Originally, long before admissions taxes and "service charges," there was a single hole in ducats but for some years two holes have been used.

Under the title of "Annie Oakley," Mike Todd was first slated to produce the show, with book by Herbert and Dorothy Fields and Miss Merman as star. That was the combination that delivered "Something For The Boys" for him, with a Cole Porter score. For some reason Todd passed it up, saying he wanted to produce a musical by other writers.

Sherwin in N.Y. to Set His 2 London Musicals

Manning Sherwin, New York cleffer who made good in England, returned to the U.S. Sunday (18) after an eight-year stay abroad to set legit production deals here for his musical comedies now on London boards. Sherwin has written the scores for two current London hits, "Under the Counter" and "Here Come the Boys," and did the tunes for 12 others since he left America in 1938. He is best known as composer of "A Nightingale Sang in Berkeley Square."

After six weeks in New York, Sherwin is coasting for a one-month visit to Hollywood before returning to England.

'Annie's' High 350G Budget Cues Claim

"Annie Get Your Gun" may represent an investment as high as $350,000 when the cost sheets are completed, it being indicated that Broadway's newest musical exceeded the budget partly because the premiere was delayed three weeks when a backstage structural fault at the Imperial required repairs. Show played two weeks of that period in Philadelphia to record takings but whether the date was profitable isn't certain because of the added expense entailed.

To be settled is a dispute over actors salaries for half a week, between the date of the original opening and time the production was sent to Phila. Producers Richard Rodgers and Oscar Hammerstein 2d asked for a concession which was refused, Equity saying the actors should not be penalized as the theatre was to blame for the postponment. Equity was adamant and warned the show management that unless the money was paid, "Annie" would not be permitted to open. Check was sent under protest and an arbitration is scheduled to decide the issue, but R. & H. have not indicated they will press the claim.

If there are claims to be made by R. & H. against the Shuberts, who operate the Imperial, over unforseen additional outlays, such items have not yet been formulated.

Stated that the first four weeks were sold out prior to the debut. Advance sale had slowed down because of the postponement but rapidly picked up speed both at the boxoffice and the agencies. "Annie," only show with a $6.60 b.o. top, which is $5.50 net, is geared to gross $44,500 weekly not counting standees. First four performances would have topped $25,000 but first and second night press tickets represented $2,600.

Irish Clergy Put Ban On Sean O'Casey's 'Juno'

Dublin, May 14.

Supervising clergy at Ireland's biggest dramatic festival contest, the Father Mathew Feis, have banned Sean O'Casey's "Juno and the Paycock."

Dermot Webb, Athlone Little Theatre Group treasurer, says his company, which planned to do the play for the contest, were told that "it was not suitable for production in the Father Mathew Hall."

Father Mathew was a big Irish temperance leader in the last century. The hall, named for him, is run by Franciscan clergy who reserve the right to rule out any "unsuitable" plays.

"Juno," one of O'Casey's earliest plays, is popular in the Abbey Theatre's repertory; was performed in N. Y. by the Irish players, and was broadcast by BBC in its "World Theatre" series a week ago. When played by the Athlone group at Mullinger (Midlands) Festival, "Juno" won them the cup for the best three-acter.

"Permitted" plays at the Father Mathew this year include Patrick Hamilton's "Gaslight" ("Angel Street") and Rudolf Besier's "The Barretts of Wimpole Street."

'Lost Colony' Dir. in N. Y. For Leads to Island Drama

Raleigh, May 21.

Samuel Selden, director of Roanoke Island's historical symphonic drama, "The Lost Colony," is in N. Y. this week with John A. Walker, gen. mgr., selecting actors for some of the principal roles in the island drama.

Plans for reviving the play, which was presented at old Fort Raleigh at Manteo for the five seasons immediately preceding the war, are going forward rapidly. Native islanders will take the majority of the roles in the play, with N. Y. legiters filling the more important characterizations.

Philly Gets 'Girls'

Al Borde's "Follow the Girls" has been booked to open its road tour at the Forrest, Philadelphia, July 17.

Show closed at the Broadhurst, N. Y., Sat. (18), after a run of more than two years.

Hurok To Scout Europe for Talent For New Russ Ballet Co. Due in Sept.

Impresario Sol Hurok is planing to Europe first week in June to scout for talent and productions for his new ballet company which premieres next season. Hurok, who hasn't been abroad since 1939, prior to which he made annual trips searching for artists, isn't looking this time for any new solo attractions or companies for his regular concert list. He'll merely scout the ballet scene in London, Paris and perhaps Rome, to pick up dancers or ballets for his present troupe.

Group, to be known as Russian Ballet Co., was formed by Hurok when the Ballet Theatre recently divorced itself from his management. Company will be headed by Alicia Markova and Anton Dolin, who toured with their own small troupe this season, and will also include Andre Eglevsky, Rosella Hightower and George Skibine as featured dancers.

Hurok is taking over six ballets from the repertoire of Ballet International, the Marquis de Cuevas-sponsored company which folded to $1,000,000 loss after one short season a year ago at International (formerly Cosmopolitan) theatre, N.Y. On his trip, Hurok will also huddle in Paris with Alexandre Benois, Diaghileff collaborator and designer, on a full-length "Swan Lake," with Benois' original sets, to be done in the U.S. for the first time.

Company will give world premiere of "Camille," new ballet to Schubert music with choreography by John Taras, as well as U.S. premiere of two works originally produced by the Vic-Wells Ballet in London, "Job" and "Haunted Ballroom." In all, first season's repertoire will include 35 productions. Season will open at Metropolitan Opera House, N.Y., Sept. 15, followed by five-month road tour.

Picketed 'Uncle Tom' Does Quick Folderoo When B.O. Dives in Pitt

Pittsburgh, May 21.

"Uncle Tom's Cabin," with music, did a foldo last week at Syria Mosque after playing out only half of its scheduled six performances. Spokesman said the cancellation was the indirect result of protests by Negro leaders, adding that the producers felt the criticism might hamper other dates in this area. Boxoffice, however, suggested an entirely different reason. First two times "Tom" didn't even play to a total of 300 customers in the big 3,800-seat Mosque.

Just five hours before the collapse, the producers announced the show would go on "even if it costs us a fortune." They had a change of mind upon taking a look at the receipts.

Last week a delegation representing the Inter-Racial Action Council, the Urban League of Pittsburgh, the National Assn. for the Advancement of Colored People and the American Veterans Committee protested the Pittsburgh booking to Mayor David L. Lawrence. He said he'd send a representative to the first performance and did. Unofficial censor reported back to Lawrence that he could see no reasons for banning the show. Protesting groups had pickets all around the Mosque with pamphlets urging non-attendance. They could have saved themselves the trouble. Nobody came anyway.

Drama critics were busy at time covering Maurice Evans' "Hamlet" at Nixon, so local papers sent music experts around to cover "Tom." They came back and wrote scathing pans.

Harriet Beecher Stowe classic had previously played a few one-nighters in this territory, and to big biz. Attraction, before taking Mosque, wrong site for it completely, had tried to get Casino, downtown burlesk house, but couldn't make a deal.

'Fortune Teller' for B'way

Los Angeles, May 21.

Edwin Lester, who took his stage production, "Song of Norway," from Los Angeles to N. Y., is figuring to do the same with "The Fortune Teller," backed by Californian coin.

Show is a rewrite of the Victor Herbert operetta, to be produced here for the Civic Light Opera Assn.

EQUITY NIXES CLEVE. STRAWHAT GUESTARS

Cleveland, May 21.

Dina Rees Evans' plans of securing professional Broadway guest-stars to appear in her summer productions at Cain Park, municipally operated amphitheatre, were stymied last week when Equity ruled against such a policy.

Director of the 3,200-capacity strawhatter had been negotiating with Elissa Landi to appear here in "Damask Cheek." Although the actress signified willingness, the actors' assn. refused to grant her permission on the grounds that she would be playing with non-Equity members.

Ruling is being protested as unfair by Dr. Evans, supervisor of dramatic activities at Cleveland Heights' schools, who was instrumental in promoting the outdoor theatre. It is operated by the suburb on a non-profit, non-professional enterprise primarily as a training school for theatrical students, and as a cultural center.

By holding down its budget and using local talent, it has been able to put on nearly a dozen plays each summer for half-week stands at 50c. top, or 41c. for advance tickets. If the strawhatter had to pay Equity salaries to all its players, the director pointed out, it would have to hire a complete unionized staff which would raise operating costs to a point where it would have to be run on a commercial instead of a municipal scale.

Lively Bucolic Season Due in Easton Sector

Easton, Pa., May 21.

Plenty of competition among strawhats this summer is seen in this section, with three playhouses in operation.

The Bucks County Playhouse at New Hope, long established, is not expected to be affected too much, but two summer theatres a few miles from each other near Clinton, N. J., may have trouble before the summer is over.

Hunterdon Hills Playhouse, opened last year, will open its season on June 18 with "My Sister Eileen." Ione Hutaine owns the theatre, which was leased by Ted Miller and Peter Harris. Billy Gilbert is the director.

The Music Bell theatre, opened this year, plans to run 15 weeks, starting with "Soldier's Wife" on May 27. This theatre is only a few miles away from the Hunterdon Hills Playhouse.

Blauvelt Barn Theatre Bought by Coast Agent

Nyack, N. Y., May 21.

Following purchase by Harry Rosen, Hollywood agent and producer, Greenbush theatre, Blauvelt, N. Y., strawhatter, is currently undergoing postwar conversion for May 30 opening with "Personal Appearance." Group is scheduled for 14-week run with all-Equity cast, and possibly longer if heating units can be installed in time.

Resident company includes Barbara Bell Wright, granddaughter of Alexander Graham Bell, and daughter of novelist Harold Bell Wright; Sam Fertig, nephew of Elliott Nugent; Rudolph McCool, formerly with RKO and Cleveland Playhouse, and Kay Buckley, of Chi "Wallflower" company.

Midwest Strawhat Set

Kansas City, May 21.

Midwest's newest strawhat will open June 11 near Kansas City when Summer Garden theatre, under direction of John Reeder, ex-thesper, produces "Hay Fever." First try will be followed by "Enchanted Cottage," which Reeder directed in Equity Library production in N. Y. last fall.

Expected for a week in "Bad Man" is Leo Carrillo, with other name people still on the docket. Kaycee Spa, skedded for twelve-week, all-Equity run under management of L. G. Simmonds, will have union backstage. House, located on 1,200-acre school property, seats 7,500.

3d 'Union' Company

Hollywood, May 21.

Third "State of the Union" legit company will be formed by Howard Lindsay and Russel Crouse this summer to tour the west coast.

Cast will be organized in this area, with a break-in at San Diego before moving into the Biltmore, Los Angeles, in August.

'Union' Due in Texas

Dallas, May 21.

Chicago Company of "State of the Union," with Judith Evelyn, Neil Hamilton, and James Rennie, has been booked for a three-day run at the Melba here in Jan. 1947, with subsequent bookings for other key Interstate cities.

Prospects are that Interstate will have its brighest season of Broadway hits this fall with tentative bookings already made for "Oklahoma!", "Voice of the Turtle", "The Glass Menagerie" and Billy Rose's "Carmen Jones."

Evans Serves Emily Post With 'Hamlet' at Pitt Preem Bobbysoxers Eating It Up

Pittsburgh, May 21.

Only straight-thinking of Maurice Evans kept opening performance of "Hamlet," Monday (13) at Nixon, from being almost a complete fiasco. The more than 700-seat gallery for the preem was packed with school-aged kids, most of them seeing their first legit play, and opening act was pretty painful on everybody, what with the younger generation talking, squealing and screaming the way they would at a Sinatra movie.

Capacity audience in the lower reaches kept shushing them all through the beginnings of "Hamlet," but it was no use.

Then just before the curtain went up on the second act, Evans stepped out of the curtains and made a short talk, getting around gradually—and graciously—to the subject at hand. Instead of bawling out the kids, which might have been fatal, he talked to them like a patient father. First asked those who were seeing their first play to raise their hands. Practically all of them went up. Then he asked how many had never seen a film. Not a hand went up.

Whereupon star pointed out differences between a living play and a film, explained that there were several scenes coming up in the second act that required rapt attention and asked kids to show some respect for those who knew "Hamlet" and loved it. He added that they, too, would come to love it if they gave the play and the players half a chance. Entire speech, which took about five minutes, was a model of diplomacy and won him a terrific hand from everybody.

What's more, it did the trick. Bobby-sox gang was as quiet as a mouse throughout final act and performance in general was 100% better as a result.

Jamestown Colony Saga To Be Va.'s 2d Pageant

Raleigh, May 21.

Virginia is going ahead with plans for producing a dramatic pageant of the Jamestown and Williamsburg colony.

During the past few days Gov. Cherry and the Dept. of Conservation and Development have been asked for information on the Roanoke Island incident as a basis for Virginia's plans. At first it was feared the Jamestown project might steal some of Roanoke Island's "Lost Colony" thunder, but it now appears the two may complement rather than compete with each other.

Paul Green's "Lost Colony" drama portrays the first attempt at English colonization of the new world, while the Jamestown play is expected to memorialize the first permanent English settlement in America and carry on through early Colonial days.

Bard Bit-Player Pounds Drum in 'Salvation' Play

Pittsburgh, May 21.

Howard Otway, bit player in Maurice Evans' "Hamlet," has authored a new play about the Salvation Army, "Penny on the Drum," which will be given a strawhat tryout in July at Cragsmore, N. Y.

Otway's background is closely connected with his subject. Actor-playwright's mother and father have been in Salvation Army work practically all their lives. Father is Col. Henry Otway of the Chicago SA.

Inside Stuff—Legit

It was Max Gordon's intention to use the settings of the Coast revival of "Roberta" for his intended autumn eastern revival, but after seeing the show in San Francisco last week the producer decided to build another production. One reason was that practical scenic doors are painted on the drops, although there's no suggestion that the Civic Light Opera outfit stinted with the designer. When Gordon produced the musical in 1933 the production nut was around $60,000, and the estimated cost to duplicate it now is double that figure.

Musical originally tried out under the title of "Gowns By Roberts," score being by Otto Harbach and Jerome Kern. After a Philadelphia showing, Gordon interpolated an expected punch number for the late Lyda Roberti. But the show's sock song was already in the score—"Smoke Gets In Your Eyes"—warbled by Tamara, who was lost in the Lisbon Clipper crash three years ago when she and other artists were on their way to entertain GI's. "Roberta" lingered in cut rates for six weeks, then caught on, largely due to the popularity of "Smoke." Bob Hope was the show's comic and soon after he was on his way to Hollywood.

Annie Oakley, the girl sharpshooter, who dates back a couple of generations as a standout performer in Buffalo Bill's Wild West show, used to do her stuff while astride a horse. In "Annie Get Your Gun," Broadway's new musical smash based on the Oakley tradition, she is supposed to do some sensational shooting while whirling about on a motorcycle, a contraption unknown in the days of Buffalo Bill. It's a glittering prop that cost around $3,500, the scene itself costing 6G.

Included is another prop, a sort of revolving chandelier, with Annie shooting out the lights. That is accomplished by an electrician who handles a special switch panel to douse the lamps as Ethel Merman (Annie) pops her target gun.

Some Jo Mielziner scenes were designed after close scrutiny of old Buffalo Bill lithographs. Impression is that the Wild West show was given in a tent, but while the seats werep rotected with canvas, the middle of the tent was open when Buffalo Bill vied with the major circuses, but a top was used when it rained.

Doubtful whether the Vanderbilt, N. Y., will ever be used for legit again, American Broadcasting Co. having purchased the theatre last week. House, which had such intimate musical hits as "Irene" and "A Connecticut Yankee," has been used for broadcasts by ABC under a rental agreement for some time. Recently a realtor was reported having bought the property as an investment and Mike Todd was expected to take title but the deal failed to materialize.

Last year when Todd operated the 48th Street under a lease, he proposed acquiring the Vanderbilt and moving "Harvey" there but Brock Pemberton, show's producer, nixed the idea.

Elaborate setting of "Lambs Will Gamble," which closed while on tryout depicts the interior of a gambling establishment. Reason why it is being sent to Denver for the use of the Elitch Gardens stock Company; is the interest in that annual project of George Somnes and Helen Bonfils (Mrs. Somnes), who produced "Lambs."

Somnes is connected with the stock company in a managerial capacity. Miss Bonfils, who has appeared at the Gardens, inherited the major share from the Denver Post.

While in London during the war with the Red Cross entertainment arm, Dwight Deere Wiman, who is re-entering Broadway legit production, maintained offices in the Playhouse, N. Y. He organized a company among his staff, they being Jack del Bondio, Forrest Haring and Lina Abarbanell. They will be his chief aides in producing two musicals scheduled by Wiman for next season.

Tom Weatherly, who was agent for the showman, has been engaged for that job again.

Number of new shows being produced in London and Paris has revived Broadway managerial interest, one reason why several showmen are going abroad. Those due to sail on the Queen Mary June 1 include Gilbert Miller, Lee Shubert and John Byram. Latter will contact playwrights and look over material for Paramount Pix. Miller, who clippered across last fall, has theatre interests in London.

N. Y. World-Telegram exec editor Lee B. Wood states he's going to take his time filling drama reviewer's spot recently vacated by Burton Rascoe. Says that in meantime, drama dept. staffers will handle the reviews.

'CASABLANCA' SET FOR NEWPORT THEATRE

Newport, May 21.

Casino theatre, local strawhatter, will produce stage version of Warner's "Casablanca" pic under the guidance of managing director Sara Stamm week beginning August 12. Play was originally titled "They All Come to Rick's."

Jo Ann Page will assume the role she played in the picture, that of the fleeing wife, while John Heath will take lead. Hudson Fausett will direct. Miss Page will remain with the company as a resident member.

Billy Gilbert to Act, Direct N. J. Strawhatter

Hunterdon Hills Playhouse, near Clinton, N. J., will open its season, June 18, with "My Sister Eileen," with Billy Gilbert, who staged Broadway's current hit, "The Red Mill," directing and playing a featured role.

Co-producers are Ted Hiller and Peter Harris. Both are Broadway actors, former also being co-author of "Love That Girl," musical scheduled for Broadway production next fall by Paula Stone, "Mill's" co-producer.

'Backlash' In for Coast

Los Angeles, May 21.

Craig Reynolds and Georgia Cane draw top roles in "Backlash," a new legit mystery slated to open June 10 at the Belasco theatre here.

Play, authored by Al York, will be produced by J. Harvey Thirkell and George Cunningham.

Equity Insists Players Take Salary Claims In 'Duchess' B'way Flop

During an arbitration hearing of a claim for salary in lieu of notice to close for "The Duchess Misbehaves" company, players involved declared they did not want the coin if the musical's producer A. P. Waxman had to pay it personally, instead of the backers. Equity took the position that members could not waive their rights on the principle that its rules covering such situations would be evaded.

Waxman posted notice of closing in Phila. during a tryout, but decided to bring the show to N. Y. in February, where it was withdrawn at the Adelphi after five performances. Equity had telegraphed the manager that he could open the show on Broadway if the company agreed to the notice cancellation, and provided the manager guaranteed at least two weeks at the Adelphi.

Waxman did not answer but read the message to the actors, otherwise the claim would not have been made. Equity says one week's pay is due the "Duchess" company.

Collette Lyons Out

Collette Lyons is temporarily out of "Show Boat" at the Ziegfeld, N.Y., with water on the knee, after having bumped into a prop during performance. She is getting around on crutches, takes daily treatments and is expected back into the show in two weeks.

Effie Afton, who was a recent "Carousel" replacement, is subbing for the comedienne.

R.R. Threat Washes Out Good Chi Week But 'Park' 45½G, 'State' 24½G; 'City' 9G

Chicago, May 21.

Week started off good but threat of a railroad strike at the weekend scared a lot of suburbanites and other out-of-towners away. "Windy City," opening Thurs. (16) to notices ranging from excellent to poor, got fair $9,000 for first four performances. "Merry Wives of Windsor," under Theatre Guild-American Theatre Society sponsorship, and the Ruth Chatterton-produced "Second Best Bed" had clash openings Monday (20), former having $11,000 in advance sales, besides regular subscribers, and latter having $5,000.

"Late George Apley" moved to Cleveland for its final week with $15,000 in the poke for final Chi's stanza. "Up in Central Park" remains the town's champ, with $45,600. Others were "State of the Union," $24,300; "Windy Hill," $13,000; and "Anna Lucasta," $11,000.

Advances for Katharine Cornell's highly-touted two weeks of "Candida" and "Antigone" are fine, and growing, especially for the first week, inasmuch as Sir Cedric Hardwicke will be out of the cast the second. "Laura" replaces it at the Harris June 10.

Estimates for Last Week

"Anna Lucasta," Civic (34th week) (900; $3.60). Off again; $11,000 this time.

"Late George Apley," Erlanger (12th week) (1,400; $3.60). $15,000 for final stanza. "Merry Wives of Windsor" relit Monday (20).

"State of the Union," Blackstone (4th week) (1,360; $4.20). Building right along. Hit fine $24,300.

"Up in Central Park," Shubert (5th week) (2,163; $4.80). Town's top grosser did $45,600.

"Windy City," Great Northern (1,425; $4.80). Opened Thursday (16). Fair $9,000 for first four performances.

"Windy Hill," Harris 11th week) (1,246; $3.60). Tol'able $13,000. Folds here Saturday (25), with two weeks of Katharine Cornell in "Candida" and "Antigone" due in Monday (27).

Windy City

(FOLLOWUP)

Chicago, May 18.

Equipped with a happy ending to assuage the payees' grief following that final-curtain suicide, at the show's bow in New Haven April 18, "Windy City" (at the Great Northern) has all the makings of a hit—lovely tunes, ingenious staging and lighting, lively terping, crack performances by a handpicked cast—but it still needs plenty of rewriting.

There's plenty of doubt that the happy ending solves the problem. Original idea of a "play with music" in which the charactera are anything but admirable (successful in "Pal Joey," incidentally) is a good one, but having the lead, crooner Richard Conte, recovering in "County Hospital, that butcher shop down on Harrison st.," doesn't send the customers out any more satisfied than they were before.

Transition from unhealthy characters to reformed ones in the last few minutes is too pat, too sudden, and totally without basis in view of what's gone before. It's got to be re-done, because it's worth saving.

Registering individual hits are Susan Miller, curvaceous femme lead, torching "As the Wind Bloweth" and "Out on a Limb"; dancer Jerry Ross, making a terrific flying leap onstage from a trampoline and mopping up in the weird Katherine Dunham-designed "Reefer Man" number, finale being his disappearance—to an ovation—through a trapdoor, and Frances Williams in a honkytonk (circa 1933) version of "It's the Better Me."

Also Conte in the mostly unsympathetic role of a guy who can't get away from the pari-mutuels; Joey Adams in a "Polish melodrama" right out of burlesque that has nothing to do with the plot but that gets lots of laughs; Jack Diamond as another burley character, and Loring Smith and Al Shean singing the catchy "Gamblers' Lullaby" in their underwear.

Dancers are all topflight—better, in fact, than most of Miss Dunham's choreography, which slows down the proceedings by reprising the plot, rather than furthering it. Edward Reveaux's ataging is fascinating; characters freeze and are moved offstage in almost full view behind a scrim. Hammond organ and a chorus in the pit are also used to good effect—as is the flashback method, with Conte standing to one side to explain the goings-on, a la Eddie Dowling in "Glass Menagerie."

Walter Jurman's music is better than Paul Francis Webster's would-be Cole Porterish lyrics. Settings and lighting, by Jo Mielziner, are breath-catchers. Philip Yordan's plot and dialog, however, sag all over the joint; it seems incredible that they're by the same guy who wrote "Anna Lucasta."

Chi reviews were extremely varied, ranging all the way from a rave by the Tribune's Claudia Cassidy to complete pannings by Syd Harris (News) and Bob Pollak (Times). Nobody, by the way, took offense at the slurs on Chi's sleazy South State st., setting of the show; consensus, rather, was that more potshots could have been taken without hurting the feelings of the most avid Windy Citizen. *Mike.*

N. Haven Winds Up With Ballet $6,000, 'Cyrano' 7G

New Haven, May 21.

What may turn out to be the Shubert's final week of legit this season was split between a two-night stand of "Ballet Russe" (14-15) and a weekend breakin of "Cyrano de Bergerac" (17-18).

Former came through with an approximate $6,000 on two performances at $3 (tax incl.) top. "Cyrano" received optimistic press but only fair biz, pulling an estimated $7,000 at $3.60 (tax incl.) top for three performances.

House has pix currently but will bring in intermittent legit when, as and if. Next actual booking is Aug. 22.

METOP GROSSES 103G IN FIRST ST. LOO STAND

St. Louis, May 21.

Three-night stand of Metropolitan Opera Co. last week, the first local appearance in 30 years, grossed $103,000, the largest take of any comparable stand during the current tour.

Of the gross, 20% or $20,800 was taken by the Government for taxes, leaving $82,400. Of the remainder the symph society received 20% or $16,480, leaving the opera co. a net of $65,920 for salaries, traveling expenses, etc.

Met's 82G, Minn.

Minneapolis, May 21.

Recent Metropolitan Opera company engagement at Northrop Aud. under Minneapolis Symphony Orchestra auspices, group's second successive visit, grossed $82,102 for four perfomances and yielded a net profit of $8,172 for the "promoters."

A. J. Gaines, orchestra manager, and J. S. Lombard, head of the Univ. of Minnesota artists' course, which also utilizes the Northrop Aud. where the opera company played, have been instructed to book the Met again for 1947. The profit has been placed in a fund to be available for next year. The 1945 engagement here also netted a sizable profit.

Current Road Shows

(*Period Covering May 20-June 1*)

"Anna Lucasta"—Civic, Chi (20-1).

"Antigone" - "Candida" — Nat'l, Wash. (20-25).

"Around the World" — Shubert, Phila. (20-25).

"Blackouts of 1946"—El Capitan, Hollywood (20-1).

"Bloomer Girl" — Shubert, Bost. (20-1).

"Cyrano de Bergerac" — Colonial, Bost. (20-1).

"Goose for a Gander"—Erlanger, Buff. (20-22); Strand, Elmira (23); Erie, Schenectady (24-25); Royal Alex., Toronto (27-1).

"Hamlet" — Hartman, Columbus (20-22); English, Indianapolis (23-25); Cass, Det. (27-1).

"Harvey"—Mayfair, Portland (21); Met., Seattle (22-1).

"Laffing Room Only" — Ford's Balto. (27-1).

"Late George Apley" — Nixon, Pitts. (27-1).

"Laura" — Ford's, Balto. (20-25); Nat'l, Wash. (27-1).

Markova-Dolin Co. — Cass, Det. (20-25).

"Merry Wives of Windsor"—Erlanger, Chi (27-1).

"Oklahoma!" — Biltmore, L. A. (20-1).

"Ring Twice Tonight"—Aud., Oakland (20); Aud., Sacramento (21-22); Aud., San Jose (23); Temple, Tacoma (25); Strand, Vancouver (27-30); York, Victoria (31-1).

"School for Brides" — Locust St., Phila. (20-1).

"Second Best Bed"—Selwyn, Chi. (20-1).

"State of the Union"—Blackstone, Chi. (20-1).

"The Dancer" — Walnut, Phila. (20-1).

"Up in Central Park"—Shubert, Chi. (20-1).

"Voice of the Turtle" — Geary, Frisco (20-1).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (20-1).

"Windy City"—Gt. Northern, Chi. (20-1).

"Windy Hill"—Harris, Chi. (20-1).

Cornell Double-Header Boff D.C. Draw, $27,500

Washington, May 21.

Katharine Cornell's double-header, "Antigone" and "Candida," turned in a sock $27,500 for its first week at the National. Barring a heat wave, the modernized versions are expected to do even better for this second and last week on the basis of advance sales. Both shows have pulled a chorus of raves from the local drama desks.

"Laura" opens for one week starting May 27, to be followed up by Olsen and Johnson's "Laffing Room Only" for a fortnight commencing June 3.

'Bloomer's' 35½G, 'Moon' NG 9G, Hub

Boston, May 21.

Nothing new in last week but "Dark of the Moon," which was no go at the Opera House. Musical failed to draw on return engagement and closed for season Sat. (18) to reopen on Coast in fall. Opera House figured a little too big, but fact that town is baseball crazy (and Braves play nights here now) and the circus in town might have had something to do with it. Show also hit by censors, but not enough to count.

"Bloomer Girl" remained sellout on second week, with tickets on sale to June 1. "Laura" good and "Voice of Turtle" still amazing the rialto. Only opener this week is "Cyrano de Bergerac" at the Colonial last night (20).

Estimatea for Last Week

Blackstone, Colonial (1,500; $2.40)—Finished fifth week at estimated $8,000, and closed up for summer. Highly profitable run. "Cyrano" here now.

"Bloomer Girl," Shubert (1,590; $4.85) — Wham estimated $35,450, SRO on second week; big advance.

"Dark of the Moon," Opera House (3,500; $3.60)—Return visit failed to catch on what with baseball, circus and Pops offering competition; estimated $9,000, poor. Closed here for season.

"Laura," Wilbur (1,300; $3.60)—Second week nice $16,000 estimated. House dark this week.

"Voice of the Turtle," Plymouth (1,300; $3)—Still estimated $15,000 on 22d week, unheard of.

'OKLAHOMA!' AGAIN 32G; 'KING' GETS 43½G IN L.A.

Los Angeles, May 21.

Street-car strike is still keeping the lid on entertainment but there should be no complaining about the take, at that. "Oklahoma!" repeated $32,000 for the second frame at the Biltmore, and should hike up over that now the Guild subscription season is over. "Vagabond King" climbed to $43,500 for the second stretch at the Philharmonic, even with the gallery seats not going SRO.

"Two In a Bed" shuttered at the Musart after 13 weeks, with a final stanza at $3,600, giving the production $50,700 overall take. "Blackouts of 1946" at El Capitan felt a slight drop in matinees but still took in $17,000 for the 204th stretch. "Tobacco Road" bowed into the Belasco Sunday night 19) for a return engagement.

Open-Air Operetta Sked for Hollywood

Los Angeles, May 21.

Greek theatre, city-owned, has been leased by the Hollywood Starlight Theatre for a 12-week season of light operas and musicals, starting in July with "Two Hearts In Three-Quarters Time."

New group is headed by Andrew Perenchio, of Fresno, as president, and Gene Mann as veepee. Outdoor, seating 5,000, has been leased for $20,000 plus a participation by the Los Angeles city park dept. Plans call for six shows during July, August and September, including "Rosalie," "The Wizard of Oz" and "Fledermaus."

Conn. Strawhat Nixed

Bridgeport, May 21.

Reversal of position by property owners in vicinity snafued plan of Robert McQuecney and Byron Mc Grath to operate a strawhat at Pine Brook club in Nichols this summer.

Although a majority of community dwellers originally endorsed enterprise, subsequent campaign turned tide the other way.

'BED' SAGS TO 8G

Toronto, May 21.

With Ruth Chatterton and Ralph Forbes starring, "Second Best Bed" sagged to a disappointing $8,000 at the Royal Alexandra, with 1,525-seater scaled at $2.50 top.

Piece is presented by Miss Chat-

B'way's Slip Still Showing, Most B.O.'s Off; But Old Vic Tops $49,000 And 'Annie' Gets 22½G in First Four

The strike situation is a threat to Broadway and a deterrent to mail orders even if the labor-management quarrels are adjusted. Business has been progressively on the decline, pointing to the end of the season proper, but no violent skidding occurred last week and some grosses perked.

"Annie Get Your Gun" drew a wholly favorable press, most notices being raves, and it should prove the musical smash of the season's product. Because of the delayed premiere, the show was sold out at least four weeks in advance. Old Vic's second week was virtual capacity. "Swan Song" drew a thumbsdown press. Except the Old Vic revivals this week, no new show is due except "Around the World" dated for Friday (31) next week.

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), *CD* (*Comedy-Drama*), *R* (*Revue*), *M* (*Musical*), *O* (*Operetta*).

"Anna Lucasta," Mansfield (90th week) (D-1,001; $3.60). Is operating to profit, although takings are considerably off from the winter; $13,000.

"Annie Get Your Gun," Imperial (1st week) (M-1,427; $6.60). Opened last Thursday (18), being accorded generally fine press; can gross $44,500 and should attain that pace. First four times around $22,500.

"Are You With It?", Shubert (28th week) (1,382; $4.80). Has fared well, although grosses under first months at Century; bit off, around $22,000.

"Billion Dollar Baby," Alvin (22d week) (M-1,331; $8). Slipped further to approximately $27,000, but had been well over $30,000 for some time.

"Born Yesterday," Lyceum (18th week) (C-993; $4.80). Hottest straight show in town; getting all house will hold and should keep that pace regardless of conditions; $21,000.

"Call Me Mister," National (5th week) (R-1,142; $4.80). Tickets now being sold far in advance, the boost in scale after May 31 not denting the demand; picked up to $28,500.

"Carousel," Majestic (57th week) (M-1,887; $8). While most shows tapered, this holdover smash picked up and approximated $42,000.

"Dear Ruth," Miller (75th week) (C-940; $4.20). Easing downward. Will enter summer period with some cast changes. Rated around $9,500; lowest mark to date.

"Deep Are the Roots," Fulton (33d week) (D-968; $3.80). Reduced the top from $4.20 this week, eased to around $10,000 but will enter summer.

"Dream Girl," Coronet (23d week) (CD-1,037; $4.80). Has been sliding for several weeks with last week's count around $18,000 but still quite profitable.

"Harvey," 48th Street (81st week) (C-925; $4.20). One standout that doesn't vary, with the weekly gross close to $19,000 every week.

"I Remember Mama," Music Box (94th week) (CD-979; $4.20). Last weeks are announced, as expected; as yet no successor chosen for house for summer; $14,000.

"Life With Father," Bijou (337th week) (C-614; $3.60). Always gets some business; last week around $8,000 again, claimed okay.

"Lute Song," Plymouth (16th week) (D-1,063; $8). Last weeks announced for this one too; may recapture some of the investment on road next season; $14,500.

"O Mistress Mine," Empire (18th week) (CD-1,082; $4.80). Advertising tickets for fall; show to resume after a layoff; still reported selling out; $24,000.

'Oklahoma!", St. James (164th week) (M-1,509; $4.80). Gold mine holds to virtual capacity; only reduction in visitors will hurt; rated over $29,500.

"On Whitman Avenue," Cort (2d week) (D-1,084; $3.80). Now playing Sunday performances; mixed-cast tolerance play may have opened too late in season; $8,000 with parties.

"Song of Norway," Broadway (91st week) (O-1,900; $4.80). Long run operetta getting fair coin in big house; last week business improved to $28,000.

"State of the Union," Hudson (27th week) (CD-1,057; $4.80). Like other standouts, should not be materially affected from capacity-plus pace; nearly $25,000.

"St. Louis Woman," Beck (7th week) (M-1,214; $8). Matinee attendance not strong but evenings excellent so far; last week somewhat off; around $28,000.

"Swan Song," Booth (1st week) (CD-712; $4.20). Opened last midweek and drew had press; chances doubtful; fair $8,500 in first five times.

"The Glass Menagerie," Playhouse (59th week) (CD-865; $4.20). Not much change in strong business, which was quoted around $17,000 last week.

"The Magnificent Yankee," Royale (17th week) (CD-1,025; $4.80). Tapered during spring but highly regarded; last week estimated around $13,000.

"The Voice of the Turtle," Morosco (111th week) (C-939; $3.60). Off further but with gross around $12,000 should be okay for house and three-person cast.

"This Too Shall Pass," Belasco (3d week) (D-1,077; $4.20). Despite closing notice, decided to continue but rated under $3,000.

"Three to Make Ready," Broadhurst (11th week) (R-1,160; $4.80). Moved here from Adelphi which was too large for musical of its type; around $26,000.

OLD VIC

"Oedipus" and **"The Critic,"** Century (2d week) (1,870; $6). Last additions to the repertory. "Uncle Vanya" and "Henry" last week claimed capacity, with gross nearly $49,500.

REVIVALS

"Show Boat," Ziegfeld (19th week) (M-1,828; $8). With takings around $46,000, with "Carousel" still away up. Will now contend with "Annie Get Your Gun" for top rung.

"The Red Mill," 46th St. (30th week) (M-1,319; $4.80). Held up rather well last week when most others slipped and was credited with close to $31,000.

"Pygmalion," Barrymore (20th week) (C-1,064; $4.80). Another week to go for one of season's most successful revivals; rated around $25,000.

'World' Fine 27½G, 'Room' 18G, Philly

Philadelphia, May 21.

Although the reviewers were by no means 100% laudatory as they had been in the cases of "Annie Get Your Gun" and "Call Me Mister," Orson Welles' "Around the World" became a third sockeroo musical tryout in a row here in Philly, with over $27,500 reported in seven performances at the Shubert. Tipped scale Friday and Saturday helped attain that figure.

"Laffing Room Only," after its sensational nose-dive following "Annie's" sudden visit here, closed its local stay at the Forrest Saturday night (18)—a very sudden decision. That gave the O & J piece only four weeks (plus two days) instead of expected aix. Last week's biz went up some, with about $18,000 reported.

The Walnut, dark last week, relights tonight (21) with new drama, "The Dancer," a George Abbott production which preems here, first legiter to do so since "Jeb" back in February. After that it's likely the Walnut will call it a season.

"School for Brides," now in its third week at the Locust, despite critical drubbing, may stay longer. Last week's nearly $8,500 spelled plenty of profit for this modest budgeter.

EVANS' SMASH $26,000 WINDS UP PITT SEASON

Pittsburgh, May 21.

Maurice Evans in "Hamlet" gave Nixon smashing $26,000 last week at $3.60 top (incl. tax). Terrific advance sale waa boosted to virtual capacity just as soon as the rave notices came out. Good advance campaign produced results since even gallery, which is usually off at Nixon, particularly for a show like this, had a big play through the run.

Looks like 'Hamlet" will be the season's wind-up with "Polonaise," due in this week, being cancelled out.

Todd's Fresh-Air Dane

Hollywood, May 21.

Mike Todd will stage an outdoor edition of "Hamlet" in the Pilgrimage theatre, starting Aug. 17. Hitherto the open-air establishment has been devoted to religious spectacles.

Todd also has a month's commitment on the Hollywood Bowl and fill produce either "Mexican Hayride" or "Up In Central Park" there in early autumn.

'Roberta' 36G, Frisco

San Francisco, May 21.

Civic Light Opera revival of Jerome Kern's "Roberta," with Luba Malina, at the Curran, did $36,000 with an extra Sunday show. "Voice of the Turtle," now in 9th week at the Geary, chalked up $18,000.

Mae West, in "Ring Twice Tonight," at Oakland Aud., rang up $6,800 in two days.

Plays on Broadway

Annie Get Your Gun

Richard Rodgers and Oscar Hammerstein 2d production of musical comedy in two acts (nine scenes), stars Ethel Merman, features Ray Middleton. Music and lyrics by Irving Berlin; book by Herbert and Dorothy Fields; staged by Joshua Logan; dances, Helen Tamiris; settings, Joe Mielziner; costumes, Lucinda Ballard; conductor, J. S. Blackton. At Imperial, N. Y., Mar 16, '46; $6.00 top ($9.60 opening night).

Little Boy	Warren Berlinger
Little Girl	Mary Ellen Glass
Charlie Davenport	Marty May
Yellow Foot	Walter John
Mac	Cliff Dunstan
Cowboys	Rob Taylor Bernard Griffin Jack Pierce
Cowgirls	Mary Grey, Franca Baldwin
Foster Wilson	Art Barnett
Coolie	Beau Tilden
Dolly Tate	Lea Penman
Winnie Tate	Betty Anne Nyman
Tommy Keeler	Kenny Bowers
Frank Butler	Ray Middleton
Girl With Bouquet	Katrina Van Oss
Annie Oakley	Ethel Merman
Minnie	Nancy Jean Raab
Jessie	Camilla de Witt
Nellie	Marlene Cameron
Little Jake	Clifford Sales
Harry	Don Liberto
Mary	Ellen Hanley
Col. Wm. F. Cody	William O'Neal
Mrs. Little Horse	Alma Ross
Mrs. Black Tooth	Elizabeth Malone
Mrs. Yellow Foot	Nellie Ranson
Trainman	John Garth III
Waiter	Leon Bibb
Porter	Clyde Turner
Riding Mistress	Lubov Roudenko
Major Gordon Lillie	George Lipton
Chief Sitting Bull	Harry Bellaver
Mabel	Mary Woodley
Louise	Ostrid Lind
Nancy	Dorothy Richards
Timothy Gardner	Jack Byron
Andy Turner	Earl Sauvain
Clyde Smith	Victor Clarke
John	Rob Taylor
Freddie	Robert Dixon
The Wild Horse	Daniel Nagrin
Pawnee's Messenger	Walter John
Major Domo	John Garth III
First Waiter	Clyde Turner
Second Waiter	Leon Bibb

Here's a musical comedy that wasn't overtouted. "Annie Get Your Gun" is a smash, easily the best tune-show of the season, on a par or better than anything of its class in years.

Ethel Merman is at the peak of her career, in a triumph for Broadway's top singing comedienne. She's in there hitting the target nearly all evening, getting everything out of a great Irving Berlin score and getting laughs, too. Miss Merman has 12 numbers, warbling half of them solo in the individualistic style that established her stage personality.

Berlin's score is as melodic as any group that ever stemmed from the master of pop composition. Hit songs come early and often. "They Say It's Wonderful," "Show Business," "You Can't Get a Man With a Gun," "Moonshine Melody," "Sun in the Morning," "The Girl That I Marry," and "Lost in His Arms" are all clicks.

Not only are the tunes Berlin's but the lyrics as well, there being such comedy ditties as "Doin' What Comes Naturally" and "Anything You Can Do." Latter is handled by Miss Merman and Ray Middleton who baritones "I'm a Bad, Bad Man" and "Girl That I Marry" in addition to numbers dueted with the star. A male chorus of 10 is used once effectively, that bunch including William O'Neal who used to be something of a baritone himself. He's Buffalo Bill in the show.

Herbert and Dorothy Fields' book is not hard to take. It's a somewhat nostalgic story about William F. Cody's (Buffalo Bill) Wild West show, a circus of cowboys and Indians that toured the country around the turn of the century, also playing abroad. Frank Butler (Middleton), the world's champ sharpshooter, is the show's star, until Annie Oakley, a backwoods maiden who can't miss with a rifle, joins the outfit.

Annie, who had no time for men before, goes gaga when lamping the handsome Butler. Miss Merman's facial expressions here are hilariously funny. Sitting Bull, a Sioux chief, is lured into backing Buffalo Bill's show after seeing Annie Oakley's gun mastery, and she is adopted into the tribe.

The ceremonial dance which finales the first act has Miss Merman singing "I'm an Indian Too." Understood the story inspired Berlin in the writing of lyrics and when one line refers to Sitting Bull as S.B. it's a howl. Annie becomes the show's star when Butler deserts to Pawnee Bill's rival outfit, but after usual romantic rifts the shows are combined and so are Annie and Frank.

Second act's major dance interlude accompanies "Sun in the Morning," Lubov Roudenko and Daniel Nagrin heading a splendid ballet staged by Helen Tamiris. Betty Anne Nyman and Kenny Bowers have two song and dance numbers, doing best with "Who Do You Love, I Hope." Duncan Nobel, Paddy Stone and Parker Wilson step out of the ensemble for agile acrobatic hoofing.

Marty May is manager of the Buffalo Bill show and handles much of the story. Leah Penman is his faded circus performer-sister. Four kids who are Annie's kin are amusing, especially Clifford Sales as little Jake, the others being Nancy Jean Raab, Camilla De Witt and Marlene Cameron. Three colored players, John Garth III, Clyde Turner and Leon Bibb, aid in the singing of "Moonshine Lullaby." Harry Bellaver is very good as Sitting Bull.

Author-managers Richard Rodgers and Oscar Hammerstein 2d have produced their first own musical after delivering so much stage material to other producers. Joe Mielziner's settings and lighting are topflight in color and effectiveness. Joshua Logan's staging is adroit throughout and Lucinda Ballard's costumes are sight features of "Annie." Orchestra pit is capacity, a flock of fiddles dominating the left side, the expert conducting coming from Jay S. Blackton.

There's a scene in which Annie shoots out lights while lying prone on a speeding motorcycle. For the bit she has a costume that displays her shapely legs, disclosing that Miss Merman has been hiding those gams far too long. *Ibee.*

Oedipus

(REVIVAL)

Old Vic Theatre Co. production of one-act drama by Sophocles, in English version by W. B. Yeats. Staged by Michael Saint-Denis. Music, Anthony Hopkins; costumes, Marie-Helene Daste; scenery, John Piper; lighting, John Sullivan. Orchestra conducted by Herbert Menges. Sponsored by Theatre, Inc. At Century, N. Y., May 20, '46; $6 top ($12 opening night).

Oedipus	Laurence Olivier
A Priest	Cecil Winter
Creon	Harry Andrews
Tiresias	Ralph Richardson
Boy	Rudolph Cavell
Jocasta	Ena Burrill
Attendants	Joyce Redman Margaret Leighton Nicolette Bernard
First Messenger	Miles Malleson
Herdsman	George Relph
Second Messenger	Michael Warre
Antigone	Jane Wenham
Ismene	Dee Sparks
Chorus Leader	Nicholas Hannen

and

The Critic

(REVIVAL)

Old Vic Theatre Co. production of one-act (two scenes) comedy by Richard Brinsley Sheridan. Staged by Miles Malleson. Scenery and costumes, Tanya Moiseiwitsch; lighting, John Sullivan; fights arranged by Peter Copley. At Century, N. Y., May 20, '46.

Mr. Dangle	George Relph
Mrs. Dangle	Margaret Leighton
Servant	Robin Lloyd
Mr. Sneer	Peter Copley
Sir Fretful Plagiary	Miles Malleson
Mr. Puff	Laurence Olivier
First Scene Shifter	William Squire
Under Prompter	John Garley
First Sentinel	Frank Duncan
Second Sentinel	George Cooper
Sir Christopher Hatton	George Rose
Sir Walter Raleigh	Michael Warre
Earl of Leicester	Michael Raghan
Governor of Tilbury	Nicholas Hannen
Master of the Horse	Kenneth Edwards
Tilburina	Nicolette Bernard
Confidant	Joyce Redman
Whiskerandos	Sydney Tafler
Second Scene Shifter	Max Brent
Beefeater	William Monk
Lord Burleigh	Ralph Richardson
First Niece	Diana Maddox
Second Niece	Jane Wenham
Thames	Kenneth Edwards
First Bank	Robin Lloyd
Second Bank	Joseph James
Neptune	George Cooper

The double-bill which the Old Vic troupe offers for its fourth presentation at the Century is a further demonstration, if such were needed by now, of the London repertory company's amazing versatility and brilliance.

The combination of the two plays, however, with Sophocles' tragedy, "Oedipus," followed by Sheridan's farce, "The Critic," is incongruous and bizarre, although any play that would have followed the Greek tragedy would have been anti-climactic.

For in its performance of the Sophocles play the Old Vic company has invested the Oedipus legend with such stark, awesome majesty and terror as to make it a tour de force. No more powerful presentation has been seen on Broadway in this or several preceding seasons, just as no more vivid characterization than Laurence Olivier's in the title role has held the boards this decade.

Opening scene of the people of Thebes stretched out prostrate before the palace of King Oedipus sets mood and key to the piece. The horrifying incidents that follow—revealing the wretched ruler as the slayer of his father and begetter of his mother's four children—are so graphically disclosed, mounting so steadily in pace and intensity, as to be dramaturgy of terrifying power. It leaves one a little weak.

Olivier's performance as the fore-doomed king, projected at first in subdued key, increasing in effect as the bitter quirks in his fate become known, stamps the actor as a superb artist, just as his subsequent post-intermission impersonation of the foppish playwright in the Sheridan farce unquestionably clinches his title as the season's greatest and most versatile player.

"Oedipus" affords opportunities for other fine performances, to which the Old Vic company is equal, as in Ena Burrill's Queen Jocasta, Harry Andrews' Creon, Nicholas Hannen's Chorus Leader, and the smaller but no less effective roles of George Relph as the Herdsman, and Miles Malleson and Michael Warre as First and Second Messenger. Ralph Richardson, in the comparatively brief part of Tiresias, the sage, fills it with deep force.

Anthony Hopkins' music is an important adjunct at times, while John Piper's set, and especially Marie-Helene Daste's costumes, enhance the production immensely. Michael Saint-Denis' staging has also helped turn the revival into a brilliant event.

"The Critic," Sheridan's occasionally witty burlesque on drama reviewers and playwrights, has its amusing moments as a social satire as well as a costume piece, but in the main is wordy and trivial, and dated as well as tedious. Olivier, of course, has a field day playing the hack turned dramatist, who puts on his play for his friends. George Relph, as Dangle, and Peter Copley, as Sneer, are comic companions, and Miles Malleson has a fine bit as Sir Fretful. Nicolette Bernard and Joyce Redman are amusing as two of the actresses in play-within-play. But "The Critic" is lesser-Sheridan, and in the wake of "Oedipus" pretty pallid stuff. *Bron.*

Swan Song

John Clein production of melodrama by Ben Hecht and Charles MacArthur (based on story by Ramon Romero and Harriett Hinsdale) in three acts (one scene). Staged by Joseph Pevney; setting by Ralph Alswang; opened Booth, N. Y., May 15, '46; $4.20 top.

Louise Kubin	Marianne Stewart
Tilogh	Ivan Simpson
Eric Moore	Scott McKay
Stella Hemingway	Mary Servoss
Victor Remezoff	Michael Dalmatoff
Stanislaus Kubin	Theo Goetz
Vera Novak	Jacqueline Horner
Leo Pollard	David Ellin
Katya	Kasia Orzazewski
Sister Agatha	Leni Stengel
Max Vonzell	Harry Sothern
Gustav Wexler	Louis Sorin
Oscar Mutzenbauer	Rand Elliot
Ruth Trefon	Barbara Perry
Dr. Corbett	Owen Coll
Captain Barlow	Arthur L. Sachs
Nurse	Mary Jones

Had this play arrived earlier this season it would have had a better chance, even though bound to create a difference of opinion at any time of the year. First night impression was adverse.

"Swan Song" has its moments, but it's a mixture, the injection of melodrama within a circle of skilled musicians certainly being strange. However, while temperament is native to those of the concert world, a homicidal character seems to be an intruder. That appears to have been the matter with the play originally in out-of-town tryouts, when it was called "Crescendo."

Hecht and MacArthur saw the play out of town and it's claimed that their admiration for the 12-year-old actress-pianist Jacqueline Horner led them to agree to rewrite the opus. The prodigy is the only member of the original cast kept on. Basic story is also retained but more than double the number of characters appear to have been written in. Most of the players are very good; whether better than their predecessors is a matter of opinion.

Not a few of the new lines seem aimed at music critics, but really are trained on reviewers of plays, one of Hecht's obsessions being Broadway's aisle-sitters, as demonstrated by his blasts at them when his lesser playwrightings were thumbed-down.

In the Long Island home of Stanislaus Kubin, known as the maestro, comes Vera Novak, the kid pianist. Kubin's daughter Louise is beloved by critic Eric Moore. Back from a sanitarium comes Leo, brother of a deceased young woman musician who was Kubin's protege.

Leo, also an ambitious pianist, is described as a neurotic with paranoic tendencies. He poisons Vera on the night of her audition for a concert impresario, being jealous of the girl's virtuosity, and blames the aged gardener. The kid is saved by the prompt attention of a noted doctor and Leo is charged with the murder of the gardener and his sister as well.

Most of the characters are likeable, which makes the story itself seem incongruous. Little Miss Horner, in her Broadway debut, proves a splendid pianist as well as a clever actress. Teo Goetz, an excellent European actor, makes the maestro an authentic person. David Ellin as the psycopathic youth is also making his first Broadway appearance and does alright as the morbid, demented youth.

Marianne Stewart, attractive daughter of the maestro, and Scott McKay, the critic against whom most of the barbs are directed, furnish the love interest, but they fade after the first half of the show. Louis Sorin has most of the lighter lines as the concert manager. Mary Servoss plays an admirer of the elderly music master. Harry Sothern and Michael Dalmatoff also do well in character parts.

Seems to be another instance where the actors are better than the play. *Ibee.*

Come Marching Home

Blackfriars' Guild production of play in three acts (one set) by Robert Anderson. Staged by Dennis Gurney. Set, Avril Gentles. At Blackfriars', N. Y., May 18, '46; $1.80 top.

Robert Hughes	Robert Fierman
Sarah Bliven	Jean Lovelace
Prof. Cunningham	Edwin C. High
Mrs. Comstock	Florence Brown
Antoinette Bosworth	Inge Adams
John Bosworth	Clark Howat
Joe Zarcantino	Thomas G. Monahan
Mrs. Bosworth, Sr.	Florence Pendleton
Chester Powell	James Rafferty
Dr. Belmont	Frank Ford

Robert Anderson's "Come Marching Home," which Blackfriars' Guild preemed at its bandbox theatre Saturday (18), is a sincere effort that should rate attention and an extended run in its current stand but it's hardly sturdy enough for Broadway.

Similarity in theme to that of "State of The Union" would have precluded its chances downtown but any further resemblance ends there. Where "Union" sugarcoats its indictment of prevailing world conditions with a goodly share of levity, "Home" takes the machinations of political intrigue seriously.

A young college professor, returned from war, is drafted candidate for state senator. After being high-pressured into acceptance by a group who believes his splendid war record and decorations just the thing to overthrow the machine candidate, he reluctantly accepts. His idealism for better government and a better world is so unorthdox to the usual mud-slinging campaign that his party is worried. After being smeared by a renegade reporter, handling publicity for the machine candidate on the side, he is urged to withdraw from contest by his own party. At final curtain he is planning to run independently—and that's all.

Piece, which won the National Theater Conference contest of 1944 for the best play done by a serviceman, is well written. It's also neatly staged by Denis Gurney. Cast performance are also very fine. Clark Howat is outstanding as the harried candidate. Thomas G. Monahan provides most of the levity as an Italian gardener with aspirations for his eight sons. Florence Brown is splendid as an elderly femme tycoon. Others also giving good account in respective assignments are Robert Fierman, Jean Lovelace, Edwin C. High, Inge Adams, Florence Pendleton, James Rafferty and Frank Ford. *Edba.*

Plays Out of Town

The Avon Flows

Pasadena, May 16.

Pasadena Community Playhouse production of two-act play (one set) by George Jean Nathan. Features Paul Langton, Emily Lawrence and Frederic Berest. Directed by George Phelps; art director, Rita Glover; at Pasadena Community Playhouse, May 15, '46; $2 top.

George Jean Nathan, in the program notes to this premiere offering of "The Avon Flows," states that his play "in that facile way in which some critics operate, will doubtless be condescendingly dubbed a 'stunt'." Facile or otherwise (Nathan obviously is looking for a way out), this surgery on Shakespeare is one in which the operation was unsuccessful but there can be no doubt the patient will survive. The patient, in this case, being Shakespeare.

What the critic has done is lop off three chunks of the Bard, respectively from "Romeo and Juliet," "Othello" and "Taming of the Shrew," and attempt to show what might have happened to the "star-crossed lovers" if they had married. The wedding of Shakespeare and Nathan, like that of the lovers, is not a happy one.

Nathan has kept the original text but his transitions of character are too swift, even for students of Shakespeare, to say nothing of the average theatregoer. Romeo and Juliet begin full of love and the desire to get married, much as they always have. Then Romeo is suddenly Othello; Juliet is Desdemona, and "fiery" Tybalt shows up in the guise of Iago.

Just when it becomes clear that R&J have been wed for some time and that Tybalt is getting at Romeo for "doing his offices," etc., Romeo finds out the whole scheme. But his wife, now doing a shrewish Kate, taunts him. From there on in, it is more tame than "Taming."

Nathan may have, as he states in his notes, worked on this for 12 years. If so, it is "Love's Labour Lost," because the show is, at best, sheer surgical trickery, which might delight scholars but not playgoers. At its worst, "The Avon Flows" is another of those cute, smart-alecky things that people, who haven't better ways of occupying their minds, do with Shakespeare.

Frederic Berest stands out as Tybalt-Iago and Mary Whaley turns in a nifty Nurse. Alex Gerry's Friar Laurence is good performing. Paul Langton as Romeo and Emily Lawrence as Juliet start out well, but the demands of temperament changes and mood shiftings are too much for their talents.

George Phelps could have demanded and received much better readings from the cast he directed and he might also have spaced his transitions with shrewder timing. Rita Glover presents a set modelled after the Globe theatre design of the Elizabethean period, which is the only thing on the stage that might have made Sweet William feel at home. *Huts.*

Ring Twice Tonight

Oakland, May 20.

Walter-Hazelton Attractions production of play in three acts (one scene) by Miles Mander, Fred Schiller and Thomas Dunphy. Stars Mae West. Directed by Russell Fillmore; setting, Rita Glover. At Oakland Aud., May 20, '46; $3.60 top.

Oakland, Cal., May 20.

Mae West has returned, in "Ring Twice Tonight," to the style of drama that once sent her for a spell to the workhouse in Manhattan.

It is a claptrap farce, overladen with cheap cracks and vulgar asides, and presented in honky-tonk fashion under direction of Russell Filmore and with the benediction of J. J. Shubert. Latter will be smart to keep it out of metropolitan areas and limit it to rural audiences.

Story, by the Messrs. Mander, Schiller and Dunphy, is a corny yarn about an FBI operative who poses as a nightclub thrush and becomes involved with the young son of an American millionaire, a Mexican grandee and sundry others ranging from amorous sailors to gangsters.

Show, in two acts, runs 90 minutes even with soliloquies and asides and depends entirely on the West charm which is running to avoirdupois. Company is mediocre. Scenery is okay. Broadway chances are poor. *Woso.*

Cyrano De Bergerac

New Haven, May 17.

Jose Ferrer production of Brian Hooker version of Edmond Rostand's comedy-drama in five acts. Stars Jose Ferrer; features Ruth Ford, Leif Erickson, Ralph Clanton, Hiram Sherman, Paula Laurence. Directed by Melchor G. Ferrer; sets and costumes, Lemuel Ayers; production under supervision of Arthur S. Friend. Opened at Shubert, New Haven, May 17, '46; $3.60 top.

D'Artagnan	Robert Dockwell
Cavalier	George B. Oliver
A Citizen	Wallace Widdecombe
His Son	Sandy Campbell
Carbon de Castel-Jaloux	Nelson Leigh
Brissaille	Albert Whitley
Ligniere	John O'Connor
Christian de Neuvillette	Leif Erikson
Ragueneau	Hiram Sherman
Le Bret	Francis Compton
Roxane	Ruth Ford
Her Duenna	Paula Laurence
Comte de Guiche	Ralph Clanton
Vicomte de Valvert	Dean Cetrulo
Montfleury	Leopold Badia
Cyrano de Bergerac	Jose Ferrer
Bellerose	Howard Wierum
Jodelet	Robinson Stone
Sister Marthe	Barbara Joyce
Mother Marguerite	Jacqueline Paige
Sister Claire	Phyllis Hill

Premiere of newest version of the classic "Cyrano" indicates that the time is about ripe for another interpretation of the long-nosed, poet-swordsman, a role which brought fame to Richard Mansfield, Walter Hampden and others. With proper handling, the present opus can establish Jose Ferrer solidly as a versatile actor of great talent, an opinion that gained considerable momentum through his playing of Iago in "Othello," and in "Charley's Aunt" before that.

Play itself finds interesting treatment in this newest unveiling, although it will require some deletion of heavy segments to bring it down in playing time and up in pace. Essentially of class appeal, it looks like boxoffice support will come primarily from that quarter. The possibility that its Broadway appearance may be held off till the new season, following a month in Boston and Philly, should enhance its chances of catching on, as this type of production is not rated as particularly popular summer fare.

What Ferrer may lack in physical stature as far as "Cyrano" is concerned, he makes up in approaching

(Continued on page 61)

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Literati

Strike Hits Philly

A strike by truck drivers over the question of being paid for a half-hour lunch period has caused one of the most serious tieups in Philadelphia newspaper history. Strike started Thursday night (16) on Record and Inquirer, and spread the next day to Bulletin, with only papers getting to the public being sold over the counter. Only the Daily News, evening tab, was delivered or sold on newsstands. News signed with truckers last month.

Hundreds of thousands of dollars in advertising revenue was lost by the three strike-bound dailies. The first day's ad billings were cancelled entirely, and advertisers were offered the right to cancel contracts for the duration of the walkout. All those who chose to remain in the paper were granted half rate.

With all three papers owning radio stations (although the Record's acquisition of WCAU is still awaiting FCC okay), they bought heavily on their own outlets and other stations, bringing the strike message to the public as well as news periods.

Every station increased its number of news shots, KYW and WCAU added the reading of the comics to their features. The Record bought time on WCAU for the reading of specialty shop ads by Jane Read, femme spieler.

WFIL added a unique feature—an informative service, to answer questions of all sorts from listeners from news events to show schedules at the neighborhood theatres.

WIP sent its mobile unit to crowded sections of the city to broadcast news flashes via a p.a. system mounted atop the unit.

Warner Brothers and indie film houses bought time to advertise current offerings after most of the filmers cancelled ads in the dailies. All stations offered time to the publishers and the union to tell their side of the dispute.

With the only sale of papers over the counter, a surprising number of papers were peddled over the weekend. The Record estimated about 150,000 Sunday papers sold despite a drenching downpour. The Inquirer claimed 250,000.

The Daily News, which ordinarily claims 150,000 daily, sold approximately 350,000 copies each day since the strike began. Only shortage of paper stock kept circulation from mounting to an even higher figure. New York papers were bought up as quickly as they appeared on newsstands. A "black market" sprang up, with kids peddling daily papers for as high as 15 cents, and Sunday editions brought up to 50c.

Omnibook's Omniworld

Extended tour of European countries by Robert K. Straus, veepee of Omnibook, Inc., will cue up foreign language editions of that monthly in the near future. Straus planed to London Friday (17) to arrange for mag's distribution in England. He will then travel to Stockholm, Sweden, where the publishers have issued a continental edition in English.

In France, Italy, and Spain, Straus will arrange with domestic publishers there for distribution of Omnibook in the native languages. He will also confer with Army authorities in Germany on possibility of German editions to conform with the Trading With the Enemy Act. Omnibook has been printed in a Spanish edition in Buenos Aires for distribution throughout Latin America for over a year.

Looking Backward

A book wrapped around the Harding days and purported to be a potential bombshell on the political scene is being authored here by F. Mont Reily, titled "The Years of Confusion." A. C. Chapman to publish in July.

The author became governor of Puerto Rico after being a pre-convention Harding man, and claims his chief was the most lied-about of presidents.

Herb Crooker's Whodunit

Latest novel by Herb Crooker, Metro publicity director, has just been published in a 25c pocket-sized edition by Wiegers as one of its Yogi Mystery series. Titled "Man About Broadway," story brings in many of the scenes familiar to Main Stem habitues.

Crooker's previous three novels, "Hollywood Murder Mystery," "Crime In Washington Mews" and "Sweet Cheat" were all published by McCauley.

PX House Organ

New Army trade sheet for exchange service personnel made its debut last week. Called PX the monthly slick-paper mag was issued primarily as a morale-builder, featuring merchandising tips, femme section, and short items from PX's throughout the world. It's edited by George Haines and Robert H. Richelson, and released in Army exchanges world-wide.

Keyerleber Upped by CPA

Karl Keyerleber has been upped from deputy director to director of information for the Civilian Production Administration. He was formerly with the Cleveland Plain Dealer.

Keyerleber succeeds Maxcy Morrison, one time Philadelphia newsman, who quit to join the Al Paul Lefton advertising agency in Philadelphia.

CHATTER

Bad reports on health of Jim Tully.

New juve book firm, Merry-Day House, N. Y. C.

Michael O'Hara new play editor for Michael Todd.

Phyllis Bottome due for visit from England. No lectures.

H. Bedford Jones at Palm Springs. Rival to Max Brand on overall wordage output.

Konstantin Simonov, Russian playwright and novelist, gandering film production in Hollywood.

Macfadden has new mag on fire, Sport, to be edited by Ernest V. Heyn, out of army as lieut.-col.

New mag, Bond Mystery, to use digests of Craig Rice novels; author is Mrs. Georgiana Craig Lipton.

Gladwin Hill, former war correspondent, returned to Hollywood to cover the town for the New York Times.

Margaret O'Brien's biography, "The Happiest Days of My Life," was sold to the Woman's Home Companion.

Trojan pulp chain has three new titles, Amour, Golden Love, Western Love, and new love ed, Madge Bindamin.

Steve Fisher is publishing his script on "Lady in the Lake" in book form while the picture is shooting at Metro.

Joseph Van Cottom, Belgian magazine editor, and Hakan Lindstrom, Swedish publisher, inspecting Hollywood studios.

William Dorsey Blake, formerly head of Universal's story and talent dept., joining Lev Gleason publications as an editor.

Innis Brown, former editor The American Golfer mag, doing a volume called "Golf: Facts and Figures" for 1947 summer publication by Rinehart.

James Stewart bylined a piece in Parade mag, urging more dramatic training in high schools and colleges, even for students who have no stage or screen ambitions.

Publishers of Omnibook bringing out a second book-magazine in June called Book-reader. New mag will digest three best-sellers a month instead of four and will sell at 25c instead of Omnibook's 35c.

Random House, expanding its publication of whodunits, appointed Anthony Boucher, mystery editor of the San Francisco Chronicle, to serve as freelance consultant and scout for murder-story talent.

Paul Gallico took the season's biggest drum off Oregon Inlet on the North Carolina Coast last week, when he landed a 54 pounder, the seventh of eight he took during the course of the day in collaboration with Samuel Grafton, syndicate columnist of the New York Evening Post.

Rinehart to publish James J. Rorimer's book on the finding and returning of art objects stolen by the Germans. Rorimer is curator of Medieval Art of the Metropolitan Museum and of the Cloisters. As Monuments, Fine Arts and Archives Officer, he served in Normandy, Paris, and with the 7th Army in Germany.

Ben Ames Williams, who wrote "Leave Her to Heaven," "The Strange Woman" and "Amateurs of War," is in Camden, S. C., gathering material for another novel. He said it would deal with Virginia life in the period during the Civil War but that a site near Camden, chosen for an imaginary mansion, would be given considerable space in the story.

'Oklahoma!' Sets Same Old SRO Story in L. A.

Los Angeles, May 21.

Largest ticket seller and grosser in history of the Biltmore, "Oklahoma!" is sold out for the entire 12-week run, with the exception of a few gallery and box seats. Record-making musical could run 26 weeks SRO, management estimates. Advance of $225,000 plus subsequent sales will have the house hitting around $37,000 per week from here on in.

Major surprise to boxofficemen is method ticket buyers are employing. Instead of taking two to four ducats, purchasers are buying anywhere from eight to 100 seats at a time.

Filipino Banditry

Continued from page 1

anywhere. As Leon Applestone, Metro's 16m rep in the islands reported to the h.o.:

The screening got under way with a hail of bullets. A group of armed bandits held a shooting fray in front of the theatre on opening night, taking over the house and allowing all the people to enter free. Exhib refused to run the picture unless they paid but he was forced at the point of a gun to either run the show or turn the print over to the bandits. Mayor of the town appealed to the people to pay admission but they were evidently afraid of the bandits. Show went on consequently, with the only take being the few dollars rung up at the boxoffice before the shooting started.

Incident probably resulted from the fact that the Filipinos were entirely unaccustomed to paying for their screen fare. Japs had always let the people in for free to see their propaganda pix and, after the liberation, it was easy enough for the natives to sneak over to the sidelines to watch the American films being shown for GIs. In addition, according to Applestone, the entire country was in a turmoil at the time because of the forthcoming elections.

Even Manila is unsafe at night, Applestone reported. With the number of bandits roaming the countryside it's dangerous to travel at night, making it especially tough for the mobile 16m film units. Despite these setbacks, however, films are doing terrific business in the Islands. Several of Metro's narrow-gauge prints have grossed as much, in American dollar terms in the back countries, as many small-town American exhibs gross. And this despite the fact that the pictures played in competition with the Holy Week Passion Play, at which the church offered both free admission and food.

Shooting incident, according to Metro h.o. film execs, is illustrative of but one of the many setbacks that any of the majors planning foreign 16m distribution will have to overcome.

Plays Out of Town

Continued from page 60

Cyrano de Bergerac

the role from a wide variety of moods that range from romantic dissertation to the tragedy of his death. A lively fencing scene early in the play is enthusiastically received; his comedy interpolations draw appreciative response, and the futility of his love for Roxanne meets with ready audience sympathy.

Minor defects in his performance, such as a desire for pace at times rushing lines that should be allowed to impress slowly, plus intermittent voice resonance which made deciphering of various phrases difficult beyond the first rows, can readily be overcome with playing.

Support is of generally high calibre. Ruth Ford's Roxanne carries tenderness in romantic episodes but suffers a letdown in a badly staged battle scene in act four. Leif Erikson makes a good Christian, and Ralph Clanton scores as the pompous de Guiche. Hiram Sherman registers well in the comedy field as Ragueneau, and Paula Laurence impresses favorably as Roxanne's duenna. Minor parts get good handling by Francis Compton, Robinson Stone, Dran Cetrulo, Leopold Badia.

Staging is at times imaginative, at times cumbersome, former having the upper hand by a good measure. Sets are attractive and the use of midstage steps throughout five acts lends novelty to the manner of playing, as opposed to standard settings. Costumes and sets add striking color but preem pointed up fact that lighting was still very much in the experimental stage.

"Cyrano" may not make a fortune for its backers but it should be a good contribution to the theatre.

Bone.

SCULLY'S SCRAPBOOK

By Frank Scully

Wet Wash., May 19.

Okay, so P. for Pathetic, G. for Garbled, W. for Wodehouse didn't broadcast from Berlin in a way that pleased the Nazis and displeased all the rest of us. Let's take his word to VARIETY and his forthcoming book as proof that the rest of us had got it all wrong.

I'm one who believes in letting bygones be bygones, but Wodehouse has still to explain away those pieces he sold to the Post which backed up the radio suspicion that life in a Nazi PW camp, for the Wodehouse at least, was really a life of Riley.

I'm not going to take the trouble to look up his articles, nor am I going to ask Tex McCrary to let me have transcriptions of what I said over Tex's radio program in New York after reading them. But the general summary was that Wodehouse was a dangerous stooge and at best a dope, shilling for the lowest cause which has been released on the world.

The fact that some literary cosmopolitics have been known to end up as Lord Haw-Haws and Ezra Pounds, because they are politically tolerant of everything, even of evil, is one of the things we will have to correct in the future. In Shakespeare's time clowns had only one function—to entertain. But in a modern world the almost general practice is to make a man an authority on world affairs because he happens to have attained some sort of notoriety in another field.

Had Wodehouse been an unknown British tripper when caught behind the German lines, he would have been allowed to rot in a concentration camp for his lack of alertness. But he happened to be a recognized humorist and the Nazis realized that if they buttered him up and gave him the "freedom" of the air he might do more to disunite the Allies than a thousand saboteurs. So they gave him the air, and he is still trying to explain. More, he is now trying to make it appear that he purposely grounded some passes in the end zone.

No, the thing to do with such people, all over the world, is to make them stick to their lasts like other shoemakers and order them to lay off political economy until they have studied it, worked a precinct, rung a doorbell for democracy, or held some humble office.

Maugham Misses the Bus

I recall the British Ministry of Information's assigning Somerset Maugham to survey and report on French morale in 1940. "I have known France all my life," he wrote almost on the eve of that country's collapse. "I have never known them more calm, more resolute, more single-minded. They have a sufficient confidence in their leaders and a wholehearted trust in the generals who command their great armies. . . .What ignorance of the French temper it showed when the Germans thought that in France they were fighting a house divided against itself."

Oh, brother! I assure you a hundred hacks were writing better appraisals of the impending French fold, many of them 3,000 to 6,000 miles away from the scene of Maugham's "first-hand" observations.

Maugham in presenting the manuscript of "Of Human Bondage" to the Congressional Library, showed in the speech he made that he had recovered much of his Chekovian detachment about the various subdivisions of the so-called human race. Having been rousted plenty in the six years, he now believes the world is returning to its previous status quo where art for art's sake flourished and novelists did not concern themselves with political economy because politicians seemed to have a working agreement whereby they bothered everybody except novelists.

But when all novelists, even such widely divergent writers as Somerset Maugham and Thomas Mann, had to scram for their lives, and writers like Wodehouse and Pound were impounded, that shook up even the isolationists among them a bit. That Maugham feels safe to return to his ivory tower is proof that the rest of us are expected to be the hewers of his wood and the drawers of his water from now on.

Writing On A Shuttlecock

In his speech, however, he went from right to left and back again to the sun field. (Right) "For my part I think it is an abuse to use the novel as a pulpit or a platform." (Left) "We novelists are natural propagandists. We can't help it, however hard we try. We load the dice". . . . (Right) "I suggest that it is enough for a novelist to be a good novelist. Fiction is an art and the purpose of art is not to instruct but to please". . . . (Left) "All pleasure is good.". . . . (Right) "H. G. Wells once gave me an edition of his complete works and said, 'You know, they're dead. They dealt with matters of topical interest and now, of course they are unreadable.'"

What well written drivel. A few years ago Wells gave us a propaganda picture of the "Shape of Things to Come" and it could be reissued now because the atomic bomb has made that "shape" something to remember him by. Even Shaw who poured out propaganda instead of entertainment for 50 years now finds his propaganda is entertainment.

Maugham writes a clean, simple prose, but the grandmother of our little fleas from heaven wrote from Norway after her country's liberation: "The Nazis have stripped us of everything. But that's nothing. We have our liberty, and that's everything." She was 77 and a painter who had lived through the Nazis tortures. She wasn't able, like Maugham, to escape to a safer place. But in those few sentences she outwrote him.

Two wars have shocked the gizzards out of Maugham, but the boy who lifted the title of "Of Human Bondage" out of Spinoza is still in the bondage of believing his detachable kingdom is not of this world nor any other. For my part, he folded years ago when he crated his talents and unloaded them on the Cosmopolitan. "All pleasure is good" he says, an immoral, Nietzschean crack if I ever read one. He doesn't believe his stories, or anybody's for that matter, should be used to help us over the atomic hump. He was a great guy. He's been dead 20 years.

Skouras and Pictures

Now to a quiet guy who is not dead and whose philosophy is older than Spinoza's or Maugham's. His name is Spyros Skouras which sounds as old as Aristotle. At a dinner recapping a successful Red Cross drive he said that the picture industry had grown from a private entertainment enterprise to a worldwide persuasive force for good. VARIETY, among others, got a plaque for its aid in the cause. I prefer Skouras' view of where entertainment stands today to Maugham's view of making art at best merely an associate member of the human race.

No, Willie, you live in a free political society and it is as good or as bad as you make it. Millions have died to give you four of these freedoms, freedom of expression among them. But they didn't die that you might remain detached from the general struggle because your function, as you saw it, was to entertain not to help.

It ought to strike your sense of irony, Willie, that the script you gave to the Congressional Library, in gratitude for granting you and your family refuge in America while young Americans invaded the south of France and restored your villa to you, was a book loaded with propaganda. You are not detached from the emotion of gratitude. Your thanks to America proves that.

But please remember when consorting with those who thought nothing of paying $100,000 to buy a small political office that you also consorted with me, and I am now running for the lowest office in the land, and low enough, at this writing, to make it. I do it so that those millions who thought freedom was worth even dying for shall not have died in vain. I do it because another guy who could write beautiful simple prose pleaded with us to do so. He died himself "so that government by the people, for the people and of the people shall not perish from this earth."

At the present time there are 200,000,000 in Europe and 300,000,000 in China who are perishing from hunger. Only a Pharisee would say, "That's not a worry. My job is to write. Other people's troubles, except as copy, do not interest me."

Phooey on that sort of art!

OBITUARIES

BOOTH TARKINGTON

Booth Tarkington, 76, dean of American novelists and for 30 years a frequent contributor to the Broadway theatre, died at his home in Indianapolis May 19. He had been ill for about two months, but members of the family succeeded in keeping the alarm from spreading. He died quietly in bed.

Forty novels and twenty plays, many of the most successful written with collaborators, came from Tarkington's versatile pen in a career that began with the publication of "The Gentleman From Indiana" in 1899. "Monsieur Beaucaire," later dramatized and then made into a silent movie starring Rudolph Valentino, firmly established his fame a year later.

Tarkington always loved the theatre, and one of the few regrets of his professional life was his inability to achieve success as an individual playwright comparable to that he won as a novelist. His last public appearance was made last March at the premiere of a dramatization of his Pulitzer Prize novel, "Alice Adams," by his secretary, Elizabeth Trotter, at the Indianapolis Civic Theatre.

His first play, "The Man From Home," written in collaboration with Harry Leon Wilson, appeared in 1907. Others include "Cameo Kirby," 1908; "Springtime," 1909; "Foreign Exchange," 1909; "Your Humble Servant," 1909; "If I Had Money," 1910; "The Man on Horseback," 1911; "Mister Antonio," written for the late Otis Skinner, 1915; "The Country Cousin," 1916; "Up From Nowhere," 1919; "Clarence," 1919; "The Gibson Upright," 1920; "Poldekin," 1921; "The Wren," 1922; "Magnolia," 1922; "Tweedles," 1923; "The Intimate Strangers," 1923; "Rose Briar," 1924; "How's Your Health," 1930; "Aaron Burr," 1938.

Tarkington in 1925 launched an attack on critics who had asserted that he was a novelist and not a playwright, stating that he never would write for the stage again. But the lure of the theatre was too strong for him to resist and he made two more attempts in the 30's.

Two of his novels, "The Magnificent Ambersons" (1918) and "Alice Adams" (1921) won the Pulitzer Prize. Both were made into films, along with several of his "Penrod" stories, "Seventeen," "Clarence," "The Man From Home," "Claire Amber," "Presenting Lily Mars" and many other works. His last novel, "Image of Josephine," was published in 1945. He had another novel about three-fourths completed at the time of his death.

Tarkington become afflicted with eye trouble that threatened his sight for 14 years. In 1930 he revealed that he had been blind for several months. Surgery, however, finally restored his sight sufficiently to enable him to go on with his work.

"Tark," as he was known to his intimates, was born in Indianapolis, attended Purdue and Princeton and served one term in the Indiana state legislature. He divided his time in recent years between a winter home in Indianapolis and a summer place at Kennebunkport, Maine.

Survived by widow and three nephews.

MRS. JEANNETTE W. EMRICH

Mrs. Jeannette Wallace Emrich, member of the staff of the Motion Picture Assn. and its predecessor organization since 1931, died in Cambridge, Mass., May 20.

She had served as liaison between the motion picture industry and such national women's organizations as the Daughters of the American Revolution, General Federation of Women's Clubs, International Federation of Catholic Alumna, Better Films Councils and local club women.

She worked with motion picture reviewing groups and assisted committees of these national organizations in editing their published material; was active in promoting outstanding pictures and conducted courses on "The History and Art of Motion Pictures" at Hunter College. She was faculty adviser to the Motion Picture Club of Hunter; also conducted study courses for club women on film reviewing and general information on motion pictures.

In 1941 she prepared a comprehensive outline of "Motion Pictures in a Democracy" after a study of 1,000 features and short subjects listed therein. This study was used at the investigation in Washington of Propaganda in Films and was placed in the Congressional Record.

She is survived by two sons, the Rev. Richard S. M. Emrich, recently elected Suffragan Bishop of the Episcopal Diocese of Michigan; Duncan Emrich, chief of the Archives of American Folklore in the Library of Congress; and two sisters, Mrs. William E. Leland of Berkeley, Calif. and Mrs. William E. Clarke of El Cerrito, Calif.

Before joining the Motion Picture Association Mrs. Emrich had been in the Near East with her husband, a missionary. Following his death there she returned to the U. S. to lecture for Near East Relief, later going to Constantinople to continue work with children of scattered families.

She was associate secretary with the Federal Council of Churches during 1926 to 1931, a post she left to enter the Community Service department of the Motion Picture Assn.

LEE KOHLMAR

Lee Kohlmar, 74, legit actor and father of Fred Kohlmar, 20th-Fox producer, died May 15, in Hollywood following a heart attack.

In addition to his stage work, the elder Kohlmar was prominent in philanthropy and was often taken away from his acting chores to administer to needy members of the profession. For a number of years he was Hollywood representative of the Jewish Theatrical Guild.

In his earlier days he was associated with the New York stage and is remembered widely for his work with David Warfield in "The Music Master." Surviving, in addition to his son, are a sister, Emma Sichel of New York, a brother, Bernhard Kohlmar of London, and a nephew, Fritz Regenstein, at whose home he died.

Remains were forwarded to New York for interment in Mount Judah Cemetery.

JOHN GARRETT UNDERHILL

John Garrett Underhill, 70, translator of Spanish works, including plays of Jacinto Benavente, died in Brooklyn, N. Y., May 15. He had a brief stage career also, reputed to have been precipitated to gain knowledge of stage technique for his later writings.

His first writing effort for the theatre was "Bonds of Interest," produced by the Theatre Guild in 1919. He also translated "La Malquerida," which served as starring vehicle for Nance ONeil as "The Passion Flower." Same actress appeared later in "Field of Ermine" and in 1926 Eve Le Gallienne starred in "Saturday Night," also his translations.

Underhill reproduced "Bonds of Interest" with Walter Hampden in 1929. In 1926 he produced "The Cradle Song" in London, bringing it to New York the following year.

Survived by son and daughter.

MRS. DAVID NIVEN

Mrs. David Niven, 28 wife of the screen actor, died in St. John's Hospital, Santa Monica, Monday night (20) of brain lacerations.

British-born wife of the star had fallen downstairs into basement of Tyrone Power's home Sunday (19) and was rushed to hospital for immediate treatment to which she responded until last evening when her condition grew steadily worse.

The daughter of William and Lady Rollo, Mrs. Niven first met her husband during an air raid in London in 1940, when she was in WAAF and he in Commandos. They married August 15 that year. They have two sons, David, three years and James, six months. Niven returned to this country last December and she arrived three months ago with the two children.

ERNIE VAN

Ernie Van, 67, former vaude comedian and musician, died in New York May 16.

Van, who played sax and zither, appeared in an act with his brother, Joe, for a number of years. After initial appearance at Tony Pastor's theatre, N. Y., in 1897, they had continued in vaude until 1925 and during that period had played practically every known vaude circuit both here and abroad.

When vaude dates became few, Van became a lecturer for Dr. Cooney's Incubators, an exhibit at Steeplechase Park, Coney Island. He was a member and former veepee of National Variety Artists. Funeral services were conducted May 17 at Riverside Chapel, N. Y., with Lou Handin, prexy of NVA, officiating.

Survived by brother.

OLIVER F. BINNEY

Oliver F. Binney, 93, former vaude performer, died in New York last week.

He had been in showbiz for half a century until his retirement some years ago. He was husband of Lizzie B. Raymond, vaude and musicomedy actress and former wife of Sam Bernard. She died several years ago.

WILLIAM ROYCE

William Royce, 65, composer who wrote music under the name of James Royce Shannon, was killed by a railroad train, May 19, in Pontiac, Michigan.

Best known of Royce's songs was his recently revived "Irish Lullaby," from Chauncey Olcott's "Shameen Dhu," for which Royce wrote the entire score. Composer wrote several hundred songs, ranging from pops to sacred music. His death was declared to be suicide by Pontiac coroner.

Survived by daughter, Dael Royce, of New York.

CHARLES ALPHIN

Charles Alphin, 74, former theatre owner and stage producer, died May 14 in Los Angeles following a long illness.

At one time he owned the Lympic theatre in L. A. and aided the early careers of Blossom Seeley, Lon Chaney, Charlie Chase and Frank Lloyd.

Surviving are his widow and son.

DOMINICK T. MADEO

Dominick T. Madeo, 40, who prewar agented vaude and nitery talent, was found murdered Sunday (19) near New Brunswick, N. J.

Police stated it looked like he was a "ride" victim. He had no police record.

WILLIAM PRYNNE

William Prynne, director and secretary of Cinecolor, died in Hollywood May 18, after a heart attack during an inspection of the film plant.

He had been with the company over 16 years. Leaves mother and brother, both living in England.

ALFRED SKEA

Alfred Skea, 58, who had been a talent agent in New York and elsewhere for 35 years, died in New York May 17.

He had operated his own agency and recently specialized in club date bookings.

Survived by widow, three sons and a daughter.

GERARD E. PELIKAN

Gerard E. Pelikan, 43, who had been a supervisor in the foreign dept. of Universal Pictures, died in New York last week from injuries received in an auto accident May 8.

A native of Austria, he leaves his mother who is still living in that country.

DORIS PENNINGTON

Doris Pennington, concert pianist and wife of John F. Pennington, concert master at Paramount studio, died May 12 at her home in Hollywood.

LEE S. COLLINS

Lee Sanford Collins, 60, former stage and film booker, died May 16 at his home in Santa Monica, Cal., following a heart attack.

LILLIAN HARMER

Lillian Harmer, 60, screen character actress, died May 15 in Hollywood.

Samuel Ecclestone, 72, former transportation dept. head for Harry Sherman, died May 18 at his Los Angeles home. He had been with Sherman for 12 years but had been inactive for the past six months due to poor health. Survived by widow and a son.

Father of Claude Binyon, Paramount producer, died Monday (20) in Los Angeles after a pneumonia attack. In addition to his son he is survived by a widow and daughter in Chicago.

Alice E. Smith, 68, sister of Frank Smith, Chi district RKO theatre manager, died recently in Rochester, N. Y.

Father, 76, of Anna Cohen, assistant publicist at Capitol theatre, died May 18 in New York. Survived by three daughters.

Wife of Jerry Franken, publicity-special events director of Ed Byron agency, died May 15 in New York.

Mother of Rosemary Rice, actress, died at her home in Montclair, N. J., May 15.

MARRIAGES

Helen Cooke to Vincent DeMaille, New York, May 19. Groom is with VARIETY adv. dept.

Dorothy Babb to Johnny Coy, New York, May 17. Bride is screen player; groom is dancer and film actor.

Gerardine Noonan to Seymour Choliner, Las Vegas, May 17. Bride is a screen actress; groom a Hollywood attorney.

Flora Ann Morse to George Handy, Las Vegas, May 13. Bride and groom are composer-arrangers.

Rosemary Lostetter to John Wenger, Pittsburgh, May 18. Bride is in WB theatre dept.

Arlene Francis to Martin Gabel, Paterson, N. J., May 14. Bride is legit and radio star; groom is exec with Walter Wanger productions.

Nancy Callahan to Sid Siegel, New York, May 17. Bride was in "Mexican Hayride."

Daphne Manning to Jerry Parker, Albany, N. Y., May 16. Both are members of "Skating Vanities."

BIRTHS

Mr. and Mrs. R. C. Maddux, daughter, New York, May 19. Father is veepee of WOR, N. Y.

Mr. and Mrs. Al Turner, son, Pittsburgh, May 13. Father is ex-bandleader, now managing Bachelor's Club, Pitt.

Mr. and Mrs. Jack Parker, son, Pittsburgh, May 10. Mother is nitery organist, Lyda Rodnok.

Mr. and Mrs. Chris Velas, son, Wheeling, W. Va. Father has the State theatre there.

Mr. and Mrs. Mel Rose, son, N. Y., May 12. Father is prexy of Melrose Record Co.

Mr. and Mrs. Alan Branigan, son, Newark, N. J., May 17. Father is VARIETY mugg in that city.

Mr. and Mrs. Warren Cowan, daughter, Hollywood, May 12. Mother is a screen actress; father a publicist.

Mr. and Mrs. Warren D. Butler, son, Salt Lake City, May 16th. Father is manager of the Lyric Theatre in that city.

Mr. and Mrs. Alan Gordon, son, Hollywood, May 12. Mother is a former model; father a publicist.

Mr. and Mrs. David Robeson, son, Hollywood, May 15. Father is story analyst at RKO.

Mr. and Mrs. Peter O'Crotty, son, Hollywood, May 15. Mother is radio actress; father a screen writer.

Mr. & Mrs. Kermit Bloomgarden, son, New York, May 15. Mother was Virginia Kaye and was in "Kiss Them For Me." Father is co-producer of "Deep Are The Roots."

Mr. and Mrs. Gilbert Kanauer, daughter, Baltimore, May 18. Father is drama-pix critic of Baltimore Sun.

UA Yens Exec

Continued from page 3

of course, through his activities with the banking house. His acumen is highly regarded by major companies and indie producers who do their financing via Guaranty. Miss Pickford huddled with Abeel last week.

Aim of the owners in naming Abeel or a similar figure would be to provide an administrator to "mind the store" while Raftery worried about production deals and v.p. Grad Sears, distribution chief, worried about sales. It would be the duty of the executive assistant to the prez to engineer the efficient and economical operation of the company.

UA's cost of operation—estimated at $70,000 a week—is reportedly felt by the owners to be excessive for the gross business done. They reason that the addition of another top exec, with responsibility only to the president and the board, might bring the costs down by careful attention to details. It has been pointed out, in this regard, that UA has fewer high-salaried officials with wide powers than most other majors. With such a man constantly on hand in New York, there'd be no hindrance to Raftery tending to deals on the Coast and Sears traveling as frequently as necessary.

On the Upbeat

Continued from page 51

stand at Friars Club, Los Angeles, same date . . . Andy Kirk band starts four weeks at Swing Club, Oakland, Calif., July 3, thence to Trianon, San Francisco, for month July 30 . . . Garwood Van band will reopen Arrowhead Springs (Calif.) hotel, recently returned to owners by Navy, June 15 for six weeks with options . . . Ted Steele band debuts June 11 at Palace hotel, San Francisco . . . Jimmie Lunceford combo plays 20 one-niters along Pacific slope following current date at Orpheum, Los Angeles, then at Trianon, San Francisco, starting July 2 . . . Duke Ellington inked for week of July 23 at Orpheum, San Diego, and for fortnight starting July 31 at Golden Gate, San Francisco . . . Jimmy James' band starts month's stand at Trianon, Los Angeles, July 9 . . .

Billy Yates' Pitt unit open an indefinite engagement May 28 at the Capitol City Club, Atlanta...Will Osborne orchestra opens two-week run at Bill Green's Casino, Pitt, Friday (24), opening outdoor dance season there four nights later...Oasis in Pittsburgh now has the 4 Blazes at he Tropical Bar and Gus Dolfi's small outfit for dancing in the Starlight Room...Jose Nagara's rumba band into the Nixon Cafe, Pittsburgh, alternating with the regular Al Marsico outfit...Bill Bardo band to open season at Kennywood Park, Pittsburgh...Don Metz' Club Casino in Pittsburgh now using three musical units, Humberta Martinez and his Latin Americans, the Blue Flames and Piccolo Pete band.

Eddie Heywood set for ten weeks at Trocadero, Hollywood, opening June 10 . . . Quig Guigley, trumpeter last with Bob Crosby, forming own crew on Coast.

RCA-Victor signed Deep River Boys vocal group. . . . Milt Cross to do children's stories albums for Musicraft. . . . Sarah Vaughn, vocalist working with John Kirby combo, signed by same company . . . Peter Fritch heads Musicraft advertising division.

Louis Prima flew into New York last week from Boston to watch two of his horses come in first and second at Belmont . . . Mike Kurlan, ex-Decca Record Chi office head, joined Mercury Records on Coast . . . Frank Dailey, owner of Meadowbrook, commissioned a colonel on staff of Gov. Jimmy Davis of Louisiana . . . "Married for Life" radio program inspired a song by same title by Marion Taylor and Lou Schwartz . . . Ralph Font's rhumba band signed by Savoy Records . . . Allentown Record Co. going into production of vinylite disks . . . Morey Feld joined Buddy Morrow band on drums at Lincoln hotel, N. Y.

Drain By British

Continued from page 1

mick made one picture in Hollywood, "The Plough and the Stars," with RKO in 1937.

Salaries at Abbey are low and this caused several resignations last year, including Liam Redmond, who played N. Y. production of "Shadow and Substance"; actor-playwright Gerard Healy, and Eithne Dunne. Another objection by players is that only the playwright—never the players—gets billing.

Only revivals are scheduled for Abbey production during absence of McCormick and Crowe, and theatre closes soon for four weeks.

Abbeyites May Play N. Y.

Ireland's Abbey Players may be seen in New York next fall as a followup to presence currently of London's Old Vic troupe, if Burgess Meredith can arrange it. Meredith, who will do "The Playboy of the Western World," in New York in October, hopes to make a trip to Ireland before then in an effort to bring the Abbeyites over here to appear with him.

"Playboy" production will be under the aegis of Theatre, Inc., which is likewise sponsor of the Old Vic tour. The J. M. Synge play has not been seen on Broadway since revived by the Abbey company in 1937.

Meredith is slated to go to England in 1947 to appear in and produce a film, in company with his wife, Paulette Goddard, for Alexander Korda.

Broadway

Nat Kahn (VARIETY) back from Hollywood.

Dane Clark planing to Coast today (Wed.) to resume at Warners.

Liberty mag has added new picture reviewer, Mrs. Virginia Spies.

Lt. Jack Hill out of Army and into radio production and publicity.

Sidney Greenstreet vacationing east until May 28 in the Berkshires.

Billy Reed opening his own east side nitery where he will emcee and boss.

Toots Shor due for profiling in Colliers by his buddy Quentin Reynolds.

John Effrat appointed casting director for William Cahn productions.

Joseph Jefferson McCarthy Pierson has joined RKO's eastern publicity office.

John Wildberg writing book on the theatre titled "Why Producers Die Young."

Burt McMurtrie now stumping for the Red Cross on a three-week speaking tour.

Irving Lazar weekended at Moss Hart's Bucks County farm en route back to the Coast.

Virginia Peine (Mrs. Quentin Reynolds) strawhatting for summer in Matunuck, R. I.

James F. Reilly, exec sec of League of N. Y. Theatres, lost mother-in-law last week.

Open meeting of American Guild of Musical Artists to be held Sunday (26) in Carnegie Hall.

Barter theatre holding lunch at Town Hall Tues. (28) to announce its annual award to "actor of the year."

Howard Klein, hypnotist, formerly on "Hobby Lobby" radio and stage units, now doing club dates in Philly.

Irving Lazar, ex-MCA agent, now v.p. of Pathe-Eagle-Lion, back to the Coast after weekending with Moss Hart.

Bruce Benjamin Hamilton, out of Army recently, and in "Oklahoma!" cast two weeks, upped to featured role as Jud.

Bobby Clark lost an elder brother who resided in Columbus, O. Comedian hurried there last Friday (19) with his wife.

Henry R. Luce's 59-acre estate in Fairfield County, Conn., sold for over $200,000 to Hans Wyman, plastic manufacturer.

Charles Butterworth won't be available for stock in the east this summer, Coast commitments keeping him tied down.

Mildred Birstein, daughter of Rabbi Bernard Birstein of Actors' Temple, N. Y., engaged to marry Milton D. Shapiro, June 16.

William A. Hosie joins Charles Levy in handling flackery for Walt Disney in N. Y. office, after six years in Coast press department.

Joe Laurie, Jr., collected $750 fee from We The People broadcast Sunday despite being eased out with the addition of the leper couple.

Earl Carroll planing east today (Wednesday) to give a 10-day gander at New York talent, eyeing acts for winter show at Hollywood spot.

Tenor John Feeney sailing for Ireland May 29 for first trip home in long while. Will do concert tour in Ireland and England and return to U. S. in October.

Dorothy Fields, co-author of "Annie Get Your Gun," purchased the 125-acre estate on Federal Hill road, near Brewster, N. Y., from Congressman Benjamin Rabin.

France flirting with U. S. tourism by permitting its American consuls to OK three-month tourist visas as against the postwar practice of clearing everything via Paris.

Jerry Dietz, who has written material for Scot comedians, has finished a new play, "The Ghost of Jonathan Lang," which he sez is a new switch on whodunits. It's on his autumn production agenda.

Maj. John Shubert, J. J.'s son, out of Army last week, where he headed Special Services' Entertainment Branch. Will alternate between Select Theatres Corp. legit activities, and (Marvin) Young & Shubert radio packaging.

Together with rest of charter members of the organization, Libby Holman (Mrs. Phillips Holmes) has quit the Connecticut Citizens Political Action Committee following a series of charges aimed at a new group of leaders.

Freddie Kohlmar, 20th-Fox producer, who flew east for his father's Lee Kohlmar's, funeral services—latter a former legit and vaudeville player—returning to the studio this weekend, accompanied by agent Leo Fitzpatrick.

Reeling after a bender of 34 shows and a circus in 24 New York days, DeWitt Bodeen, RKO writer is still in New York for more, breaking previous record of 24 shows in 17 days held by George Stevens, director in the same studio.

Harold Cohen, Pittsburgh Post-Gazette's amusements editor, flashed a beaver during the Variety Clubs convention. Actually it's a camouflage for his chin and lip scars suffered during a last winter's motor crash. Plastic surgery still necessary.

As Time puts it, "The records (of preachments) were issued by (Msgr. Fulton J.) Sheen's longtime admirer, Edward Dukoff, pressagent for comedian Danny Kaye. Dukoff, a tall, nervous Jew, has so far not entered the Church." Piece had to do with Msgr. Sheen's platters, which influence possible converts.

Bucks County

By SOL JACOBSON

Antique shops blooming both sides of river.

Billy Rose and spouse weekending at Moss Harts.

Shad run disappointing on Delaware this Spring.

Ezra Stone farming on big scale at Washington Crossing.

Fred Ryan, Lambertville, appointed press rep. for Jersey Racing Commish.

Adeline Walters back as treasurer of Playhouse. Season opens June 7 with Dennis King in "Blithe Spirit."

Budd Schulberg buying farm outside Newton. Recently discharged from Army, he's concentrating on mag yarns.

Harry Rosin, New Hope sculptor, awarded $1,000 annual prize by American Academy of Arts and Letters in N. Y. C. Friday (17).

Henry Chapin, prexy of Playhouse Corporation, running for Congress in primaries (May 21) on Democratic slate against agrarian author Walter Teller. District includes Lehigh and Bucks.

Moss Hart's and Mrs. Jules Mastbaum's historic (Washington slept here) homesteads among those on view Sat. (25) at New Hope Open House Day for benefit of Public Health Nursing Association, first such shindig since Pearl Harbor.

Chicago

Gypsy Rose Lee held over at the Frolics.

Eddie Solomon back at local 20th-Fox flackery after four years in the Army.

Al Shean, of Gallagher and Shean fame, celebrated 78th birthday here last week.

Charlie Nesbitt and Ray Thompson named co-managers of the Chicago theatre.

Ralph Ginsburg celebrating his 21st year as musical director of the Palmer House.

Johnny Mercer practices what he preaches. Left for the Coast on the Atchison, Topeka & Santa Fe.

John Burke, manager of Blackstone hotel, off to Ambassador hotel, Atlantic City, for the summer.

Paul Robeson and Larry Adler skedded for appearances at Temple Sholom concert-forum series in the fall.

Cedric Hardwicke headed for England after Chi engagement with Katherine Cornell in "Antigone" and "Candida."

Frank Sinatra skedded to make a quick trip to N. Y. for some exterior shots for Metro's upcoming "It Happened in Brooklyn."

Tom Gilliam, 20th-Fox branch manager, left Thursday (16) for the free trip to Paris offered by Tom Connors to crack salesmen.

Dick Kollmar and Dorothy Kilgallen, here with "Windy City," threw a cocktail party for the press at the Drake Wednesday (15).

San Francisco

By Ted Friend

Earl Johnson in from L. A.

Walter Duranty at the St. Francis.

Walton Goldman to Nevada to complete plans for Reno agency.

KGO no longer on 24-hour schedule, but signs off at 12:30 a.m.

"Butch" Wingham, local Metro office head, off to Chicago sales meeting.

John Garfield, Leo Carrillo and June Havoc here to star in Theatre Guild's airer.

Goldwyn Girls garnering plenty of local press space with fashion shows and p.a.'s all over town.

"Katie for Congress" (RKO) troupe at St. Francis making daily Petaluma pilgrimages for shooting.

Frank Downey, manager of Detroit M-G office, visiting; ditto, Robert Hopkins, author of film "San Francisco."

Ollie Presby and Will Robinson, BBD&O execs here for U. S. Steel show. Ditto Fred Lapell and John Rust U. S. Steel reps.

Fox West Coast execs, Richard Spier, Faye Rieder, Elmer Hank, George Milner, Clarence Poos and Clifton Reynolds, to L. A. for National Theatre Week.

Jean McFarland, of N. W. Ayer, busy arranging press interviews and cocktailery for Jimmy Durante, Dale Evans and Gary Moore here to air show from Opera House; ditto Nelson Eddy and Frances McCann broadcast from Treasure Island.

Kansas City

By John Quinn

Dwight Fiske into El Casbah of the Hotel Bellerive.

Arthur Van band replacing Elmo Tanner and crew at Mary's.

Bob Sylvester orch into Drum Room of the Hotel President.

Faye Carrol new songstress with the Bill Bardo band at the Terrace Grill.

Jon Yost to direct "Boy Meets Girl" for presentation by Rockhurst College next month.

Joe Redmond and Bill Simpson former Fox-Midwest managers, back in town after recent discharge from the Army.

London

Stage Door Canteen closes next month.

Joe Loss recuping from flu, while his band continues vaude dates under baton of Phil Silver.

The Garter, Mayfair bottle club, folded after six weeks.

Rose Hepner appointed publicity chief for Bernard Delfont productions.

Thornton Wilder expected here in August to revive "The Skin of Our Teeth."

Harold French has five offers to make pix in Hollywood, including two for Walter Wanger.

John Mills, owner of Milroy club, opening new night spot in Mayfair and calling it Our Town.

Pierre Sandrini, part owner of Bal Tabarin, Paris, in London to line up talent for his new floor show.

Fosters agency suit against Hermione Baddeley for commission has been settled out of court for $700.

John Watt, former British Broadcasting Corp.'s vaudeville director, has joined Harry Blue's agency.

Moss Empires declared another divvy of 5%, making 10% for the year, which is same as last year.

"Private Lives" moves from Apollo to Fortune theatre, June 10. During war house was one of ENSA's headquarters.

Enid Stamp Taylor, who died recently from fractured skull, left $19,000, which she bequeathed to her daughter, Robin Anne.

The London County Council is spending $112,000 on Victory celebrations which will include vaude shows in public parks.

Kieron O'Hanrahan, who scored in Sean O'Casey's "Red Roses for Me" signed by Alexander Korda to long-term film contract.

Rachel Sequerra, owner of Romano's, has appointed Alfred Esdaile as director of the spot, which is to stage floor shows in July.

Warren P. Munsell over here to stage "State of the Union" in conjunction with Louis Drefus as soon as he can get a theatre in the West End.

Sally Gray has been invited by Dr. Kalas, prexy of Union of Czechoslovakian Film Workers, to visit Prague in Sept. for British Film Festival.

T. Atkinson's play "Exercis Bowler," at Arts theatre, is such a hit Emile Littler would like to spot it in West-End house, but none available.

Barry Storri, manager of Empire, Finsbury Park, appointed in same capacity at London Palladium, with David Wilmot taking his place at former house.

Dr. Leigh Henry is latest to go in for musical producing in the West End. Has just completed "Star Spangled Shanty," based on life of Paul Jones, which he is disposing of for film.

Thornton Freeland will direct "Meet Me At Dawn," the next pic which Marcel Hellman is doing for 20th-Fox. Shooting starts in June at Denham studios.

New British Broadcasting Corp.'s variety show, "It's the Goods," which was to have starred Revnell and West, cancelled. Understood team was to have last word as to cast, with BBC objecting to some names submitted.

Top disk seller in England is Ernest Lough, choir boy, whose 'Hear My Prayer," "Oh, the Wings of a Dove," top Crosby and Sinatra. Lough, although singing with the Temple choir, has no ambition to be a professional singer, but works with an advertising firm.

Australia

By Eric Gorrick

Par's "Road to Utopia" doing boff biz at State, Sydney.

Doris Fritton is playing "Candida" for run at her Independent theatre, North Sydney.

Douglas Halloran has joined Greater Union as asst. to John Evans, head of management.

Warners will release "Hitler Lives?" on same bill as "Saratoga Trunk" on Aussie dates.

Solomon, British pianist out here for Australian Broadcasting Commission, hitting boff concert biz.

State Fair will be held in Sydney next year. Lots of talent and side show ideas will come from US.

Szymon Goldberg, violinist, giving concerts in Aussie keys for Australian Broadcasting Commission.

Ross Buchanan, by arrangement with Williamson-Tait, playing "Murder Without Crime" in Sydney nabes.

"Henry V" (GBD) opened terrif in Sydney and is set for lengthy run. Biz with British pix very brisk all around.

John Fuller, brother of Sir Ben Fuller, elected prexy of the Pioneers' Club comprised of those in show biz for 25 years.

Fullers installed latest Thomas Houston sound equipment at Princess, Melbourne. Navy had taken over a former sound unit.

Returned soldiers of Australia producing a 16m. pic of World War II. It's in color and titled "In Memoriam." Not for general dating.

When Wirth's circus played Perth recently biz was so brisk that unit had to erect big tent, scaling 4,000. Show hadn't been there in years.

Fullers have 12 months' supply of shows, wardrobe, props, etc., in Perth, all set to go when high sign is given for big vaude comeback.

Plenty of biz this zone presently for Shakespeare. Noticed around the Littles are "Othello," "Twelfth Night," "Hamlet," and "Romeo and Juliet."

Stanley Perry, resident manager in Perth for Hoyts for many years, has resigned. Ernest Turnbull, Hoyts, will appoint a successor shortly.

Jimmy Bain, regarded as one of the finest comics in oldtime vaude, very ill in a Brisbane hospital. Bain once operated a very healthy nabe vaude chain.

Norman B. Rydge, GUT topper, flies in from London next week after huddles with Rank on newly-acquired Aussie zones. Rank now owns 50% of GUT.

Madge Elliott and Cyril Richard premiere at Royal, Sydney, May 25 for Williamson-Tait in "Family Album," "Ways and Means," and "Shadow Play." Top is $4.

Next to "Naughty Marietta" the most revived pic over here is another Metro product, "The Great Waltz," currently out of cold storage at Savoy, Sydney, for Peter Dawson.

Bruce Newbery, Republic rep, was unable to attend a cocktail party in his honor in Fremantle because his ship struck a cyclone and was unable to berth. Newbery now on way to Colombo.

Bert Tonks takes up his new job as Universal rep at Manila. Appointment was made by Alf Daff. Tonks has just come out of the Air Force. Was with Uni for many years out on the road.

Levante, Aussie magician, says there's a lot of dough to be had around the sticks with magic. He's building himself a motor trailer to tour the corn belts.

Film, stage and radio folk turned on a big show in Sydney for Will Quintrell, top conductor in the heyday of vaude, well remembered by ace U. S. and British acts. Quintrell has been on sicklist.

The Appeal Censor has refused to override a ruling given by Chief Censor banning "Dillinger" and "Black Market Babies" in Aussie. Appeal was made by British Empire Films, who handle Mono fare here.

U.S. film execs visiting here like to get away under six months. Longer stay means they have to pay income tax—solid these days. With air travel from and to U.S., plus air routes over Aussie and New Zealand zones, visiting execs can see plenty from biz viewpoint in three months.

Dublin

By Maxwell Sweeney

Baritone Sean Ryan leaves next month for BBC Television contract.

Comedian Jack Cruise has left Dublin to start on new job as manager of Savoy Cinema, Limerick.

Novelist Liam O'Flaherty, back from Connecticut, making cracks about his Hollywood visit to script "How Green Is My Valley."

Frank Dermody, Abbey Theatre producer, will direct 45-minute film of what U. S. visitors might see in Ireland for Pan-American Airways.

William Saroyan's "The Time of Your Life," scheduled for June production at Gaiety, Dublin, by Longford Productions, company owned by portly Earl of Longford.

Comedian Jimmy O'Dea has signed for series of "Irish Half-Hour" programs with BBC, starting mid-July. Shows will be scripted by O'Dea's partner, Harry O'Donovan.

Patrick Staunton, gen. mgr. of WDAS radio station, here to make short, "This Is Ireland," with cameraman Cyril Wilson, says he'll have his own radio station, WUSA, when he returns to U. S.

Bill Shawn, hoofer with Columbia Pictures, visiting Dublin with his mother, says he'll come back next year to study with Gaiety School of Acting. Now with Special Services Division of U. S. Army.

Washington, D. C.

By Florence S. Lowe

Evalyn Tyner, D. C. pianiste, starts on the Statler circuit shortly.

C. E. Peppiat, district manager for 20th-Fox, on the mend after week in hospital.

"Tips on Tables," new WWDC airer devoted to Washington's night life, teed off with Evelyn Knight guesting.

New MPAA headquarters is an eye opener for tasteful, smart decorations. Visiting firemen from industry will like it.

Katherine Cornell and Sir Cedric Hardwicke, currently at National, feted at Congressional Club by wives of Congressmen.

Mrs. Stanley Reed, wife of the Supreme Court Justice, was honored as "Mother of the Year" at local Variety Club's annual Mother's Day luncheon. Associate members, who sponsored shindig, went all out on details.

Radio's Professor Quiz, in for usual week of promotion in connection with program, got around more than usual. Week of stints commemorating airer's 10th anni started with Variety Club's Mother's Day luncheon, and wound up with D. C.'s Ad Club Jamboree.

Hollywood

Jack S. Cummings divorced in Los Angeles.

Louis Lighton vacationing on his Nevada ranch.

Louella Parsons recuperating after major surgery.

Martha Scott and Carlton Alsop planning divorce.

Robert W. M. Vogel to Mexico City for a month.

Bill Doll, Mike Dodd's chief flack, in from Broadway.

Jean Pierre Aumont on a skiing vacation at Big Bear.

Mrs. Esther Glaser divorcing Joe Glaser, band manager.

Mary Pickford planed into town after a tour of Europe.

Phil L. Royan returned from business huddle in New York.

Edward L. Alperson returned from home office huddles.

Charles Arnt to Michigan City, Ind., for his father's funeral.

Roy Rogers returned from a personal appearance in Chicago.

John Mock, story editor for Hal Wallis, trained in from the east.

Jack Carson and Arthur Treacher inked for the annual Police Show.

Smiley Burnette returned from a 122-day tour of the South and East.

Hy J. Glick, Republic comptroller, returned from home office huddle.

Colby M. Chester, General Foods exec, hosted by N. Peter Rathvon at RKO.

Major General Curtis LeMay, U. S. Army Air Corps, luncheoned at 20th-Fox.

Jim and Marian Jordan sold their valley home to Paul Webster, radio producer.

David Loew returned from New York, where he discussed possible release deals.

Stanton Griffis in town for Paramount huddles.

Joseph Tuohy joined Fox West Coast in the new post of industrial relations chief.

Walt Lantz will close his studio July 3, giving the entire personnel a two-week vacation.

Sam Eckman arrived from London for Metro conferences on future product for Britain.

Mort Goodman checked in at Republic to succeed Les Kaufman as studio publicity chief.

Harold J. McCord, chief of Warners film editing staff, celebrated his 25th year on the lot.

Charles Bickford plays his first comedy role on the screen in "Katie for Congress" at RKO.

Nathan Zatkin in from New York to huddle with John Houseman about autumn legit productions.

Dr. H. T. Wenzel, atom scientist, will play himself in "The Beginning or the End" at Metro.

Hal Herman appointed chief of Columbia's publicity art department, after three years in the Army.

M. Falcon Baicene, Venezuelan representative inspecting the filming of "Thrill of Brazil" at Columbia.

Gloria Saunders returned to Paramount after two months out with injuries sustained in a motor crash.

Vice Admiral Jorge de Dodsworth Martins and Rear Admiral de Medieros, of Brazil, touring the film lots.

Suntorn Juhandhu of Thailand and Armond Lohikoski of Finland started home after completing their 16m training courses at Metro.

Eddie Cantor awarded a special citation by the American Legion for his "Gifts to Yanks Who Gave" campaign, which resulted in 2,500,000 Christmas presents for hospitalized servicemen.

Pittsburgh

By Hal Cohen

Roller Derby at Gardens broke all previous records.

WB's Harry Seed flew in from Chicago to see his new grandson.

Run of "Front Page" at Playhouse has been extended another week.

Booker David Wald his old sylph again, having shelved 40 pounds.

Sonny Skylar, Evans Family and Randolph heading new show at Terrace Room.

Joe Mann, WJAS announcer, has quit radio to go into business with his brother.

Mark Lane has added another man to his Villa Madrid orch, George Tamero on guitar.

Roy Eldredge and band back to home town for a one-niter at the Savoy Ballroom.

Pianist Herb Conrad has left Don Metz, after two years, for Snavely's new Sea Horse Bar.

Westport

By Humphrey Doulens

Edith Behrens a new summer visitor.

John and Carly Wharton at their Weston place.

Gladys Swarthout and Frank Chapman at their Redding farm.

Mr. and Mrs. Leslie Hore-Belisha visiting Lily Pons and Andre Kostelanetz.

Gus Schirmer planning air-conditioning for his Greenwich summer playhouse.

Val Ernie orch beginning second season at Longshore Club, which opens May 26.

N. Y. Philharmonic Orchestra, with Rodzinski, opening fall tour at Norwalk, Oct. 5.

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BUDDY RICH

AND HIS ORCHESTRA

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AT THE
HOLLYWOOD
PALLADIUM

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FOR 4 WEEKS
COLLEGE INN
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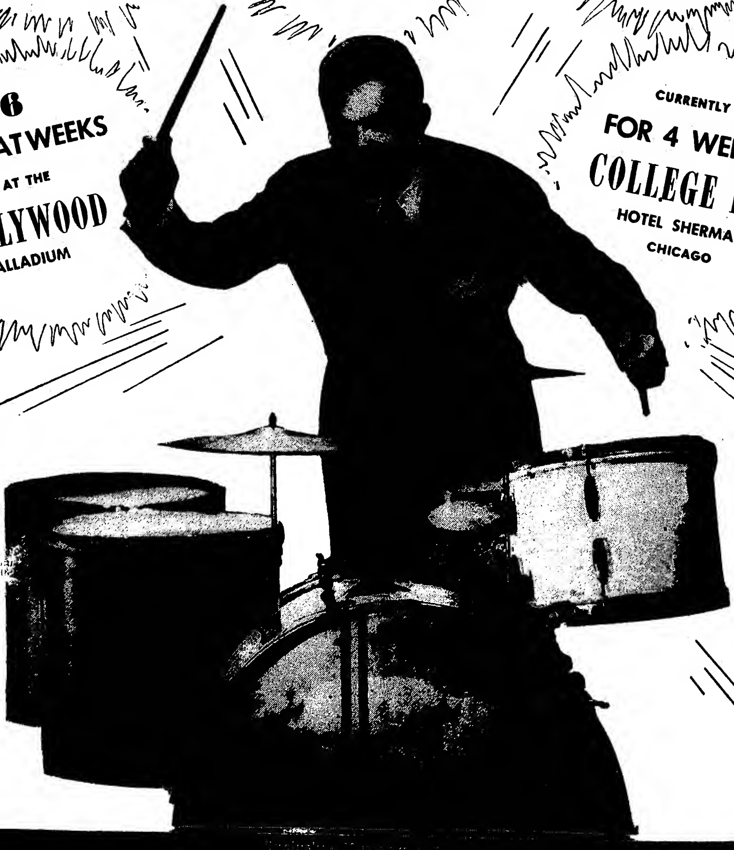

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FIELD, OLIVIER TOP B'WAY THESPS

'UNION' SCRIBES NIX POLITIX AS CAREER

Chicago, May 28.

Neither Howard Lindsay nor Russel Crouse cares to run for President of the United States, they told John Knight, publisher of the Chicago Daily News, last week. Publisher had suggested earlier, after seeing the pair's political comedy, "State of the Union," at the Blackstone theatre, that they go into politics, but on a big scale.

They'll do a Coolidge, they told Knight, preferring to let the show do their running for them, and the longer the better. As to writing a party platform, "we do not set ourselves up as policy-makers for either party or for the nation."

The suggestions indicated in the dialog of "Union," they pointed out, are protests against selfish groups and divisive factions. "In the play we make a plea for national unity, seeking first and foremost the gen-

(Continued on page 62)

Coney's Nickel Empire Phfft

BY JO RANSON

The rambunctious "nickel" empire at Coney Island has toppled and like the old Roman resort of Pompeii is buried deep in the brown and white sand. Inflation is now the star act at New York's one-time Barbary Coast and the only thing a nickel can get you is a crowded subway ride to the raucously popular spa, or admish to a Surf Avenue juke. Island opens officially tomorrow (30).

Most sensational piece of intelligence to emerge from the island at outset of 1946 season was sale of Feltman's for approximately $850,000 to three exceptionally shrewd entrepreneurs, Benno M. Bechhold, executive veepee of New York's swank Savoy-Plaza Hotel; Harry Socoloff, prexy of Sweet Life Food of Brooklyn, major wholesaler of foodstuffs; and Alvan E. Kallman, widely known hotel and resort operator.

Trio grabbed themselves what amounted to a gigantic slice of the outdoor amusement center by sign-

(Continued on page 56)

RADIO LUXEMBOURG GOES COMM'L JULY 1

London, May 28.

Secret arrangements are now being completed for Radio Luxembourg to start commercial broadcasting July 1 with Wireless Publicity, Ltd., as its agent.

Station overcame the sterling problem by selling space to firms in the non-sterling area of Europe. WP, consequently, is taking its commission not in cash but in percentage of time sold, which it will then resell to British advertisers for sterling.

'Awake and Sing' Awakes In L.A. With Original Cast

Los Angeles, May 28.

Same cast that opened "Awake and Sing" in New York 11 years ago will reappear in the stage show at the Las Palmas theatre here, starting June 25.

In the roster are John Garfield, J. Edward Bromberg, Alfred Ryder, Phoebe Band, Morris Carnovsky, Mary Tarcai, Art Smith, David Clark and Peter Virgo.

U.S. Atom Film Too Strong to Show?

Unexplained delay in releasing the two-reeler, "The Atomic Bomb Strikes," poses a mystery to a number of organizations seeking the film from the Army. The short, considered the hottest treatment of the subject, is a compilation of shots by the Army, Navy and newsreel companies which the Signal Corps assembled several months ago. Included in it are heretofore unreleased footage of the bombing of Hiroshima and Nagasaki as well as stark closeups of the injuries caused by the bomb to civilians of those two cities.

Army has given no reason for the stalled release in turning down requests for the film. Meanwhile, public airing of the controversy has been threatened with the claim made that the film will be indefinitely shelved because its portrayal of the full force and total destruction of atom fission and its effects on the human body would arouse public indignation over its use.

SEE McCORMICK WITH MORE N.Y. NEWS SAY

What will happen to the New York Daily News editorial policy is a constant query this week with the death of Captain Joseph Medill Patterson, the paper's publisher.

Answer came from insiders: Col. Robert R. McCormick, publisher of the Chicago Tribune, will have his hand in the paper more than ever. McCormick and Patterson were cousins, and the News and Trib, along with the Washington Times-Herald, are definitely family properties. Cissie Patterson, sister of late publisher, publishes the capital daily.

John O'Donnell, political columnist for the News, who some thought might become more closely identified with the News now, is not a likely candidate to share editorial-policy reins of the paper. That job will be retained by Reuben Maury, insiders feel. Maury has long been the News' chief editorial writer, having worked closely with Patterson.

Minnie Mex Monte Carlo

Mexico City, May 28.

A miniature Monte Carlo, with cock fighting on the side and deluxe hotel is being built at Tepotzotlan, a town just outside the city limits. Opening is scheduled for fall.

Sinatra Paid 41G for Record In Chi Date; Can Keep Only 4G

Chicago, May 28.

The Chicago theatre broke all records for film grosses in Chicago, and Frank Sinatra pulled out of town Thursday (23) with $41,000 for his week's stint at the Balaban & Katz flagship—highest salary ever paid a performer for a week's work in the history of vaudeville, even though the Government gets 90% of it. He had a $25,000 guarantee and 50% of the gross over $60,000. Theatre did $92,000 for the week.

With other acts in the package and income tax to pay, The Voice will wind up with only about $4,000 for himself. Acts, paid off the gross, are Pied Pipers, $2,600; Skitch Henderson, arranger and conductor, $1,000; and Steeplechasers, sepia tap duo, $500. Income tax on Sinatra's take is estimated at about 90%.

Sinatra also broke all records at the Downtown, Detroit, previous week, chalking up $60,000 against record of $34,000. Crooner beat record of $73,000 at the Chicago, held by Charles Spivak, and established a new high for the city, previously held by "The Outlaw" and Jane Russell's appearance at the Oriental with $78,000.

Pic with Sinatra at the Chicago was Metro's "Up Goes Maisie."

200G GARDNER FORFEIT PRICE ON TIME

Hollywood, May 28.

Ed Gardner has set price of $200,000 on promised Wednesday night at 9 time on NBC. Inasmuch as he was promised the Wednesday slot when it opened up, it will be delivered to him, but Gardner is also cognizant of his sponsor's eagerness to land Joan Davis for the product to be relinquished by Cantor.

Intimated he would be willing to release Bristol from his promise for cash consideration of $20,000 a year for 10 years. Understood that Gardner does not want to hold Bristol-Myers to the full amount and has suggested that drug firm, Pabst and Cantor contribute to the pool. Bristol is said to have rejected this payment plan. William Morris agency, which handles all three principals in the project—Miss Davis, Gardner and Cantor—has a firm offer from Bristol for the Joan Davis package but no mention is made of a Wednesday night time.

Paul Warwick (& Legler) has had conversations with Cantor and both are agreeable to an earlier start for Pabst than called for in recently signed contract.

Blocked Italian Liras Exchanged By Pix To Aid Welfare Groups

Number of film companies are getting their blocked coin out of Italy via deals with Catholic and Jewish relief organizations, it has been learned. Inasmuch as the welfare associations require liras and the U. S. firms want dollars, the trades have worked out advantageously to both sides.

Allied Control Commission's ruling that dollars can be shipped out of Italy for relief or religious purposes has given rise to the huddles the American companies are having with Catholic churchmen and Jewish

(Continued on page 22)

'Big Two' Play Stresses Russo-American Palship

Hollywood, May 28

Plans of Robert Montgomery to star and co-produce with Elliott Nugent in "The Big Two," Ladislaus Bush-Fekete's play, may cause him to forego picture acting and directing for all of next season.

Play is a comedy set in Russian-occupied Austria, with strong theme stressing importance of long-range Russian-American friendship.

Gee-Gee Losses Sprout Angels

A businessman-turned-angel recently explained his legit financing. He'd "only lose it at the races anyway," he stated. But the guy was surprised—he bought in on a hit. It's one of the anomalies of show business.

A majority of angels enter the fringe of show business frankly as investors but there are others who put up coin particularly aware that the chances are risky.

Frequently producers don't personally know the identity of all their backers, some of whom deal through friends of the management. Melvyn Douglas and Herman Levin were unacquainted with one chap in the women's wear trade who put $3,000 in their "Call Me Mister," the investment being made through a third party. The lucky merchant will get between five and 10 times the amount he put into the click revue instead of contributing it to the bookies or mutuel machines, which he would have ordinarily.

Wheat Curb Threat To U.S. Niteries' Wet Goods

Washington, May 28.

The more than 70,000 niteries in the U.S., plus an estimated 80,000 straight drinking places, are fearful of the effects the grain and wheat shortage will have on their liquor stocks.

Already the Government has hinted it will shut down on grain to the liquor industry by Aug. 1, thus negating the use of grain for the making of distilled spirits.

DRAMA CRITICS' POLL NAMES 'EM

Betty Field and Laurence Olivier wear new laurel wreaths—picked as the best actress and actor on Broadway this year. The stars of "Dream Girl" and the Old Vic company, respectively, the two were signaled out as "best" of the 1945-46 Broadway season through VARIETY's annual poll of the toughest of all juries—the N. Y. drama critics.

In one of Broadway's most unusual seasons—made notable by the return of the Lunts, Ethel Merman, and Irving Berlin, and the visit of Old Vic; highlighted by distinguished revivals (Shakespeare, "Show Boat," "Candida," "Pygmalion") and unusual productions ("Lute Song,"

(Continued on page 60)

Gypola As '46 Texas Guinan?

Comeback of the Texas Guinan type of hostessing prevalent in the '20s may come with deal now in negotiation for Gypsy Rose Lee to front a new nitery. Spot would be opened in the Edison hotel, N.Y., in the room previously occupied by the Folies Bergere.

Partner in the enterprise will be Paul Feigay, co-producer of the legiter "Billion Dollar Baby" at the Alvin theatre, N. Y. Feigay's "Baby" burlesques the '20's.

Anti-Semitic Theme Won't Be Bypassed In 'Home of Brave' Film

First [illegible]-feature pic to deal openly with [illegible]-Semitic angles will be "Home o[illegible]e Brave," according to Stanley [illegible]ramer, v.p. in charge of production of Story Productions, which sewed up screen rights to the Arthur Laurents legiter during the past week. Kramer said the picture would in no way duck the anti-Semitic issues which were dramatized in the legit version.

Laurents is writing the screen-

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Leslie Howard's Son To Start Acting Career

Chicago, May 28.

Rodney Howard, son of the late Leslie Howard, will start a screen-acting career in England this summer, probably with Eagle-Lion, according to his sister, Leslie. Latter was here with her Canadian-born husband, Robert Dale Harris, visiting the junior Ernie Byfields last week.

Describing him as "the image of his father," Mrs. Harris said the younger Howard has never acted, having been a writer before the war. He served with the British Royal Navy throughout the war, and was aboard the HMS Belfast when it sank the Scharnhorst.

Railway Strike Fails to Derail H'wood; Some Stranding But Pic Skeds Kept

Hollywood, May 28.

Railway strikes, local, interurban and national, had some effect on the Hollywood studios, but not enough to halt work on any pictures in production. A few trips to and from locations were held up, a few shooting schedules were temporarily deranged, and a few execs, travelling hither and yon, were stranded for a time, but generally business went on as usual.

RKO's "Katie For Congress" troupe was marooned for a time at Petaluma but finished its location shooting in time to return to the studio for interior filming. Republic had two companies on location, "That Brennan Girl" in San Francisco and "Heldorado" in Las Vegas, and both were delayed in their return to Hollywood, although no shooting time was lost in location. Six Goldwyn Girls were stranded in Pocatello, Idaho, en route to Chicago, but were travelling in a special lounge car with all the comforts of a hotel.

The Los Angeles trolley strike had little or no effect on the studios, but the interurban strike was a problem for a time. Stoppage of work on the Pacific Electric, which services many of the lots on the outskirts of town, put a temporary crimp in studio employee transportation but the producers solved the puzzle by sending out studio buses to pick up film workers.

Theatres Hurt

Theatres, both film and legit, felt the walkout more seriously than the studios. Big picture houses downtown reported appreciable drops in grosses, although the neighborhood houses showed little fluctuation.

In legit, the Los Angeles Civic Light Opera registered the heaviest loss, approximately $10,000, through the street car strike. Ken Murray's "Blackouts of 1946" reported a drop of about $200 per performance over the weekend. At the Biltmore,

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JOAN CAULFIELD'S PAR BUILDUP VIA 'RUTH'

Hollywood, May 28.

A big buildup for Joan Caulfield is in the Paramount hopper, and will roll after "Susie Slagle's and "Blue Skies," her first two pictures. Her next effort will be leading role in "Dear Ruth," opposite William Holden.

Previous reports had Paramount casting the show with names, since it represents a $450,000 purchase investment, but company execs say they feel the vehicle is strong enough to take moderate names and build them.

Benny's USO Trip, Indie Unit Depend on WB Pic

Jack Benny's USO-Camp Shows trip to Europe (or the Far East) this summer, and also his independent production plans, must wait on the progress of "Life With Father," at Warner Bros. Michael Curtiz, directing "Father," is slated to do "The Life of Jack Benny" next, and if the studio calls on the comedian pronto that will determine his summer plans.

Benny plans his own indie production unit possibly for United Artists release, when he's through at WB. Comedian heads back to the Coast this week.

Berlin Again Sidetracks Own 'Music Box Revue'

Irving Berlin arrived in New York Monday (27) after giving up his "Music Box Revue" idea because of masting trouble. Berlin originally wanted Fred Astaire and Gertrude Lawrence, but neither is available and other picture talent expressed unwillingness to leave the Coast.

Berlin figures that with "Annie Get Your Gun" a smash hit and his music publishing firm keeping him busy, he will not do his own show until the right setup occurs.

ITURBI SUES MANAGER

Los Angeles, May 28.

Suit for $100,000 was filed here by Jose Iturbi against James A. Davidson, his former manager, charging breach of contract.

Pianist declared Davidson promised to book him for concerts on a basis of 70% of the gross, but did not go through with it.

Sports Shorts

Another soccer note: gum magnate Phil Wrigley and CBS central division veepee Les Atlass are both heavy shareholders in the Chicago Maroons team which will make Wrigley Field its home territory. Team is managed by Fred Weiszman, whom Chi Radio Row remembers as maitre of the Wrigley Bldg. restaurant. Other Chi team, the Vikings, partly owned by Comiskey (Chi White Sox) family.

There will be four rows of working press chairs directly at ringside for the Louis-Conn fight in the Yankee Stadium, June 19, but it's denied there'll be an equal number of "patrons seats" in front of row A. That sort of arrangement provoked plenty of squawks heretofore from those who thought their tickets were well down front, only to find their seats were a considerable distance from the ring. Promoter Mike Jacobs then promised to discontinue the patrons' tickets.

Mel Allen and Russ Hodges over WINS (for the Yanks) and Jack Brickhouse and Steve Ellis over WMCA (for the Giants) handicap themselves by talking too much. One of Red Barber's main points is that he knows when to shut-up. Catch? Natch!

Strike End Won't Nip Coal Curbs In the Theatres

Washington, May 28.

Indications of an early break in the coal strike brought a strong note of optimism for show business throughout the country. Nevertheless, Government officials warned that coal is still so short that even if the miners return to work within a couple of days, many of the restrictions would continue in force throughout the summer.

This meant that dimouts might continue in some cities, for weeks, if not for months. It also meant that air-conditioning systems in many theatres might not be allowed to operate during the hot weather.

Settlement of the railroad strike Saturday (25) broke one serious log jam, permitting traveling companies to move from city to city and ending the danger that films

(Continued on page 20)

LOUIS JORDAN AND MGR. MULL MIXED CAST PIC

Louis Jordan and personal manager Berle Adams are reported mulling plans to produce a mixed-cast picture with Negroes playing on an equal level with whites. Details, including story, have not been decided upon as yet, but it is probable that if plans go through production will be made through Astor Pictures.

Jordan, together with his Tympany Five, has made two pictures, both of them via Astor. "Caldonia," a two-reeler, served to introduce that song and has played nationally, while "Beware," a full-length all-Negro feature, has not been released as yet.

Cantor Cancels Biog By Ernest Lehman

A deal whereby author Ernest Lehman was to write the biography of Eddie Cantor has been cancelled by the comedian after long negotiations between the two. The William Morris Agency, which recently took over Cantor, is believed to have squelched the deal, but not until Lehman was already on his way to Hollywood to consult for several weeks with Cantor after an agreement had been reached between the principals. They reached a settlement.

The Morris office's belief that the life of Cantor is an imminent film-sale possibility is said to be behind the termination of the book biog.

Lehman's deal called for one-third of the film rights.

206th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"It's the best show every year. Murray is great!"
FRED MacMURRAY.

English Vaude Needs American Acts, Stresses Comedian Bud Flanagan

English vaude needs a transfusion of American acts if it's to retain its popularity. Just as American acts saved the British music halls in 1928, the styles and speed introduced by the Yanks are needed just as much today, according to Bud Flanagan, English musical comedy producer and comic (Flanagan & Allen), who planed back yesterday (Tuesday) after a short visit to this country.

Flanagan declared that the English public is too accustomed to the same faces that have been playing vaude during the war years, and need the "exhilarating influence" of the Yank acts, otherwise the vaude public will get its entertainment in other fields.

But, in spite of the dire need for importations, during Flanagan's visit to this country he didn't sign a single act. He declared that the present tax situation is at fault, since talent fears double taxation from England and this country will leave very little to show for their work. Presently under consideration is a treaty between this country and England to eliminate the double tax clause for performers and athletes, but no action has been taken as yet.

Flanagan came to this country to sign talent, see some shows and take back his son, who has been staying with Olsen and Johnson since being invalidated out of the Royal Navy. He is readying to produce "The Night and the Laughter" for presentation at the end of September.

Billy Rose Tag Blooms On 20th, M-G and Par Pix

Billy Rose claims he's the only living person whose name will have appeared in titles of three films. Pix are "Billy Rose's Diamond Horseshoe" (20th), "Billy Rose's Jumbo" (M-G) and "The Life of Billy Rose" (Par). Half-pint showman has full expectations that there will be a fourth, too, since, at the end of 15 years rights on the Par biog return to him and he hopes to sell them over again with events during that period added.

Rose is anticipating making his "Carmen Jones" another "Blossom Time." It's slated to take to the road again in August and tour the south. By using three private Pullmans and a private diner for the Negro cast to live in, Rose hopes to provide comforts that are usually denied a colored company below the Mason-Dixon line. Troupe is tentatively scheduled for Europe the following year.

Colonna Sued for 12G By Former Biz Mgr.

Los Angeles, May 28.

John C. Gross, former business manager for Jerry Colonna, filed suit for $12,000 against his old boss, charging breach of contract.

Plaintiff declares he was discharged last April 2, although the contract calls for two more years.

Schizophrenic Fans

Current crop of psychological pictures has led a Hollywood wag to crack:

"*People who go to the movies now just sit and watch the Freuds go by.*"

The Berle-ing Point

By Milton Berle

Tomorrow is Decoration Day and a lot of nite clubs could stand some decorations...There's one nitery on 52d street that has such a low ceiling the OPA has to come in once a week to lift it...The room is so small that the mice come in on their knees...Heard a three-piece orchestra—but hear they're learning another piece.

The Great Wit Way

Roy Rogers has played in so many westerns that he's signing all his Republic contracts with a branding iron.

A legit show with a "message" closed out of town last week when a certain critic said, "They could have sent the same message on a Western Union blank for 24c."

Danny Rogers has worked out a way to clean up at the racetrack. He bets more money on the winners than he does on the losers.

Sally Rand is writing a book based on her career, title, "Life With Feather."

Unions are getting more powerful every day...one night at the Carnival I said, "I feel fit as a fiddle." The next afternoon Petrillo sent me an application blank.

No wonder Ted Lewis sings "Look For the Silver Lining"...he's got all the gold cornered.

There's No Truth To the Rumor

That Dinah Shore is Toots Shor's mother...that the "Green Years" is the story of Mitzi's life...that Irving Berlin went into "'Bourne' Yesterday"...that Ethel Barrymore will be the new "Miss Duffy"...that Whitney and Johnson, the railroad union heads, are going into the music business and reviving "I've Been Working On the Railroad"...That Phil Baker sends his accordion to the tailor's to have the pleats pressed.

What 'Variety' Would Have Said About

The Great Flood—NOAH'S ARK SRO...King John Beheaded—JOHN GONE...Nero Fiddles While Rome Burns—NERO ZERO HERO...Caesar Leaves Egypt—CALPURNIA, HERE I COME...Catherine the Great Marries—GREAT KATE MATES

Observation Dept.

Solly Violinsky says he's going back to California for five years so that New York can discover him again.

Know a Broadway agent who's having his office redecorated...he's having his hat blocked.

Suggested advertising: Use Adler's Benzadrine and you can be higher than she.

Would you say that Senator Bilbo is the "Merchant of Venom"?

Grossinger's has announced a new innovation for this coming season...they'll have Boyscht capsules...to be taken after each potato.

Regarding a certain Hollywood actor, Judy Holliday quipped, "He's such a bad performer, they even have to dub in his acting."

Berled Eggs

Radio writers are running so short on crime material that Mr. D. A. and Ellery Queen are working on the same case.

Gypsy Rose Lee was told to notify the Internal Revenue Department of any change of undress.

Michael Abbott tells the one about the drunk who saw the "Lost Weekend" then took a pledge...never see a movie again.

Eavesdropped at "21"..."She gets less publicity than the second night of a honeymoon."

New restaurant opened last week with an unusual lighting system... indirect matches.

Definition: Talent Scout: Man who would help an old lady across the street...if she had picture possibilities.

Lew Parker knows a dumb chorus girl from his show, "Are You With It," who went to her dentist the other day to have two wisdom teeth put in.

My brother (the one who has a far-away look on my bankroll) has a new hobby—he collects old antiques...I know, he gave me some of their phone numbers.

FOR SALE: 500 railroad strike jokes.

Coast Deauville Club Bought by Filmsters

Santa Monica, Cal., May 28.

Group of film names will take over the Deauville Club here and turn it into the California Cabana Club, an exclusive beach resort. Understood the property was bought from the Los Angeles Athletic Club for $275,000.

Listed in the purchasing group are Joan Crawford, George Brent, Robert Walker, Frank Borzage, Red Skelton, John Wayne, Fred MacMurray, Leslie Fenton, Ann Dvorak and John Seaton.

Errol Flynn and Marine Reported in Cafe Brawl

San Francisco, May 28.

Errol Flynn was implicated in brawl alleged to have taken place Thursday (24) in Finocchio's, San Francisco hangout for occasional visiting Hollywoodites. Flynn is reported to have clashed with a Marine who had requested his autograph which, according to local reporters, was insultingly refused. Filmite then prevailed upon Finocchio to prefer police charges against the leatherneck.

Hottest current nitery rumor has newshawks chasing down flash photo taken by gal night spot photog, purported to show Flynn in the act of attacking prostrate Marine with a chair.

GI Comic to RKO

Jack Parr, comic, who has done guests on "Hall of Fame" and "We, the People" since his Army release 10 weeks ago, has just signatured a 40-week pact with RKO. Leaves for the Coast June 15.

Dicker also on for Parr as possible fill-in for comic spot on Camel's summer replacement for Abbott and Costello.

MUSICAL 'CHILDREN' FOR CARL BRISSON?

Hollywood, May 28.

Jerry Horwin, with the Nat C. Goldstone agency, is considering a musical version of "My Dear Children," which he coauthored, slanted for Carl Brisson. It was John Barrymore's last starrer.

Goldstone and Horwin, meanwhile, have dropped plans to open the Los Angeles Repertory theatre due to difference of opinion over production methods with lessees of the Mayan theatre, the intended house.

Pix Pledge Million For Jewish Welfare

Hollywood, May 28.

Film industry pledged itself to raise $1,000,000, or one-fifth of the entire quota, for the "Fight for Survival." This announcement was made by Joseph M. Schenck, president of the United Jewish Welfare Fund of Los Angeles. Motion picture division is headed by Walter Wanger.

Drive was inaugurated yesterday (Mon.) at a dinner at the Ambassador hotel, where Louis B. Mayer and Harry M. Warner functioned as co-chairman. Principal speakers were Herbert Bayard Swope, former New York World editor, and Nelson Rockefeller, former Coordinator of Inter-American Affairs.

'POLIO SONG' FOR KIDS

San Antonio, May 28.

Among the weapons combating the infantile paralysis epidemic now plaguing San Antonio is a folk tune called "The Polio Song" aired by station WOAI.

Penned by Red River Dave, lyrics warn the kids to keep clean and avoid possible sources of infection. Thousands of mothers have written for copies and are teaching it to their children.

SEE PIX AS BEST ANTI-RED BRAKE

Intimations of Leveling-Off Biz Seen In Recent B.O. But It's Still Terrif

Unbridled optimism that marked the film industry a few short months ago has given way to growing pessimism during the past several weeks. Downbeat feeling, of course, is a reflection of the recent major strikes and falling off of b.o. takes, but there's certainly no room for tears on the basis of present business, except in comparison with the terrific grosses of the last months of 1945 and the first three months of the current year.

Past few weeks have seen a general boxoffice decline which is greater than it should be from a strictly seasonal standpoint. It set in even before the coal and rail strikes became acute but was, of course, aggravated by them. What precisely caused the slide in business has circuit operators and indie exhibs guessing. They don't know the answer.

Although it may be indicative of a trend toward leveling off of grosses, which has been anticipated for months by many observers in the industry, it must be borne in mind that the slump—if it can be called that—is merely a drop in biz from super-sensational, to mildly terrific. No one looks for a real drop of meaningful proportions for at least a year or two.

Should the current strike wave continue, of course, there very well could be a sharp falling off of business. It takes quite a few payless paydays, however, before results of strikes are seen in theatres. All previous experience has been that a town like Detroit, in the midst of an auto strike, will see a jump in b.o. receipts for a month or more, as workers, with time on their hands and coin remaining in their pockets, seek amusement. It's not until a strike runs into its second and third month and ready cash is used up by the workers that the film houses really feel it.

Nothing to be pessimistic about, either, of course, are those tremendous profits statements which have come out during the past few months, such as Paramount's and 20th-Fox's breathtaking reports on first quarter of 1946.

Par's Musical 'Rosebuds'

Paramount has acquired a 90-day option on "Gather Ye Rosebuds," recently-published novel by Jeannette Covert Nolan. If studio goes through with purchase of screen rights, price will be around $25,000.

Determining whether option is lifted or not will be writers' success in fashioning a musicomedy script from the book. It's about two sisters in a small town in Indiana early in this century and the city slicker who comes along and tries to seduce them.

Theatre Guild's 'Leasing' to RKO

The Theatre Guild has set a new policy in giving RKO a 10-year lease on the film rights to the Eugene O'Neill play, "Mourning Becomes Electra," Lawrence Langner, co-director of the Guild, said last week. Henceforth, in line with the RKO deal, the Guild will favor both association in the production of films based on its plays and a percentage of the gross, Langner stated. Association in film production, initiated for the first time in the RKO pact, would be sought hereafter because "it gives the Guild an opportunity of benefiting the producer with its theatre experience."

Policy would be followed, when possible, with reference to any of the 23 properties now owned by the Guild. Because the Guild and O'Neill are co-owners of "Mourning Becomes Electra" they will split equally the undisclosed percentage that RKO has granted. As associate producer, the Guild will be consulted on casting and scripting the pic.

Dudley Nichols, who will produce, direct and adapt the film, heads east in the next few days for huddles with O'Neill, Langner and Theresa Helburn, other Guild co-director. Nichols will sojourn in Connecticut while working on the script so as to be close at hand to O'Neill. Picture will star Rosalind Russell and include prominent screen and theatre actors, according to Langner.

SELZNICK'S ILLNESS KEEPING HIM IN N.Y.

David O. Selznick's slated departure from New York for the Coast has been delayed by illness. Producer, suffering from a respiratory ailment, has been dosing with penicillin and confined to home of friends in Manhasset, L. I. If given the okay by his medico, he'll plane out today (Wednesday) or tomorrow.

Paul MacNamara, Selznick's chief flack, who has been east on "Duel in the Sun" promotion, heads west Friday. Jennifer Jones, Selznick contract player, who is also in New York, will remain east indefinitely. She's considering summer stock engagements and expects to be visited by her family in New York.

See Raftery Continuing Indefinitely as UA Prez

With United Artists' owners still at a loss on locating a successor to Edward C. Raftery as prexy of the company, it appears more and more likely this week that Raftery may be compelled to continue in the job. Annual stockholders' meeting, already once postponed to give the owners additional time to find a successor to Raftery, is now set for June 11, less than two weeks away.

Return to the Coast early last week of UA partner Mary Pickford shifted attention from New York to Hollywood on the search for presidential timber. Miss Pickford had been actively huddling in the east on the question of possible successors or the installation of an assistant to Raftery to handle administration of the company.

VAL LEWTON EXITS RKO; WANTED CHOICER PIX

Hollywood, May 28.

After five years as a producer with RKO, Val Lewton asked for release of his contract, which was granted by the studio effective July 1. Although no explanation was given, it is understood that he wanted to do top product for the company instead of the horror pix he has been producing.

He had been working in the Jack Gross unit and just completed "Bedlam." When Charles Koerner made his deal for RKO production with J. Arthur Rank in London it was planned to have Lewton make the initial pictures. That plan was evidently changed, since Adrian Scott has been assigned to make the film which is now in preparation.

Pix 'Teach' Kids How To Start Fires; Ask Ban

Columbus, O., May 28.

All pictures with arson themes may be banned in Columbus, Mayor James Rhodes indicated, as steps were taken to reduce the number of false alarms and fires set by juveniles. He has asked the Ohio Board of Censors to ban such films.

So far this year 13 youngsters have been charged with turning in false alarms, and 26 have admitted setting fires, about twice as many as in the corresponding period of 1945. Five children told Fire Chief Ed P. Welch they got their ideas on how to start fires from pix and radio programs.

JOAN'S PSYCHO PIC

Hollywood, May 28.

Joan Leslie's first film following her release from Warners will be "Personal Column."

Indie production by James Nasser and Harry Kessler is a psychological mystery.

O. C. STANCE ON WESTERN EUROPE

American films can provide western Europe's strongest bulwark against the encroachments of communism, a top-ranking U. S. State Department attache, recently returned from four years in Europe, declared in New York Monday (27). He asserted that American producers still don't seem to have fully grasped the political power of the medium they control.

Hollywood product, if properly selected for export, he said, should run into no great difficulties in all the western European countries, except Holland, and in middle European nations not wholly within the Russian orbit. Reason for his optimism, he stated, was that rulers of the various nations are fully cognizant of the role American pictures play in instilling the virtues of democracy as against the appeal of communism.

To take full advantage of this market that lies open to them, State Department rep declared, distributors must be more selective of product they export than they have been in the past. He pointed out that in a recent interview with the president of Switzerland that official was able to provide a complete

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LET'S-BOYCOTT-CHAPLIN EXHIBS PANNED IN O.

Some Ohio exhibs, self-tagged as a "I-Refuse-To-Play-The-New-Charlie-Chaplin-Picture" organization were slugged for being "chauvinistic idiots" by the Youngstown (O.) Vindicator's motion picture editor, Bill Fitzgerald. The exhibs' beef against Chaplin, which popped up in the bulletin of the Independent Theatre Owners of Ohio, signed by P. J. Wood, was based on Chaplin's much litigated private life and his political coloration which they term is "red."

Fitzgerald, in flaying the outfit, said the charges "make about as much sense as the verbal gems uttered by Congressman Rankin and his friends. What it amounts to is a shameful persecution of a complex and gifted artist. This snapping and yapping of the pack is patently cruel when directed against Chaplin who has done so much for films." Chaplin, whose forthcoming production, "Comedy of Murders," will be his first in six years, wired Fitzgerald his thanks and stated: "It is my policy never to answer my critics, for they are so biased it seems to me a sheer waste of time. It might interest you to know that although I have been quite open in my admiration for the heroic part Russia played in the late war, I have absolutely no communistic tendencies."

Sports No Film B.O. Opposish as Yet; D.C. Says Public Flush With Coin

So far as can be discerned by tradesmen, heavy attendance at baseball games and racetracks has not affected grosses though it is pointed out that, as people turn more and more to other forms of diversion (golfing, the country, beaches, etc.), the film boxoffices may feel it somewhat.

Up to now, however, it is noted that there appear to be enough people seeking amusement of all kinds and enough money being spent so that any loss for picture theatres directly due to oppositional factors is negligible.

Money being plentiful, fans who patronize ballgames or races in the afternoon, apparently get to see pictures at night. It may be also that the entertainment-hungry public is cramming everything in that they can, with the cost not much of an object.

Over the weekend the Dept. of Commerce in Washington announced that the American public, including businesses as well as individuals, emerged from the war with a record accumulation of cash and Government securities.

Department listed $25,000,000,000 in currency, $75,000,000,000 in demand deposits, $50,000,000,000 in time deposits and $100,000,000,000 in Government securities.

"Once the transition period is past," this reserve should be beneficial in tending to exert downward pressure on longterm interest rates and otherwise aid in the establishment of a full-production, full employment economy," the D. C. statement said.

Marlene's Postwar Film

Hollywood, May 28.

First postwar picture for Marlene Dietrich will be "Golden Earrings" at Paramount. Actress, who has been entertaining American troops in the European sector since the war ended, cabled from Paris to Paramount, accepting the femme star role in the film version of the Yolenda Foldes prize winning novel.

Miss Dietrich will play the part of a gypsy girl, opposite Ray Milland as a British colonel. Mitchell Leisen will direct.

MG Drops Entire Play Dept. in N.Y.

Metro dropped its entire play department into the ashcan yesterday (Tues.), indicating that it was no longer interested in participating in, or covering any more Broadway productions. Move resulted in the dismissal of about 20 employees on one-day's notice, some of whom had been with the company for many years. Number includes 12 outside readers.

Metro execs offered no explanation for the revolutionary decision. Company, in fact, had added new employees to its play department only two weeks ago. M-G had indicated to VARIETY several weeks ago, however, that it had made out poorly on some of its more recent pre-production deals on legit plays and it's believed this probably had something to do with the about-face.

Some employees who had been with the company up to 20 years were granted from $100-$200 as severance pay. Among those released were several w.k. Broadway personalities, including Howard Hoyt, who came to Metro from the A. & S. Lyons Agency; Harriet Kaplan, who left Mike Todd's office to join the company; and Julie Herne, who had been with the play department for many years.

LONG WEEKENDS

All film companies' homeoffices are taking a long holiday weekend, shutting down from tonight (Wednesday) to Monday (3) morning.

Rep's 25c Divvy

A regular 25c quarterly on the prefered, payable July 1 to stockholders of record June 10, was declared today (Tues.) by Republic Pictures.

HUSBAND-WIFE PACKAGE IDEA NOW HITS FILMS

Hollywood, May 28.

New independent production firm, composed of Merle Oberon and her husband, Lucien Ballard, and Veronica Lake and hubby Andre de Toth was announced Monday (27).

Under their present plans, actresses will co-star in a story currently being written by their husbands. Latter, in turn, will co-produce, with de Toth directing and Ballard lensing. Articles of incorporation are being drawn up.

National Boxoffice Survey

Many Keys Still Feel Rail Strike Effects—'Love Me,' 'Kitty,' 'Dahlia,' 'Postman' Leaders

Many key cities still are feeling the effects of the two-day national railroad strike, with numerous theatres coasting along rather than launching new pictures during the past week. Sudden hot weather and bad rains also have hurt. As a result, the overall total will be down from recent weeks. Los Angeles biz will be a bit better as a result of the tram strike there being settled.

There was a general re-shuffling of the top 10 this week. Session's list finds "Do You Love Me" (20th), "Kitty" (Par), "Blue Dahlia" (Par), "Postman Rings Twice" (M-G), "Devotion" (WB), "To Each His Own" (Par), "One More Tomorrow" (WB), "Ziegfeld Follies" (M-G), "So Goes My Love" (U) and "Dragonwyck" (20th) as the most active and getting the biggest coin.

Others in the money, judging by current playdates, include "Bride Wore Boots" (Par), "Gilda" (Col), "Badman's Territory" (RKO), "Two Sisters From Boston" (M-G), "The Outlaw" (UA) and "Renegades" (Col). Biz being done by glorified westerns and other outdoor epics tips the popularity of this type of fare. Besides these, "Hoodlum Saint" (M-G) also showed a spurt, playing in five keys to nice takings. "Abilene Town" (UA) and "Bad Bascomb" (M-G) also appeared in several spots, doing well.

"Each His Own," at the huge N. Y. Music Hall, will hit a giant $126,000 despite spotty biz in Manhattan. "Renegades" opened in three Denver theatres, and will do nice $23,000. Warner's "Tomorrow" looks to hit around $100,000 in four houses where starting this stanza, including L. A. and New York.

"Breakfast In Hollywood" (UA) is perking up this session, pacing the field in Indianapolis and hitting $23,000 in Washington. "Deadline at Dawn" (RKO) is rated great $20,000 in St. Louis. "Murder Is My Business" (PRC) is sock $40,000 in Detroit with a band on stage. "Night In Casablanca" (UA) is holding up well at $40,000 on second week in Chicago. "Her Kind of Man" (WB) looks stout $8,000 in Louisville.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
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DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
$10 a Year—$12 Foreign

Do You Love Me

"is a hit!" says Film Daily

Do You Love Me

"is a winner!" says Variety

Do You Love Me

"is boxoffice!" says Hollywood Reporter

Do You Love Me

in Technicolor is from 20 Centu

MAUREEN O'HARA · DICK HAYMES · HARRY JAMES in "DO YOU LOVE ME" · In TECHNICOLOR with Reginald Gardiner · Richard Gaines · Stanley Prager and Harry James' Music Makers · Directed by GREGORY RATOFF · Produced by GEORGE JESSEL · Screen Play by Robert Ellis and Helen Logan · Based on a Story by Bert Granet · Dances Staged by Seymour Felix · Additional Dialogue by Dorothy Bennett · Music and Lyrics by: Jimmy McHugh, Harold Adamson; Herbert Magidson, Matty Malneck; Harry Ruby; Harry James, Lionel Newman and Charles Henderson

Your boxoffice will sing with its greatness! Great **everywhere**–at the Roxy, New York! In Washington, Pittsburgh, Los Angeles, San Francisco and more than a hundred other current key engagements!

x...*The Company the Boxoffice loves!*

For its hits playing–"Dragonwyck,"
"The Dark Corner," "Sentimental Journey!"
For its hits coming–"Cluny Brown,"
"Anna and the King of Siam," "Smoky" in Technicolor,
"Centennial Summer" in Technicolor!

U Looks Hottest for Enterprise Release; Loew, Einfeld Back to N.Y.

Hollywood, May 28.

S. Charles Einfeld and David Loew are slated to leave for N.Y. on Friday (31) to wind up discussions on distribution outlet for Enterprise Productions, with Universal understood to be getting the nod.

Einfeld and Loew, Enterprise heads, reportedly feel that U can provide the best outlet for their indie producers, after huddling with Nate Blumberg and Bill Scully in N.Y. during the last week. Every distrib company in the film industry, except Warners, Metro and Paramount, are understood to have put in a bid for the release of Enterprise product.

With a fistful of potential distribution deals to kick around in Coast confabs during the next few weeks, Charles Einfeld and David Loew are aiming to be back in New York for inking of a releasing pact for their Enterprise Productions within a few days. They've come to no conclusion as yet, but Universal continues to look like the hottest possibility.

Loew and Einfeld, after endless huddles in the east with reps of Columbia, Universal, United World, RKO and United Artists, returned to the Coast last week to mull the possibilities. There was wide variance in the type of deal they were talking with the different companies, but emerging from all the confabs was the impression that the Enterprise partners were hunting for more than the ordinary percentage distribution setup. They're apparently aiming, if possible to arrange, to attain an equity in the company through which they distribute. Consensus in the trade was that they might get some more or less minor concessions beyond the normal percentage distribution pact, but unlikely they'd wind up with much more.

Efforts in the direction of RKO were reported to be a deal patterned after David O. Selznick's with United Artists. Selznick gets a one-third stock interest in the company when he delivers 10 pictures. Einfeld and Loew were said to be seeking from Floyd Odlum a chunk of his stock, which gives him a controlling interest in RKO, after they had delivered a block of pix. Odlum is said to have nixed the scheme.

From U to UWP In One Year?

Reports on the U talks were that they envisaged a deal whereby the company would handle Enterprise product for one year, at the end of which time it would go to UWP. In the interim, UWP would be enabled to build up enough manpower and facilities to take on the added films. What is certain now is that Enterprise product will not go to UWP the first year.

One of the things that has given the Enterprise execs trouble in setting a deal is that they must at the same time arrange distribution for the Harry Sherman westerns. They took on the Sherman commitment when they leased his studio from him. Number of distribs have indicated they'd like the top-budgeters Loew-Einfeld promise to make, but they have no room on their release skeds for the oaters.

Loew and Dave Tannenbaum, Enterprise attorney, who was also east, stopped in Washington on their way to the Coast last week to see Civilian Production Administration officials on the nix they had given to building of improvements on the Enterprise lot.

Geraldine Mayvord into the post of assistant publicity director in charge of magazines and art for Enterprise. Femme flack is currently national editor of mags and art for David O. Selznick. Switch is due early next month following windup of loose ends at the Selznick office.

Ent. Starts 'Ramrod'

First Enterprise picture, "Ramrod," went into work at Zion Park, Utah, this week, less than three months after Charles Einfeld and David Loew announced the formation of the production company.

Schedule calls for six weeks on location in Utah, with Joel McCrea and Veronica Lake as co-stars, Andre DeToth directing and Harry Sherman producing.

BARSHA DRAWS 'DEADLY'

Universal added "Sweet and Deadly," a mystery yarn, to Leon Barsha's production program.

Picture will be made in late summer, under executive supervision of Ben Pivar.

Murder at the B.O.

Texarkana, Texas, May 28.

With some regions being handicapped by polio, other sections being damaged by storms, this community found its theatre biz cut due to five unsolved murders here in the past five weeks. Localites are afraid to venture from their homes at night.

Killings were attributed to some "phantom." Biz was also reported off in neighboring towns as well.

'Yearling' Key Pic To Metro Sales

Chicago, May 28.

Speaking for Louis B. Mayer, who was detained on the Coast, Howard Dietz, vice president over publicity and advertising, told the Metro sales meet here yesterday (27) that the firm's biggest selling efforts for this year or next, depending on when "The Yearling" is released, will be concentrated on that film in their biggest exploitation job since "Gone With the Wind." Whether it's 1946 or 1947, that year will be termed in plugs as "The year of 'The Yearling'," he said.

Accompanied by Howard Strickling, studio publicity director, Dietz also went into campaigns on such coming product as "Till the Clouds Roll By," "Green Years," "Gallant Bess" (formerly "Star From Heaven"), "Woman of My Own," "Summer Holiday" (formerly "Ah, Wilderness"), "High Barbaree," "Lady in the Lake," "Secret Heart," "Sea of Grass" and "Undercurrent."

Dietz also stated Metro is levelling its publicity on a crop of younger players on the lot, including Tom Drake, Peter Lawford, Jane Powell, Beverly Tyler, Jackie "Butch" Jenkins, Cyd Charisse, Audrey Totter and others.

In celebration of William F. Rodgers' 10th anniversary as sales manager, a banquet was given in his honor in the grand ballroom of the Drake hotel, at which time Jack Flynn, midwest sales manager and host, presented Rodgers with a leather book containing signatures of every member of the distribution force in the U. S. and Canada. Dietz

(Continued on page 10)

Rep to Hypo Use Of New Trucolor Process

Hollywood, May 28.

Increased use of the new Trucolor process and a possible boost in film rentals were announced by Herbert J. Yates at Republic's regional meeting of western exchange execs. Trucolor process is a development of Magnacolor, which Republic has been using recently in a series of westerns starring Monte Hale.

"Color is on the march," Yates told the salesmen. "In my opinion, color today is in the same position as was sound in 1928. Republic intends to meet the demand with the introduction and use of its new and improved Trucolor formula."

Wurtzel Inks Fox Pact

Hollywood, May 28.

Sol Wurtzel inked a new contract calling for production of three more moderate budget pictures for release through 20th-Fox.

Currently Wurtzel is negotiating for stage space at the Hal Roach Studio. No spare room is available on the 20th-Fox lot.

MPA Not To Air Its Side of 'Outlaw' Fight Despite Court's Ruling

Motion Picture Association is intending to make little, if any, use of the right it won in the N. Y. federal court last week to publicly air its side of the controversy with Howard Hughes over advertising on "The Outlaw." Revision of the restraining order, readily assented to by Hughes' counsel, gives the MPA nothing but the privilege of further exploiting a film that has already had too much exploiting, as far as the MPA is concerned.

Change in the restraining order came Friday (22) during hearing before Judge John Bright on Hughes' move for temporary injunction to keep the MPA from withdrawing the Production Code Administration seal from "The Outlaw" because Hughes had used ads which were disapproved by MPA. Judge Bright reserved decision.

Judge Vincent Leibell had previously issued the restraining order to keep MPA from withdrawing the seal or taking any other action whatsoever pending the injunction hearing. It was an amendment to this restraining order that gave the MPA the privilege of presenting its side of the controversy.

Injunction plea grows out of the $1,000,000 triple-damage anti-trust suit filed by Hughes against the MPA. On that score it was clearly evident from Judge Bright's ques-

(Continued on page 10)

UN WILL LEAN HEAVILY ON FILMS, AMPA TOLD

The United Nations will lean heavily on films to propagandize its aims because "of all information media we feel motion pictures can do most in a more permanent manner to create good will," Benjamin A. Cohen, UN asst. secy-general, told members of the Associated Motion Picture Advertisers at a luncheon meet yesterday (28). Unique advantage of films which has influenced the UN decision, he added, is that it materializes ideas into action and has the faculty of combining the written and spoken word.

UN will use all types of film for informational purposes including Hollywood product, 16m pictures documentaries and educational films. Such pictures will be permanent in character and therefor always available, Cohen said. Meet was attended by industry toppers including Jack Cohn, Columbia veepee; Malcolm Kingsberg, RKO theatre head; Ned Depinet, RKO chief; and Francis Harmon of the Motion Picture Assn.

Haning Stays on at SEG

Hollywood, May 28.

James Haning, who turned in his resignation two weeks ago as executive secretary of the Screen Extras Guild, has consented to remain in office until current negotiations with the film studios for a new labor contract are completed.

Guild's board of directors refused to accept Haning's resignation until the contract problem is cleared up.

Goldwyn Renewing RKO for 1 Year Until He Sets His Own Distrib Co.

With Samuel Goldwyn finding difficulty in lining up producers he considers suitable partners in his projected distributing company, he's planning to ink a new one-year pact shortly with RKO. It was emphasized by his office, however, that the new distribution agreement in no way precludes Goldwyn's plans for going ahead with his own releasing company.

If satisfactory arrangements can be made with acceptable partners, Goldwyn will proceed with the new outfit at once. It will operate simultaneously with distribution of part of his output by RKO. At the end of the RKO contract, the producer would give up that connection and concentrate all his product in the new firm.

With several pictures well along in production, Goldwyn apparently fears that he'll find himself without adequate releasing facilities if the RKO pact is now renewed. Manpower and other shortages, as well as the difficulties of getting the partners lined up, he figures will make establishment of the new outfit take too long to depend on it for the release of films nearing completion now.

France Signs Pact Allowing U. S. Pix To Compete for 68% of Screen Time

Washington, May 28.

Agreement whereby American pictures would be free to compete for playing time in France nine weeks out of every 13 was signed today by Secretary of State James F. Byrnes and Leon Blum, France's special envoy on trade. As result of the 750-word pact, which becomes effective next July 1, around 32% of theatre playing time in France is reserved for French pictures as compared with the previous quota which gave them about 40%.

Under this understanding between the U. S. government and that of France, the screen quota rules could not continue for more than four years, and could conceivably be altered so that at the end of two years, the exhib in France would be forced to show local product only three weeks per quarter.

The pact operates so that as the French industry becomes stronger and is able to turn out better competing product, French exhibs will not be forced to show so many native-made films. It stipulates that if in the first two years of the agreement's operation, French theatres show more than four weeks of French-made product per quarter, the exhib would have to play only three weeks of French films per quarter in the next two years. French exhibs must show French-made films four weeks per quarter the first two years, in any case.

French government agreed that, in the period during which the screen quota remains in force, it will impose no restrictions whatever on the importation of American films in France, and that no restrictions shall be applied other than the screen quota on exhibition of American films in France, except such restrictions as are also applied to French films themselves.

When the screen quota is abolished after four years, no restrictions on the import of U. S. films into France nor on their exhibition there shall apply excepting as also apply to French-made films.

Escape clause provides that if the agreement is not working out as hoped, either side has the right to ask for termination or modification. But if at the end of six months no new arrangement has been made, then the terms of the reciprocal trade agreement between the two countries shall apply.

Important part of the entire pact, as viewed by industry people here, is that it fixes no limit on the number of American pictures imported into France. U. S. distributors have sought such arrangement as long as some quota was to be set up, because it would enable them to get their product into France and compete for playing time. The main stipulation under the new setup is that the French exhib must reserve about 32% of his playing time for local product.

The New Order

Bob Case, manager of two Walter Reade houses in Kingston, N. Y., thought he was all set to get a lot of trade from Rhinebeck, across the Hudson, when a new ferry service opened last week. It didn't work that way, however.

Ferry crew, finding a line of cars waiting on the first night to get across in time for the shows, interviewed each driver. Informed by all the motorists they were just crossing on a pleasure jaunt, crew said, "Nuts, we're going home to dinner." With which they closed down the ferry for the night.

Ferry hands are now agitating for daily 6 p.m. closing, with merchants fighting to keep the boats running until after showtime.

Export Assn. May Tap Distribs Again

Motion Picture Export Association is expected to make another levy shortly on its eight member companies to further finance its activities as it swings into full gear. Participants will save considerable coin, however, as result of the decision to name Irving Maas, of 20th-Fox, v.p. and general manager, and to skip the idea of bringing in a big-name prexy from outside the industry.

MPEA members, consisting of the eight major companies, have to date each made one $5,000 contribution to get the organization under way. A big bite has already been taken out of that, however, which will require that another tap be made. Next one should be in accordance with the agreed-upon formula, based on domestic receipts of the various members.

MPEA is currently negotiating for office space on Fifth avenue, New York, and is aiming to build up a comprehensive and expensive staff by acquiring a man from each of the eight participating companies. This staff will work almost entirely abroad, supervising the work of other association employees in the various countries.

Maas, who is second in command to Murray Silverstone in handling the affairs of Fox International, has been loaned by that company to the MPEA for three years. Working with him will be Robert E. Vining, recently appointed aide to Carl E. Milliken, secretary of the Motion Picture Association, who has been handling the latter group's foreign affairs. Vining has now been named aide to the MPEA prez.

Gerald Mayer, also recently named a Milliken assistant, will continue in that capacity, holding daily huddles with Vining to coordinate the activities of the two agencies. Eric Johnston, prexy of the MPA, is doubling as head of the Export body. Johnston has informed film company toppers that he intends giving a substantial part of his time to international affairs, especially in relation to policy questions.

Method of supporting the MPEA organization when it gets fully into the process of distributing abroad will be by assessments in proportion to each company's gross domestic income. How many pictures from each company the MPEA distributes will have no bearing on the assessments. Only aim will be to get the best pix for export, no matter what their source.

Charles Mayer, recently appointed rep of the Export Association in Japan and Korea, is slated to leave New York this weekend for the Orient.

DOZIER REPORTED JOINING COLUMBIA

Hollywood, May 28.

William Dozier, who recently checked out of his executive post at RKO, is reported shifting to Columbia.

Understood Dozier has made a deal to join Harry Cohn, studio president, as executive aide.

L. A. to N. Y.

Irving Asher
Lou Baum
Alice Box
Ted Briskin
Stephen Busustow
Polly Craus
Edward Dmytryk
William Elliott
Bryan Foy
Ben Goetz
John J. Hill
Betty Hutton
Sidney Kingsley
Allan Lane
Tom Lewis
Paul MacNamara
Herman Millakowsky
Arnold Moss
William Pine
Bryan Price
Louis de Rochemont
Jack Sayers
Aubrey Schenck
David O. Selznick
Rosalind Shaffer
Edward L. Walton
Arleen Whelan
Allen Wilson

N. Y. to L. A.

Earl Carroll
Gene Kelly
Charlie Ross

N. Y. to LONDON

Re Connelly
Bud Flanagan
Marquis of Queensberry

10 NEW B'WAY HIGHS SINCE JAN. 1

Kirsch Stresses Allied's Close Kinship Among Members at Chi Inaugural

Chicago, May 28.

Long-range plans to apply regional Allied "Get Together" tactics to the Allied States Assn. of Motion picture exhibitors were announced by Jack Kirsch, newly elected prexy of the group, at the inaugural dinner thrown for him Saturday (23) at the Palmer House, climaxing a two-day pre-convention meeting. Affair was attended by 1,500 distributor and exhibitor representatives, including a number of industry toppers.

Stressing point that "we in Chicago have not been wholly unsuccessful in our organization efforts," Kirsch said that the big advantage which a well-conducted regional has over a national body is that it can keep in much closer touch with its members and because of this he intends to "apply to National Allied some of the principles that have served us well in Chicago," bringing NA and its work home to independent exhibitors throughout the country who haven't as yet jumped on the bandwagon.

"In order that its work may be better appreciated," Kirsch stated, "I intend that Allied leaders have no embarrassing alliances to prevent them from speaking out for their members on issues affecting other branches of the industry. There are no hampering restrictions on the scope of Allied activity and interest when the welfare of the exhibitors is at stake."

Wants No Spokesmen

No organization should presume to speak for independent exhibitors on film prices or any other industry matters, he continued. To do so would be to put its leaders in a

(Continued on page 22)

CPA Reverses N.Y. Ruling And Okays Pathe Labs' Giant $1,350,000 Plant

The Civilian Production Administration last week reversed a ruling of the New York district administrator and granted authority to Pathe Industries to erect a $1,350,000 film processing plant at 100 E. 107th street, New York. The Washington decision followed an application of Pathe which claimed extreme hardship would be suffered should the concrete, brick and steel structure be banned. The building will be the last of three units added to an 11-story structure which Pathe purchased in June, 1945, with the first two units already over 90% completed.

Petition had pointed out that commitments for the unit had been made and excavation work started. Added points were made that the third building was essential to the operation of the other two and that the company's Boundbrook plant, now obsolete, was operating at capacity with its structure incapable of housing additional processing machinery. The plant, when in operation, will employ 300 additional lab workers.

CPA OKAYS LOT WORK; DENIES FILM HOUSES

Hollywood, May 28.

Civilian Production Administration granted permission for construction of improvements on two film lots, but turned down bids for the erection of two picture houses in this area.

Approved were sound stages by Consolidated Studios and Hal Roach. Vetoes were registered on a $350,000 house by Southside Theatres, Inc., and a $75,000 drive-in by Simon Lazarus.

Field Joins Korda

Arthur Field, former foreign rep and producer for Metro, has been named exec v.p. of London Film Productions, Inc., American subsid of Alexander Korda's British setup.

Field is a brother-in-law of Laudy Lawrence, who heads Korda's general sales operations.

Price's Spiel at Harvard

Hollywood, May 28.

Phi Beta Kappa address at Harvard, June 3, will be delivered by Byron Price, veepee of the Motion Picture Assn. of America.

While in the east, Price will confer with Eric A. Johnston, prexy, and inspect the association's offices in New York and Washington.

Skouras' Frank Talk to Allied

The film industry was surprised when Spyros Skouras, 20th-Fox prexy, in his speech at the dinner tendered in Chicago in honor of Jack Kirsch, newly inaugurated head of Allied States Exhibitors Saturday night (25), laid his cards on the table, face up. Usual amenities customary at such affairs were dropped by Skouras who frankly aired his views on current disputes which are nagging exhibitor-distributor relations and blocking harmony moves. Free-swinging opinions of the head of a major company took the industry audience aback.

After referring to the soaring production costs, Skouras said: "The only source of payment for the production of motion pictures is the dollar paid in by the public at the boxoffice. Out of that dollar, every expense of the whole industry must be paid.

"Since, however, that boxoffice dollar is collected by the exhibitor's cashier, there has grown up in the minds of some exhibitors the mistaken belief that it was all theirs. As a result, they felt it was their privilege to share as little of it as possible with the producer of the film.

"And some distributors, I am sorry to say, fell into the same way of thinking. In their opinion, the boxoffice dollar was their exclusive property to do with as they would because they had made the original

(Continued on page 24)

EXPECT FANCY DIVVY FROM PAR THIS YEAR

While Paramount's plan for splitting common shares two-for-one would mean an immediate boost of the dividend rate to 40c each quarter per common share, Wall Street is looking for the management to increase cash distribution considerably via year-end divvys. This is dependent, of course, on Par being able to maintain present earning rate. The 40c quarterly distribution immediately places the common on a $3.20 annual basis when effect is given to the splitup.

Another bullish note as viewed in financial circles is the fact that if earnings continue near the first-quarter rate this year, Par should show nearly $6 on the new common or equal to around $12 on the present or old shares. Corporation showed $3.09 per share in this initial quarter or nearly three times that of corresponding quarter of 1945.

Paramount now has no funded debt and has only $15,000,000 current liabilities as compared with $68,000,000 current assets. This leaves $53,000,000 net working capital. This net working capital figure includes $28,000,000 cash and cash items, but it does not include big additional amounts in the hands of partially owned subsidiaries.

U.S. Signs Teresa Wright

Hollywood, May 28.

Milton Sperling signed Teresa Wright as femme star in "The Pursued," to be filmed in Technicoor by United States Pictures.

Picture, based on a yarn by Niven Busch, goes before the cameras in July.

RUBBER WALLS STILL GIVING

With another Broadway house record being established this week at the Gotham, the total of new highs set since the first of this year among the 15 downtown first-run theatres will reach a total of 10. All these records spread over only a period of five months and very probably are indicative of similar trends in other parts of the country.

An old record which falls this week is accounted for by the anticipated $35,000 which the Gotham will do with Paramount's "O.S.S." which opened there Saturday (25).

Taking this new high and adding it to the top alltime grosses scored by nine other Broadway first-runs in the past five months, the amount of money the public has poured into the 10 houses in order to run up the new records amounts to $733,800.

Increased admission prices and juggling has contributed toward the establishing of alltime highs in some cases but the upped scales have not seemed to be a deterrent so far as the public was concerned. That goes for any strong picture on any week.

Former house records which have been broken since Jan. 1, together with pictures, their distributors and dates, are as follows:

Music Hall, $160,000, "Bells of St. Mary's" (RKO), January.

Capitol, $110,100, "Harvey Girls" (M-G) and Glenn Miller orch, January.

Strand, $82,100, "San Antonio" (WB) and Lionel Hampton orch, January.

Astor, $88,200, "Kid From Brooklyn" (RKO), April.

Criterion, $56,000, "Bandit of Sherwood Forest" (Col), March.

Globe, $85,200, "Make Mine Music" (RKO), April.

Palace, $50,000, "Cornered" (RKO), January.

Hollywood, $56,000, "A Stolen Life" (WB), May.

Winter Garden, $51,000, "Tomorrow Is Forever" (RKO), February.

JOAN LESLIE FREED FROM WARNERS PACT

Hollywood, May 28.

Joan Leslie was granted freedom from a Warners pact in decision made by Superior Judge Alfred Paonessa over the weekend on a damurrer filed against the injunction granted the studio, preventing actress from leaving its employ.

Judge Paonessa decided Miss Leslie's contract, signed while she was a minor, was duly approved by Superior court, but such approval was not obtained on succeeding options at time of lifting. Therefore, no contract existed between Warners and Miss Leslie. Warners announced it would appeal decision.

Foreign Pix Outlook Brightens As Italy, Czecho, France Ease Trade Bans

Following announcement yesterday (Tuesday) of the Franco-American film agreement, general easing of other foreign trade restrictions on American films appeared imminent this week. Italian govt. reportedly has signed agreement allowing eight majors to distribute 16 films each in Italy.

Czechoslovak government also was reported ready to admit the 40 features selected by OWI that were shown throughout most of Europe during the war. Films would be the first U. S. product to be distributed in that country since 1941.

Italian agreement includes the provision that all U. S. companies, including Metro, Paramount, RKO, Universal, 20th-Fox, Columbia, Warners and United Artists, invest all profits back in the Italian market. H.o. foreign reps said this would probably mean using the funds for everything necessary to running their business in Italy, such as building of new offices or theatres, dubbing, etc. With the lack of production facilities, most companies have decided that, rather than attempt their own production in Italy, they would directly finance Italian pix.

As far as the majors are concerned, one foreign rep said, none wants to flood the Italian market with American product but will seek to export only as many films as the market will absorb. Since the companies realize that Italy has no foreign exchange, the question of getting any money out of the country was never discussed dur-

(Continued on page 20)

Vet. Film Liaison Setup

Hollywood, May 28.

Newly created post of liaison between the Veterans Administration and the film industry will be filled by Douglas F. George, former theatre exhibitor recently discharged from the Navy.

Object of the job is to provide factual information and technical assistance concerning war veterans to the film industry.

ATA Chills Wooing Co-Op With Allied

American Theatres Assn. has dropped its efforts for cooperation of Allied States Exhibitors for a broad theatremen front in attacking industry taxation and public relations problems. Following open declaration of war in Chicago last week by the Conference of Independent Exhibitors Assns., top ATA execs declared they were reorienting their policies, previously formulated, to act as a lone hand in pushing improvement of the exhibitor's lot on the national level. In local campaigns ATA would continue its quest for the aid of all exhibs, including individual Allied members, it was said.

Meanwhile, in the growing battle for membership, ATA has added 300 theatres to its roster via the Southern California Theatres Owners Assn., which last week balloted in favor of joining the newest group. Action, long forecast, was taken at a general meet of SCTOA. ATA now claims over 5,000 theatres under its banner, Ted Gamble, board chairman, said. Organiaztion has netted over 800 houses since its April convention in St. Louis, he declared.

ATA officials refused to comment generally on the CIEA stand. It was pointed out, however, that, since Allied and other members of the CIEA refused to recognize ATA, the latter would not canvass Allied views on collections, taxation or other matters. Planned invitation to Allied to name a representative to sit on a committee which passes on Government films will also be dropped.

There would be no public tilting with Allied, nor will ATA get itself drawn into public controversies, ATA officials said. Organization, however, is currently mulling a proposed drive, via the trade press, to get across ATA aims.

Despite Film Labor Bugaboo, Wall St. Undisturbed on Amusement Stocks

While certain followers of motion picture stocks are a bit disturbed over the labor outlook and others believe many of the film shares have discounted upwards the current high earnings expected this year, more conservative statisticians in Wall Street claim neither factors should disturb current strength of the amusement group.

Although Paramount, Warner Bros. and possibly RKO common shares have advanced so rapidly and so high that some financial observers claim the stocks now thoroughly reflect present and expected high earnings, other issues hardly fit into this category. Also it's pointed out that if all picture companies are able to double their 1945 net profit, via elimination of excess profit tax, film shares can hardly be rated ahead of rest of the market.

The labor setup perhaps is the most disturbing one to stock buyers, yet in some industry quarters it is pointed out that outlay for labor constitutes a lesser portion of a picture's final cost. Negotiations still are in progress with studio unions for naw 1948 and 1947 wage scales. When these are aet, they likely will be retroactive to the first of this year. And actually, even if they should be boosted materially, they would not cut into earnings of most major film companies in 1946. This is because most producing-distributing companies already have established reserves against current earnings to amply care for a hike in labor outlay.

Also it is pointed out in financial quarters that as long as theatre grosses continue at the current high level a boost in labor costs won't mean a big worry to film companies. Only catch here is that steadily dwindling attendance would force down admission prices, and show up quickly in lost revenue per production. It would also mean a longer period of time would be needed to obtain the bulk of film rentals per production.

Yates Sees No B.O. Distractions For Fully Another Year

The coming 12 months will mark the greatest prosperity for the picture business since before the war, Herbert J. Yates, president of Republic, predicted yesterday (Tues.) on second day of Rep's eastern sales regional in New York.

He added that opposition to picture entertainment in the form of such diversions as new cars and other luxury items calculated to detract from theatre attendance will not be available until the fall of 1947.

Yates stressed the importance of greater merchandising meantime in order to further increase and retain patronage.

MEALAND LEAVING PAR FOR OWN WRITING

Hollywood, May 28.

Richard Mealand arranged for the termination of his contract as chief of the Paramount story and writing department, but agreed to stay on the job until his successor takes over.

When his replacement is named, Mealand will return to his Connecticut home to write novels and short stories.

LeMaire's N.Y. Scouting This Time for Intern'l

Rufus LeMaire, who was named exec aide to William Goetz at International, arrived in New York over the weekend to take up his initial chore—a search for talent that will keep him east a week or so.

LeMaire's new spot with International will have no effect on Jack Merton, who will continue as casting director. LeMaire resigned as talent chief of 20th-Fox to take the new job.

FOY EASTS ON BIZ

Bryan Foy shoved off to New York for huddles with Robert R. Young, Pathe Industries prexy, about production budgets for Pathe-Eagle-Lion.

If time allows, Foy will plane to London for conferences with J. Arthur Rank.

"ZIEGFELD FOLLIES OF 1946"

"THE POSTMAN ALWAYS RINGS TWICE"

"THE GREEN YEARS"

TALKING PICTURES!

"TWO SISTERS FROM BOSTON"

"M-G-M OF COURSE!"

Centennial Summer

(MUSICAL-COLOR)

Hollywood, May 28.

20th-Fox release of Otto Preminger production. Stars Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett, Dorothy Gish; features Barbara Whiting, Larry Stevens, Kathleen Howard, Buddy Swan, Charles Dingle. Directed by Preminger. Screenplay, Michael Kanin, based on novel by Albert E. Idell; music, Jerome Kern; lyrics, Oscar Hammerstein II, Leo Robin, E. Y. Harburg; camera (Technicolor), Ernest Palmer; special photographic effects, Fred Sersen; musical direction, Alfred Newman; orchestral arrangements, Maurice de Packh, Herbert Spencer, Conrad Salinger; vocal arrangements, Charles Henderson; dances, Dorothy Fox; editor, Harry Reynolds. Tradeshown in Los Angeles, May 23, '46. Running time, **104 MINS.**

Julia	Jeanne Crain
Philippe Lascalles	Cornel Wilde
Edith	Linda Darnell
Benjamin Franklin Phelps	William Eythe
Jesse Rogers	Walter Brennan
Zenina Lascalles	Constance Bennett
Harriet	Dorothy Gish
Susanna Rogers	Barbara Whiting
Richard Lewis, Esq.	Larry Stevens
Deborah	Kathleen Howard
Dudley Rogers	Buddy Swan
Snodgrass	Charles Dingle
Specialty	Avon Long
Trowbridge	Gavin Gordon
Mr. Phelps	Eddie Dunn
Mrs. Phelps	Lois Austin
Mr. Dorgan	Harry Strang
Mrs. Dorgan	Frances Morris
President Grant	Reginald Sheffield
Messenger Boy	William Frambes
Senator	Paul Everton
Bartender	James Metcalfe
Drunk	John Farrell
Attendant	Billy Wayne
Kelly	Robert Malcolm
Nurse	Edna Holland
Governor	Ferris Taylor
Governor's Wife	Winifred Harris
Master of Ceremonies	Rodney Bell
Carpenter	Gloney Cooper

"Centennial Summer" is pleasant musical filmfare, sparked by a lilting Jerome Kern score. For marquee lure it offers color and a seven-star cast, both factors indicating sturdy grosses in all situations. Several of the songs have already moved up among country's top tunes, which adds to exploitation value. Production dress is lavish to point up the period, and direction adopts a leisurely style in welding together the music and story ingredients. It's not a sock film, but easy to take and will please.

The Kern-Oscar Hammerstein II "All Through the Day" is exploited most often in the score, but workouts are also given to the Kern-Leo Robin numbers such as "Love in Vain," "The Right Romance" and "Up With the Lark." Film's weakness is lack of top voices to punch the numbers over, but quality of the cleffing makes them stand out regardless. Specialty spot goes to "Cinderella Sue," with lyrics by E. Y. Harburg and sung by Avon Long.

Script by Michael Kanin was based on Albert E. Idell's novel of the same title. Background is the Centennial celebration held in Philadelphia during the summer of 1876. Plot spreads itself over several angles, projecting both elderly and younger romantic complications that beset members of a Philadelphia railroading family. Papa makes a mild play for his wife's sophisticated sister, and the two girls of the family both chase the same man. Side issues are papa's desire to interest the railroad president in a newfangled clock he has invented, a young doctor's efforts to win the heart of one of the daughters, and the sophisticated aunty's maneuvering to make things add up right for the Rogers family.

Producer-director Otto Preminger gets the most from the material and players. Jeanne Crain and Linda Darnell are the sisters seeking to ensnare Cornel Wilde. Both are exponents of femme loveliness, but the color lensing gives Miss Darnell's lush charms the best display. Miss Crain handles most of the vocaling of the score's numerous tunes, with exception of "Up With the Lark," which is family round-robined several times. William Eythe as the doctor isn't given as much script play as the other younger cast members.

Walter Brennan wraps up a good characterization as the clock-inventing father. Dorothy Gish does well by the wife role. Constance Bennett stands out as the sophisticated aunty who charms the males. Charles Dingle gets in some menace as Brennan's immediate boss. Others in the cast work well.

Color work isn't up to the usual Technicolor standard, but otherwise lensing does expertly in displaying the many-hued costumes and settings of the period piece. *Brog.*

Miniature Reviews

"Centennial Summer" (Color) (20th). Pleasant musical on Philadelphia Centennial of 1876. Good boxoffice prospects.

"Valley of The Zombies" (Rep). Horror stuff that's not too horror-full nor too strong.

"Appointment With Crime" (Anglo-Am.). Fast British meller likely to do well in America.

"Don't Gamble With Strangers" (Mono). Unsuspenseful murder meller for twin bills.

"Meet the Navy" (Anglo-Am). Sock British musical rated strong enough for big U. S. trade.

Valley of the Zombies

Republic release of a Dorrell & Stuart McGowan production. Stars Ian Keith, Robert Livingston, Adrian Booth; features Thomas Jackson, Charles Trowbridge. Directed by Philip Ford. Screenplay, the McGowans, from original by Royal K. Cole and Sherman L. Lowe; camera, Reggie Lanning; editor, William P. Thompson. Previewed N. Y., May 24, '46. Running time, **56 MINS.**

Terry Evans	Robert Livingston
Susan Drake	Adrian Booth
Ormand Murks	Ian Keith
Blair	Thomas Jackson
Dr. Maynard	Charles Trowbridge
Fred Mays	Earle Hodgins
Hendricks	Leroy Mason
Tiny	William Haade
Dr. Garland	Wilton Graff
Inspector Ryan	Charles Cane
Lacy	Russ Clark
The Driver	Charles Hamilton

Billed as a horror story, this picture, which will never get out of the twin-bill B league, features an unzombie-like zombie and a fairly horrorless story, despite half a dozen murders. However, it's pretty fair Saturday matinee stuff.

Ian Keith plays a big-city zombie on a lost weekend for blood. He kills a doctor who had him committed in the past; his brother, the doctor's assistant, a psychiatrist, a cab driver, a gas station attendant, and others who never appear on the screen, meanwhile incriminating the doctor's young partner and the nurse, who provide love interest. They eventually clear themselves after passing through a number of stock situations, and the zombie falls off a building.

Photography is better than fair, and the inclusion of Ian Keith and a group of experienced supports brings thesping up to a good B level. Title is derived from one line, in which the zombie, who looks more like a mean college professor, says he got that way in the valley of the zombies, and still carries a shot of the stuff to prove it. Scripting features all the horror-whodunit cliches.

Appointment With Crime

(BRITISH-MADE)

London, May 15.

Anglo-American Film Corp. release of British National Films picture. Features William Hartnell, Robert Beatty, Joyce Howard. Directed by John Harlow. Screenplay by John Harlow from story by Michael Leighton. Music by George Melachrino; camera, James Wilson, Gerald Moss. At Palace theatre. Running time, **91 MINS.**

Leo Martin	William Hartnell
Loman	Raymond Lovell
Inspector Rogers	Robert Beatty
Gregory Lang	Herbert Lam
Carol Dane	Joyce Howard
Noel Penn	Alan Wheatley
Sergeant Weeks	Cyril Smith
Mrs. Wilkins	Elsie Wagstaffe
Prison Governor	Ian Fleming
Joe Fisher	Wally Patch
Detective Mason	Ian McLean
Big Mike	Harry Lane
Winckle	Ken Warrington
Harry Millerton	Frederick Morant

Here's a honey in any man's language. Basically it's meller in the best Corse Payton tradition, but the acting and direction make one overlook this. The top that U. S. films have had to offer in gangster spine-chillers have nothing on this one for slickness and speed. The murder here is planned and carried out to the accompaniment of low-pitched, velvet-smooth speaking tones. Despite lack of players known in the U. S., it should do well in America.

There's little to choose between the three co-stars, William Hartnell, Robert Beatty and Joyce Howard, each of whom triumphs over characterization improbabilities which would hamstring less competent players. Raymond Lovell has an especially nasty bit, one of the several characters who wind up full of lead. He is such a sweet-scented, double-crosser one almost regrets his demise. It is Herbert Lom, the brains of the gang, who dominates every scene in which he appears. This 27-year-old Czech is due in Hollywood soon to work for 20th-Fox, and looks like a real screen bet.

Credit also is due Louis H. Jackson for his production. Really convincing are the sequences in a Palais de Dance and the scene in which Lom, cloaking his murderous activities as an art dealer, conducts his operations. Incidentally, a palm goes to the genius who made his chief assistant a piano-playing pansy.

John Harlow, who scripted and directed, has done a great job of both. From start to finish, there isn't a dull spot. *Talb.*

Don't Gamble With Strangers

Monogram release of Jeffrey Bernerd production. Stars Kane Richmond, Bernadene Hayes, Peter Cookson; features Gloria Warren, Charles Trowbridge, Frank Dae. Directed by William Beaudine. Screenplay, Caryl Coleman, Harvey Gates; camera, William Sickner; editor, William Austin; asst. director, Doc Joos. Previewed N. Y. May 23, '46. Running time, **67 MINS.**

Mike Sarno	Kane Richmond
Fay Benton	Bernadene Hayes
Bob Randall	Peter Cookson
Ruth Hamilton	Gloria Warren
Creighton	Charles Trowbridge
John Randall	Frank Dae
Pinky Lutz	Tony Caruso
Morelli	Phil Von Zandt
John Sonders	Harold Goodwin
Robert Elliot	Leonard Mudie
Harry Arnold	Bill Kennedy
Chief Broderick	Addison Richards
Michael Larson	Ferris Taylor
Mrs. Arnold	Mary Field
Swedish Maid	Edith Evanson
Tony	Steve Darrell
Pete	Bob Barron
Dealer	Sayre Dearing

Built around a gambling motif, this modestly budgeted whodunit rolls along on its obvious way until the audience becomes thoroughly confused. Then it ends, sans enough explanation to clear things up. Entertainment value, fair throughout, is hampered by sloppy production, chief fault of which are periods of protracted silence followed by spurts of conversation, with everyone talking at once. Enough is there, through adherence to a tried formula, to provide twin bill spotting.

Story, which makes a trite attempt at a surprise ending, leaves much unclear. Sharks hook up as gambling partners and, posing as brother and sister, fleece a small-town banker, take over a gambling joint, and finally break up over the "other woman," at which point the guy gets knocked off on a "hell hath no fury . . ." note. Gal is accused, but exonerated when ballistics show another gambler did it.

Aud will have difficulty reconciling scenes wherein the pair continually meet in the same hotel room, with no intimation, until the very last, that the guy has a room of his own. Also, during denouement, police chief tells gal he has enough on her to keep her around for a couple of years. Film then segues into scene of her in the gambling room of a ship, for closing shot.

Charles Trowbridge is spotted in a good supporting job, while Kane Richmond and Bernadene Hayes do a workmanlike reading of stiffly scripted lines. Peter Cookson, with less to do, also okay. Writing and direction, n.s.h.

Meet the Navy

(BRITISH-MADE)

(With Songs)

London, May 17.

Anglo-American Film Corp. release of British National Film. Features members of Royal Canadian Forces. Directed by Alfred Travers. Screenplay by Lester Cooper, James Seymour from original story by Lester Cooper. Musical directors, Eric Wilde, Ronnie Munro. Camera, Ernest Palmer, Moray Grant. At Palace theatre. Running time, **85 MINS.**

Johnny	Lionel Murton
Midge	Margaret Hurst
Horace	John Pratt
Tommy	Bob Goodier
C.P.O. Oliver	Bill Oliver
Jenny	Phyllis Hudson
Cook	Percy Haynes
Gracie	Jeanette de Hueck
Fisherman	Oscar Naske
Dancers	Alan Lund, Billie Mae Richards

To say this is easily the best musical to come out of a British studio is to damn it with faint praise. In many respects it seems up to Hollywood's best standards. Its factual sequences achieve a degree of realism rarely found in a song and dance offering. Credit for this picture goes largely to Louis Silvers, musical director of the Lux Radio Theatre, who took care of the melody, and to Larry Ceballos who handled the ensemble numbers. Result is a fast-moving, ear-appealing and colorful spectacle so slick it's difficult to believe 90% of the cast were raw amateurs when they were "directed" to join the troupe. Film should click with all kinds of American audiences.

Entirely different from the stage show which was a hit at the Hippodrome here, the screen version shows how the revue was gradually built up and whipped into shape during its Coast-to-Coast Canadian tour before being shipped overseas to entertain Allied troops on the Continent. When the show reaches London, black and white gives way to Technicolor to glamorize the arrival of the King and Queen and Princesses at the Command Performance.

Of the cast, Oscar Naske, the young New Zealand bass, repeats before the camera the sensational triumph he scored in the stage version. If this lad doesn't soar to the heights, prophets here will be a dime a dozen. John Pratt, lugubrious comic whose one number, "You'll Get Used to It," stopped the stage show, has a dead-pan technique which registers as effectively on the screen as it did before the footlights. The preview audience burst into spontaneous applause at the end of the song, killing a whole minute of the ensuing dialog. Laurels also go to Lionel Murton, Bob Goodier, Bill Oliver and Alan Lund. Last named is an eccentric tap dancer who takes the stage in the Coney Island sequence in a whirlwind routine worthy of Fred Astaire.

Margaret Hurst and Phyllis Hudson are easy on the eye and do their stuff convincingly enough. But this goes for the Wrens in the chorus.

With the war over, "Meet the Navy" may have the disadvantage of being mistakenly put in the war film category. In point of fact it is as timely as today's paper, and is crammed with entertainment. *Talb.*

'Madonna of 7 Moons'

Universal sliced 18 minutes from the running time of "Madonna of the Seven Moons" when it imported the British-made Gainsborough (Rank) film to America. In its present 87 minutes, however, the film still looks to have limited boxoffice prospects in the U. S., largely because of its relatively unknown cast. Originally reviewed in VARIETY from London on Jan. 17 '45, review termed it a "lavishly handled production," in which the most interesting thing was its "atmospheric detail." VARIETY's London report declared, "its American b.o. seems mild at best."

Film carries the Production Code seal but the PCA authorities were evidently cognizant of the fact that too easy manipulation of the shears would seriously hamper the picture's story. Tale of an Italian convent-bred girl who is raped by a gypsy and subsequently develops a dual personality leaves little to the imagination. Film depicts several scenes, such as the one in which stars Phyllis Calvert and Stewart Granger occupy the same bed at the same time, that American producers probably wouldn't have even attempted.

New Foreign Films

(Unlikely for Anglo-U. S. Market)

"Un Uomo Ritorna" ("Man's Return") **(ITALIAN)** Zeus Film production and release. Original story by Mario Tomassini. Stars Anna Magnani, Gino Cervi. Features Luisa Poselli, Felice Romano, Aldo Silvani. Directed by Max Neufeld. Camera, Giuseppe La Torre. Running time, **102 MINS.**

Anna Magnani and Gino Cervi tackle the problem of the returning soldier in this film. A power plant engineer returns from war to find his factory in ashes, his sister consorting with foreign soldiers and his small brother supporting the family by selling cigarettes in the black market. He finds his countrymen howling for vengeance on collaborationists, puffed up when they have jobs and helpless or criminal when they don't. His solution is to begin rebuilding without waiting for outside help. While he tries to put across a worthwhile story, it will mean little in the U. S. market.

"Jeux De Femmes" ("Women's Games") **(FRENCH)** D.P.F. release of E.D.I.C. production. Stars Jacques Dumesnil, Helen Perdriere; features Mila Parely, Saturnin Fabre, Jeanne Helbling, Henri Cremieux, Francois Joux, Pasquali. Directed by Maurice Cloche. Screenplay by Maurice Cloche and Maurice Griffe from story by Maurice Cloche. Previewed in Paris. Running time, **98 MINS.**

A good comedy idea but not likely as an American entry. It shows Jacques Dumesnil as a young man leading the gay life with Mila Parely and compelled to marry and settle down, falling which a rich uncle will cut him out of his will. Some friends arrange to publicize that he is engaged to Helen Perdriere, pretending that the girl has been supplied by an employment agency for the purpose. Dumesnil falls for her and finally discovers who she really is.

'Yearling' Key

Continued from page 6

and Strickling flew in to join the celebration for Rodgers and will fly back to the Coast tonight (28).

Tyree Dillard, liaison between the legal sales departments, who came in from the Coast, headed back for the Coast today (28). George A. Hickey, Coast sales manager, was unable to attend due to some unsettled affairs in L. A. All delegates leave today following end of meeting.

As the first order of business at the Metro sales convention here, Rodgers repeated and emphasized the company's 19-point sales policy, first announced last year at Chicago. Reiterating his statement at that time, Rodgers declared that "everything stems from this policy," which covers business relationships between Metro and its exhibitor accounts.

On Sunday, Rodgers, announced the forthcoming Metro production lineup. Company's 17th block, he said, comprises four pictures, including "Boy's Ranch," "Courage of Lassie," "Faithful in My Fashion" and "Three Wise Fools." At the same time, he announced that "The Green Years" and "Easy to Wed," the latter in color, would be sold as specials shortly after the sales, district and branch managers return to their territories.

Selling of the 17th block will not take place until after June 10, date of the last two tradeshowings for the four films. "Years" is expected to be available by the middle of July and "Boys' Ranch" will be generally released by the first week in August, to be followed by "Wed" for the second week that month. "Lassie," "Faithful" and "Fools" will follow one a week thereafter.

Metro is slated to release a series of six shorts, totalling 58 reels, Rodgers announced on Sunday. Subjects are to be exclusive of the 107 issues of "News of the Day." Included in the series are four subjects to be known as "Two-Reel Specials," plus 50 single-reelers. Latter will comprise 12 Fitzpatrick Traveltalks, 16 cartoons, 10 Pete Smith specialties, six John Nesbitt Passing Parades and six others.

Before winding up Metro's five-day sales convention here today, William F. Rodgers, general salesmanager, announced the promotion of William Zoellner, Atlanta exchange manager, to special sales rep. Zoellner is slated to work out of the h.o. on special assignments. Successor to the Atlanta post is expected to be named by Rodgers before Zoellner assumes his new duties July 1.

UA's Int'l Sales Meet

United Artists has set an international sales convention for New York Aug. 12-15. Four-day meet, first since the war, will be held at the Waldorf-Astoria, with the entire sales contingent from the United States, and a number of reps from foreign countries present.

Distribution chief Grad Sears will be chairman of the affair, with Joe Unger, domestic salesmanager, and Walter Gould, foreign head, presiding over their respective staffs. Among foreign reps certain to attend are Dave Coplan, managing director in Great Britain, and Georges Rouvier, who heads UA's French operations.

MPA vs. 'Outlaw'

Continued from page 6

tioning of Hughes' counsel, Charles Poletti, that the court didn't think much of the restraint of trade aspects of the case. Judge Bright indicated he didn't see how Hughes could claim the MPA violated the anti-trust laws, since Hughes himself had been a member and had agreed to abide by the MPA rules to which he now objected.

"I think you are trying to ride two horses at once in opposite directions," the court remarked to Poletti.

Former Judge Samuel Rosenman, representing the MPA, admitted the organization had intended to expel Hughes had he not resigned first. As for revocation of the seal, Rosenman said the MPA must keep in its own hands the right to determine who shall have the official mark of approval. Rosenman declared damage to Hughes would be nil if he'd just comply with the rulings of the Advertising Code Administration.

The expense to Hughes of "dressing up" star Jane Russell in the advertising would be nothing, Rosenman said, compared to the damage to the film industry if Hughes were permitted to continue his objectionable copy. Rosenman reprised such ads as the skywriters Hughes employed to put circles with dots in the middle of them under the title of the picture in the ozone over California and magazine copy with the line: "How would you like to tussle with Russell?"

Rosenman added that Hughes insisted on using untruthful advertising in saying that the picture is being shown as originally filmed, since both the MPA and local censors had made cuts.

'Outlaw' Banned in Texas

Houston, May 28.

A year's boycott by local Catholics of Loew's State theatre for showing "The Outlaw" has been asked by the Most. Rev. C. E. Byrnes, Bishop of Galveston. According to the bishop, the film "glorifies crime" and "basely offends in costume and action."

The main objection, as in other regions, was the type of advertisements used by the theatre.

FABIAN, OTHERS WIN OVER LIBEL PLAINTIFF

A $250,000 libel action against Si Fabian and other directors of the Brooklyn Fox Corp., after a 12-day trial before N. Y. Supreme Court Justice Benjamin Schreiber, was tossed out by the jury after it deliberated for seven hours last week. The action was brought by Carl S. Brisnick, a stockholder in the corporation.

Brisnick had charged that the directors had sent a letter to the stockholders calling him a liar, a professional troublemaker and stating that he wrote poison-pen letters.

SELL PHONO RECORDS IN PIXERS

Foreign Censors More Liberal; Lift Moral, Political Taboos Vs. U.S. Pix

While domestic bluenoses threaten to clamp on stiffer film regulations, foreign governments are moving in the opposite direction with increasing liberalization of scissoring activities evidenced throughout the world. The strong trend, initiated under the impact of war conditions, is currently on the upbeat with no signs of lessening, h.o. foreign execs say. Easing of taboos which hamstrung distribution of American films in pre-war days is three-pronged with lightened strictures against Americanisms, morality and political subjects in effect.

Franker treatment of the seamier side of life is now permitted in most foreign lands, it is said. Wartime newsreels, which as never before depicted the brutality of war, accustomed both foreign officials and the populace to a realistic presentation of physical violence, execs believe. Moreover, the stronger verbal expressions which countries such as England frowned upon previously are now generally acceptable when called for by the situation.

Political bans which bedeviled industry foreign departments in the pre-war and hostility days are off for the most part. Neutral countries then feared even innocent buildups of democratic conditions in films as an act against the totalitarian nations. Other countries, satellites of the Nazis, scanned between the lines for fancied propaganda. As things now stand, sole ban is against profascist material with the stricture no problem to American producers.

England Easing

Censorship downgrade is most noticeable in England. Former British stand against depictions of brutality, crime portrayals and death cell scenes has been eased consider-

(Continued on page 24)

$36,472,413 March Tax On Admissions for U.S., $7,400,000 Over 1945

Washington, May 28.

Show biz held up handsomely throughout the nation in March on the basis of admissions tax collections reported tonight (28) by the Bureau of Internal Revenue.

Uncle Sam's take at the 20% bite was a fat $36,472,413, about $100,000 better than the preceding boff month of February, and $7,400,000 above the figures for March, 1945. It was one of the highest amusement tax receipts on record here. Almost 90% of the figures are estimated to come from picture houses, but legit, niteries and professional sports are also included.

Business was fine on Broadway, but fell off from February's hypoed take. Figures for the Third New York Internal Revenue District, all of Manhattan above 23rd street, showed a theatre tax collection of $5,286,936, which was about $750,000 below the preceding month, but over $500,000 better than in March of 1945.

Manhattan's niteries kicked into the tax man with $636,763, which was $126,000 below February and $140,000 under March, 1945, but nevertheless good.

The Broadway ticket brokers turned in a tax of $49,228, or $2,000 under the preceding month.

WARNERS' SALES DRIVE RUNNING AHEAD OF '45

With this year's Warner sales drive running ahead of all others, billings have hit as high as $1,000,000 in a single week, it is understood. The drive, which began March 31 and was to have ended July 27, will be extended to Aug. 17, it has been decided.

Prizes, reportedly entailing more of a money outlay than for any other sales push, will include two automobiles, one for the district manager running first, the other for the branch manager coming out on top. In addition there will be two trips to South America and a long list of prizes in the form of victory bonds.

Int's Production Sked Becomes U Problem

Hollywood, May 28.

Production schedule for International has developed into an enigma, with six pictures to go on its releasing deal with United World, and only a limited amount of shooting space at the Universal studio.

Currently Universal is accommodating more productions than at any time in several years.

Indies, Rank Hypo UA Release Sked

Change for the better wrought in United Artists' release situation by Hollywood's heavy switch to indie production is reflected in its current schedule. With 13 films already released this season, UA has 11 more editing or awaiting release and eight before the cameras.

Some 25 stories are also in various stages of preparation, with perhaps half of them destined to make the grade. All in all, the product released and anticipated represents the work of 21 producers, plus three pix from various J. Arthur Rank outfits in England.

Producers represented on the UA slate are Benedict Bogeaus, Bing Crosby, Sol Lesser, Loew-Lewin, Hunt Stromberg, Buddy Rogers-Ralph Cohn, Lewis Rachmil, Seymour Nebenzal, Charles Chaplin, Andrew Stone, Charles Rogers, David O. Selznick, William Cagney, Preston Sturges, Jules Levey, Arnold Pressburger, Edward Golden, Sig Schlager, Sam Coslow, Boris Morros-William LeBaron, and Mary Pickford.

ARGUE SCHINES HAVE CHANGED CHAIN OP.

Buffalo, May 28.

Attorneys for Schine Chain Theatres, Arthur Garfield Hays and Willard McKay, argued a motion before Federal Judge John Knight to induce the court to take testimony with respect to Schine's present operation of his theatres. The attorneys, claiming that Schine has changed his method of operation to conform with the law, contended that unless the court knew the present facts it couldn't arrive at a fair plan for the reorganization and realignment of the circuit.

Judge Knight indicated by his comments that he felt adoption of Schine's proposals would have the effect of reopening the anti-trust case again on basis of present-day facts. Robert Wright, U. S. prosecuting attorney, did not appear during the argument but was represented by the Buffalo U. S. attorney.

At the same time, Schine filed in open court the proposed counter-plan for the organization of the chain. The Government's plan was submitted to the court several weeks ago. Under his plan, Schine proposes three separate corporations to take over the theatre holdings in New York State, in Ohio, and in Maryland, Kentucky, and those Ohio theatres booked out of Cincinnati.

Schine proposed that the New York corporation be owned and managed by J. Meyer Schine, the Ohio corporation by his brother Louis Schine, and the third corporation by their wives. Effect of this reorganization plan, if adopted, would be to take the chain out of interstate commerce and make the operation of the three corporations each strictly intra-state.

NT'S $10,000,000 POPCORN GROSS

Hollywood, May 28.

Prospects of a $10,000,000 candy and popcorn gross during the coming year is influencing National Theatres to broaden its theatre merchandising to include records, sheet music, and other popular items. The circuit pulled a gross of approximately $8,500,000 from popcorn and candy alone last year, and sees the ultimate $10,000,000 goal as a cinch because of general easing of sweets and corn supplies.

Addition of records to products available to filmgoers will be an innovation for theatres, but they are considered a natural, since 70% of the hit tunes on the market today originate in pictures. Record sales experiment will be tried out in five showcases spotted around the country before being generally adopted in the circuit's 640 theatres.

Idea originated with Andrew Kappman, who recently moved over from his position as Fox-West Coast Southern California division supervisor to NT's merchandising department. Circuit is now negotiating with RCA Victor on possibility of obtaining platters for theatres. Understood that Jack Kapp of Decca was also approached, but was not receptive because of the shortage of disk raw stock, and the fact that it would be competition for established music stores. RCA, however, is reported to like the idea.

If suitable handling can be worked out, NT may even add ice-cream and soda pop to wares available in theatre lobbies. Circuit derives a net of approximately 35% from its candy and popcorn sales. Theatre managers and other personnel are cut in for 25%, adding considerably to their yearly salaries.

Jackson Park Theatre, Chicago Nabe, Handed $432,740 Trust Coin

Chicago, May 28.

The last round in the anti-trust suit against nine major film distributors by the nabe Jackson Park theatre was enacted in U. S. district court Thursday (23) when a check for $432,740 was turned over to the theatre's owners by the companies for damages awarded the Jackson Park Corp. in March, 1944.

After a reversal of Judge Michael L. Igoe's opinion by the circuit court of appeals, the Supreme Court upheld the original decision last March. Of the $432,740, $360,000 was the original judgment, $30,048.49 attorney fees and the balance, $42,691.51, accrued interest.

Distributors handing over the coin were RKO, Loew's, 20th-Fox, Par, Vitagraph, Inc., Balaban & Katz and three Warner firms.

EXHIBS MAY NOT GET POTTERY TO LURE 'EM

Recent award of an 18½c pay increase to the Brotherhood of Pottery Workers has put a serious crimp into the business of theatre premium suppliers, who are finding exhibitors unwilling to absorb the higher costs of giveaways. With dishes formerly priced at an average of 15c apiece, the 15-20% hike in price since the pay award is forcing a considerable number of nabes to discontinue premium nights. Other filmeries are meeting the increase by raising their nominal service charges on the giveaways, a practice bound to prove unpopular with the femme patrons.

During the war, despite the shortage of materials, over 200 houses in the metropolitan area had weekly giveaway nights. With the war's end, premium suppliers were anticipating a large-scale return of subsequent-run circuits to dish lures. Increased production costs and continued shortages, however, have put a cold damper on their current business outlook.

Theatre Ads Get First Call in Pitt Strike As 'Public Service'; Other Towns NSG

Pittsburgh, May 28.

Theatres were the only regular advertisers to get a break in Pittsburgh Post-Gazette when morning daily dropped all ads and went to 12 pages as a result of the paper shortage brought about by railroad strike. Sheet agreed to carry column and a half of film house ads daily as long as the miniature editions lasted, all of them in directory form and just listing the attractions.

Other regular advertisers begged for same consideration, but Post-Gazette placed theatre ads under the heading of a public service to readers and allowed no other claims.

Strike Junks Roch. News Ads

Rochester, May 28.

Lack of newsprint and other supplies, due to the rail strike, forced the two Gannett dailies, the Democrat & Chronicle and the Times-Union, to cancel advertising, including theatre ads, last week.

Main stem theatres immediately bought all available time on radio stations and prepared to circulate heralds. The newspapers planned to run news and features, merely listing the theatre attractions.

L.A. Times Down to Eight Pages

Los Angeles, May 28.

Los Angeles Times came out Sat. a.m., May 25, with an edition of eight pages, and thousands of subscribers wanted to know what happened to the second section. Reason for the sudden decrease in size was fear of a newsprint famine, due to the R.R. strike.

Eight-page edition carried the regular news and features but tossed away all advertising, including those for film and legit houses and other amusements.

UA's Concentrated Bally For 60 Preems of 'Cleo'

United Artists is aiming for 60 day-and-date preems Aug. 15 for "Caesar and Cleopatra." Sales staff is about to turn to lining up the engagements for the J. Arthur Rank $6,000,000 Technicolor spec. UA is spending $200,000 in national magazine advertising on the pic for the month starting July 25. It aims to get as many dates as possible to take advantage of the ad campaign.

"C&C" will be exhibited on regular run basis at standard prices, in contrast to roadshowing of Rank's other color epic, "Henry V."

Payees Sour On Noisy Crunchers

Minneapolis, May 28.

Jules L. Steele, St. Paul Pioneer Press-Dispatch film editor and critic, urges the discontinuation of popcorn and candy sales in theatres because the eaters distract the attention and lessen the enjoyment of those patrons who come to see the pictures instead of to eat.

If, however, exhibitors are loath to give up such a profitable sideline, Steele indorses a reader's view that "the chewers, chompers and wrapper-rustlers be segregated in a section of seats where their mastications and rustlings won't annoy the remainder of the audience."

Steele takes the position that "customers, who form the bulk of the audiences and whose enjoyment of screen presentations are reduced materially, should not be penalized." He agrees that if they are so penalized, they will conclude there's no real reason why they should pay good money to listen to such noise, and, therefore, will stay at home and patiently wait for television.

It's felt by Steele that many theatre patrons now eat in the showhouses simply as a result of the power of suggestion by having the popcorn and candy flaunted at them upon their entrance, and have gotten used to the habit and think it's the proper thing to do.

Bennie Berger, president of North Central Allied, independent exhibitors organization, while admitting that the sale of popcorn and candy has become an important income source for exhibitors and in a number of instances allegedly provides the theatres' entire profit, has advocated throwing out the candy and popcorn counters.

Berger argues that too many exhibitors have become popcorn and candy dealers to the exclusion of showmanship and that distributors, anyway, base film prices now on a theatre's net earnings, including those from the candy sales. He contends that film prices should be lowered so that exhibitors will not have sidelines and can devote themselves "entirely to showmanship."

N.Y. SLRB to Rule On Mgrs. Vs. Indie Chain

The N. Y. State Labor Relations Board has authorized an election for next Tuesday (4) at its headquarters to determine whether managers of the Cinema Circuit will be entitled to collective bargaining rights in organizing this chain.

Election was directed to be held at the instance of the Motion Picture Theatre Operating Managers & Assistant Managers Guild, unaffiliated, which recently obtained a contract with the RKO circuit covering 41 Greater N. Y. and Westchester county theatres.

Cinema circuit, of which Max A. Cohen is president, operates 11 theatres in N. Y. and Brooklyn. Unfair labor practice charges were filed against the Cinema chain sometime ago when managers sought to organize themselves through MPTOM & AMG.

Schoenstadts Revive Anti-Trust Action On Strength of Jackson Pk.

Chicago, May 28.

Given new hope by the recent supreme court victory of the Jackson Park theatre, the Piccidilly theatre's anti-trust suit against eight major film distributors, originally filed in September 1943 by H. Scnoenstadt and Sons, sprang to life in federal court Monday (27) with the filing of an amended complaint for treble damages amounting to $6,750,000. The new legal maneuver, filed in Judge Philip Sullivan's court, asks $1,500,000 for profit losses over a five-year period and $750,000 additional for alleged damage to property. The trebling boosts the total close to the $7,000,000 mark.

Charging monopoly of pictures in the pre-tease period following the loop first-runs, the Schoenstadt circuit contended in the original suit, which asked for no monetary damages, that five theatres were given unfair advantages over the Piccadilly, its top house. Suit further asks for free and open competition, particularly on Chi's South Side, and demands that exchanges be required to negotiate separate contracts for the South Side and sought pre-release engagements on 'A' pictures.

The defendants, Par, Warners, Columbia, Loew's, 20th, RKO, Federal Theatres and Balaban & Katz were given until June 17 to answer the new complaint.

Stalemate in Tynan's 'Rising Sun' RKO Suit

RKO's motion for dismissal of the piracy suit brought by John Tynan, writer, was denied in NY federal court by Judge John Bright on Monday (27). Tynan, charging that RKO pirated his story, "Yank Meets Jap in Fight to Finish," in producing "Behind the Rising Sun," is asking $300,000 damages and accounting of the film's profits.

While denying dismissal, the judge granted RKO's motion for a bill of particulars requiring the plaintiff to set forth his claim of title to his story.

OH WHAT SHE DID TO THE "XMAS IN CONNECTICUT" KID!

ANN SHERIDAN DENNIS MORGAN JACK

Warners' "ONE MOR

with REGINALD GARDINER

The Screen's full of stars with their arms full of love!
The lovin's outrageous, the laughin's contagious!
Wow! what a lesson in caressin'!
Laughing like mad- Kissing like crazy!

ARSON

ALEXIS SMITH

JANE WYMAN

TOMORROW"

[illegible]

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Warners

End of Streetcar Strike Ups L. A.; 'Tomorrow' Loud $57,000 in 3 Spots, 'Love Me' 33½G, 'Virginian' 30G, H.O.s

Los Angeles, May 28.

With the local transportation strikes settled, exhibitors look for a snapback in biz. Estimated that lilstrums lost more than $100,000 because of trolley tieups although part of this was recovered by distribs via a slight upbeat in neighborhood houses.

"One More Tomorrow," heads the new bills this week with nifty $57,000 outlook in three theatres. "So Goes My Love" is way off, even with the strike, at $26,500 in two houses. "Postman Rings Twice" is tops among holdovers with $39,500 in three spots, third week. Though hurt in downtown sector by strike, second week of "Virginian" will do around $30,000. Second frame of "Do You Love Me" looks forte $33,500 in three locations.

"The Outlaw" is very fine at $30,500 in four spots because now in its eighth stanza. "Spiral Staircase" still is big on third session in three spots at $27,000 and stays a fourth.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1)—"Outlaw" (UA) (8th wk). Steady $4,000. Last week, hefty $4,700.

Carthay Circle (FWC) (1,518; 50-$1)—"Madonna of Seven Moons" (U) (3d wk). Okay $5,000. Last week, good $6,700.

Chinese (Grauman-WC) (2,048; 50-$1)—"Do You Love Me" (20th) (2d wk). Neat $11,500. Last week, ahead of original outlook at solid $16,000.

Downtown (WB) (1,800; 50-$1)—"One More Tomorrow" (WB). Big $21,000. Last week, "Her Kind of Man" (WB) (2d wk), $10,800.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (8th wk). Smooth $17,000 or near. Last week, nifty $17,700.

Egyptian (FWC) (1,538; 50-$1)—"Postman Rings Twice" (M-G) (3d wk). Pert $10,500. Last week, big $14,700.

Four Star (UA-WC) (900; 50-$1)—"Dark Corner" (20th) (2d wk) (m.o.). Pleasing $5,000. Last week, husky $5,700.

Guild (FWC) (968; 50-$1)—"Spiral Staircase" (RKO) (3d wk). Bright $7,500. Last week, great $9,900.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (8th wk). Nice $5,500. Last week, sturdy $6,600.

Hollywood (WB) (2,756; 50-$1)—"One More Tomorrow" (WB). Sturdy $18,000. Last week, "Her Kind of Man" (WB) (2d wk), $8,600.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (8th wk). Good $4,000. Last week, steady $4,200.

Loew's State (Loew-WC) (2,404; 50-$1)—"Do You Love Me" (20th) (2d wk). Held down by strike to $14,000. Last week, held to $20,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Postman" (M-G) (3d wk). Hefty $19,000. Last week, excellent $27,600.

Orpheum (D'town) (2,000; 65-85)—"A Guy Could Change" (Rep) with Slim Gaillard Trio (2d wk) and Jimmie Lunceford orch on stage. Solid $27,500. Last week, "Detour" (PRC) with Gaillard Trio and Buddy Rich orch on stage; healthy $24,000.

Pantages (Pan) (2,812; 50-$1)—"So Goes My Love" (U) and "Blondie's Lucky Day" (Col). Slow $14,500. Last week, "Gilda" (Col) (4th wk-6 days) and "Smooth As Silk" (U) (8 days), $12,700.

Paramount (F&M) (3,398; 50-$1)—"Virginian" (Par) and "Tokyo Rose" (Par) (2d wk). Finales at $17,500. Last week, handsome $30,300.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Virginian" (Par) (2d wk). Fancy $12,500. Last week, fancy $17,900.

RKO Hillstreet (RKO) (2,890; 50-80)—"So Goes My Love" (U) and "Blondie's Lucky Day" (Col). Way off at $12,000. Last week, "Gilda" (Col) (4th wk-6 days) and "Smooth As Silk" (U) (8 days), good $12,700.

Ritz (FWC) (1,370; 50-$1)—"Postman" (M-G) (3d wk). Good $10,000. Last week, smooth $12,900.

United Artists (UA-WC) (2,100; 50-$1)—"Spiral Staircase" (RKO) (3d wk). Smooth $10,500. Last week, nifty $14,100.

Uptown (FWC) (1,790; 50-$1)—"Do You Love Me" (20th) (2d wk). Sturdy $8,000. Last week, stout $11,200.

Vogue (FWC) (885; 50-$1)—"Seventh Veil" (U) (4th wk) (m.o.). Hep $4,000. Last week, potent $5,200, slightly better than second frame.

Wilshire (FWC) (2,296; 50-$1)—"Spiral Staircase" (RKO) (3d wk). Strong $9,000. Last week, great $13,300.

Wiltern (WB) (2,300; 50-$1)—"One More Tomorrow" (WB). Handsome $18,000. Last week, "Her Kind of Man" (WB) (2d wk), $7,500.

Broadway Grosses

Estimated Total Gross
This Week $660,000
(Based on 18 theatres)
Total Gross Same Week
Last Year $577,000
(Based on 15 theatres)

'Love Me' Terrif 20G in Mild Pitt

Pittsburgh, May 28.

Biz continuing on the downgrade locally, with receipts spotty along the line. Of the two new films, "Devotion," at Penn is off but "Do You Love Me," at Harris, will get a terrific gross. "Gilda" is still strong at Senator, and "Tomorrow Is Forever" is standing up in second session at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Pinocchio" (RKO) (reissue) (2d wk). Cartoon feature doing better by comparison than on original run several years ago. Stout $8,000 on top of great $11,000 last week, that's exceptional. Might have stayed few more days but "So Goes My Love" (U) comes in tomorrow (Wed).

Harris (Harris) (2,200; 40-70)—"Do You Love Me" (20th). Terrif $20,000 or over. Last week, "Gilda" (Col) (3d wk) (3 days), did better than $40,000 on 17-day run.

Penn (Loew's-UA) (3,300; 40-70)—"Devotion" (WB). Crix cool to this one, so only $18,500 looms not too hot. Last week, second of "Ziegfeld Follies" (M-G), (2d wk) down to $14,000.

Ritz (WB) (800; 40-70)—"Saratoga Trunk" (WB) (m.o.). Fifth week downtown, not bad at $3,500. Last week, "Blue Dahlia" (Par), (m.o.), good $4,500.

Senator (Harris) (1,750; 40-70)—"Gilda" (Col) (m.o.). Very big $7,000. Last week, "Tars and Spars" (Col) and "One Way Love" (Col), only $4,000 in 10 days.

Stanley (WB) (3,800; 40-70)—"Tomorrow Is Forever" (RKO) (2d wk). Okay $16,000 looms. Last week, husky $27,000.

Warner (WB) (2,000; 40-70)—"Ziegfeld Follies" (M-G) (m.o.). Looks just fair $7,500. Last week, "Saratoga Trunk" (WB) (m.o) $8,300.

Seattle Hit by Strike, H.O.s But 'Follies' Wow 19G; 'Man' Only 8½G

Seattle, May 28.

Railroad strike is sloughing biz in most spots this week. Also the many holdovers are hurting.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Adventure" (M-G) (4th wk) with "Portrait of Maria" (M-G). Modest $4,000. Last week, solo, $5,700.

Fifth Avenue (H-E) (3,349; 45-80)—"Bride Wore Boots" (Par) (2d wk). Okay $7,000 in 5 days. Last week, nice $13,000.

Liberty (J&vH) (1,650; 45-80)—"Diary of Chambermaid" (UA) and "Gentleman Misbehaves" (Col). Big $11,000. Last week, third of "Pinocchio" (RKO) (reissue) great $7,700.

Music Box (H-E) (850; 45-80)—"Blue Dahlia" (Par) (3d wk). Good $6,000. Last week, "Tomorrow Is Forever" (RKO) and "One Way to Love" (Col) (3d wk), mild $4,600.

Music Hall (H-E) (2,200; 45-80)—"This Day Forward" (RKO) and "Game of Death" (RKO) (2d wk). Dull $5,000 after sound $8,700 last week.

Orpheum (H-E) (2,600; 45-80)—"Her Kind of Man" (WB) and "Madonna of Seven Moons" (U). Moderate $8,500. Last week, "Devotion" (WB), okay $10,300.

Palomar (Sterling) (1,350; 45-80)—"Virginian" (Par) and "Murder My Business" (PRC) (2d wk). Nice $5,000 after big $7,800 last week.

Paramount (H-E) (3,039; 45-80)—"Ziegfeld Follies" (M-G). Great $19,000. Last week, "Blue Dahlia" (Par) and "Hot Cargo" (Par) (2d wk), fair $7,400.

Roosevelt (Sterling) (800; 45-80)—"Saratoga Trunk" (WB) (5th wk). Strong $5,500. Last week, sock $7,000.

Winter Garden (Sterling) (800; 25-50)—"Harvey Girls" (M-G) and "My Reputation" (WB) (3d run). Big $5,000. Last week, "Spellbound" (UA) and "Blithe Spirit" (UA) (3d run), $4,200.

'Dragonwyck' Fair 9½G, Omaha; 'Saint' Nice 11G

Omaha, May 28.

Grosses generally are levelling off with "Dragonwyck" giving the Paramount a fairish session and "Hoodlum Saint" doing well at the Orpheum. "Badman's Territory," at the Brandeis, opened slowly but picked up nicely and will hold.

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Dragonwyck" (20th). Fairish $9,500. Last week, "Postman Rings Twice" (M-G), great $13,300.

Orpheum (Tristates) (3,000; 16-65)—"Hoodlum Saint" (M-G) and "Swing Parade '46" (Mono). Nice $11,000 or better. Last week, "Effingham's Raid" (20th) and "Vacation From Marriage" (M-G), $9,000.

Brandeis (RKO) (1,500; 16-65)—"Badman's Territory" (RKO) and "Ding Don Williams" (RKO). Stout $8,500 and holds. Last week, "Devotion" (WB) and "Notorious Lone Wolf" (Col), $7,000.

Omaha (Tristates) (2,000; 16-65)—"Postman Rings Twice" (M-G) (m.o.) and "Guy Could Change" (Rep) (1st run). Rousing $10,000. Last week, "So Goes My Love" (U) and "Gentleman Misbehaves" (Col), modest $8,000.

State (Goldberg) (865; 15-50)—"Adventures Marco Polo" (FC) (reissue) and "Murder My Business" (PRC). Trim $2,500. Last week, "Susie Slagle's" (Par) and "Behind Green Lights" (20th), good $3,200.

L'ville Biz Offish But 'Breakfast'-'Saint' 18G, 'Man' OK 8G; 'Day' 12G

Louisville, May 28.

Biz in downtown houses is generally lightweight this week, best showing being indicated by "Breakfast Hollywood.. and "Hoodlum Saint" at Loew's State. "Her Kind of Man" looks healthy at the small Mary Anderson.

Estimates for This Week

Brown (4th Ave.-Loew's (40-60)—"Virginian" (Par) (m.o.). Fairish pace at $4,500. Last week, "So Goes My Love" (U) (m.o.), about same.

Kentucky (Switow) (1,200; 30-40)—"Up Goes Maisie" (M-G) and "Walk in Sun" (20th). Satisfactory $1,700. Last week, "Bandit Sherwood Forest" (Col) and "Because of Him" (U), $1,800.

Loew's State (Loew's) (3,300; 40-60)—"Breakfast Hollywood" (UA) and "Hoodlum Saint" (M-G). Pushing up to fine $18,000. Last week, "Outlaw" (UA) (2d wk)), big $16,000.

Mary Anderson (People's (1,000; 40-60)—"Her Kind of Man" (WB). Healthy $8,000 or near. Last week, "City For Conquest" (WB) (reissue), $5,500.

National (Standard) (2,400; 40-60)—"Swiss Family Robinson" (Indie) and "Lady of Burlesque" (UA) (reissues). Mild $3,000. Last week, "Road to Alcatraz" (Rep) and "Girls Big House" (Rep) (reissues), sturdy $4,500.

Rialto (Fourth Avenue) (3,400; 40-60)—"This Day Forward" (RKO) and "Ding Dong William" (RKO). Modest $12,000. Last week, "Virginian" (Par), good $13,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Seventh Veil" (U) and "Strange Conquest" (U) (2d wk). Fair $3,500 after last week's oke $5,000.

'My Love' Rousing 16G Leads K.C.; 'Saint' 12½G

Kansas City, May 28.

It's lighter this week for the first runs. "So Goes My Love" in three Fox-Midwest houses is showing surprising strength. "Outlaw" was moved out of the Midland after a boffo second week to make room for backed up product, with "Hoodlum Saint," the newcomer, only medium. "Kitty" looks to close out after three big weeks in the Newman.

Estimates for This Week

Esquire-Uptown-Fairway (Fox-Midwest) (820, 2,043, 700; 45-65)—"So Goes My Love" (U). In a day early and looks neat $16,000 in 8 days. May hold. Last week, "Night in Paradise" (U), slow $9,000 in 6 days.

Midland (Loew's) (3,500; 45-65)—"Hoodlum Saint" (M-G) and "Tars and Spars" (M-G). Medium $12,500. Last week, "Outlaw" (UA) (2d wk), bullish $18,000, and could easily have played a third week but backed-up bookings pushed it out.

Newman (Paramount) (1,900; 45-85)—"Kitty" (Par) (3d wk). Very nice $11,000. Last week, strong $15,000.

Orpheum (RKO) 1,900; 45-65)—"City For Conquest" WB) and "No Time for Comedy" (WB) (reissues). Mild $10,000. Last week, "This Day Forward" (RKO) and "Dick Tracy" (RKO), light $11,000.

Tower (Fox-Joffee) (2,100; 39-80)—"Caravan Trail" (PRC) and "Made Me a Killer" (Par) plus stage show. Fair $10,000. Last week, "Johnny Flying Home" (20th) and "Gentleman Misbehaves" (Col) with stage bill headed by Benny Meroff, $11,000.

Rail, Coal Strikes Slough Det. But 'Territory' Wow 29G, 'Devotion' 19G

Key City Grosses

Estimated Total Gross
This Week $2,789,000
(Based on 22 cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,578,000
(Based on 23 cities, 188 theatres)

'Renegades' Fine 23G in Denver

Denver, May 28.

World preem of "Renegades" in three theatres here is the news this week. Otherwise biz is generally offish, only "Kitty" really doing well on third week at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Gilda" (Col) and "Just Before Dawn" (Col) (m.o.). Fair $3,500. Last week, "Devotion" (WB) and "Smooth As Silk" (U) (m.o.), $4,500.

Denham (Cockrill) (1,750; 35-70)—"Kitty" (Par) (3d wk). Neat $12,500. Last week, fine $14,500.

Denver (Fox) (2,525; 35-74)—"Renegades" (Col) and "Talk About Lady" (Col), day-date with Esquire, Webber. Nice $16,000 or over. Last week, "Night in Paradise" (U) and "Just Before Dawn" (Col), also Esquire, modest $12,000.

Esquire (Fox) (742; 35-74)—"Renegades" (Col) and "Talk About Lady" (Col), also Denver, Webber. Good $3,500. Last week, "Night in Paradise" (U) and "Before Dawn" (Col), also Denver, $2,500.

Orpheum (RKO) (2,600; 35-74)—"Ziegfeld Follies" (M-G) (2d wk). Moderate $12,000. Last week, smash $22,000.

Paramount (Fox) (2,200; 35-74)—"Shock" (20th) and "Gay Cavalier" (Mono). Fairish $9,000. Last week, "Abilene Town" (UA) and "Madonna's Secret" (Rep), big $11,000.

Rialto (Fox) (878; 35-74)—"Abilene Town" (UA) and "Madonna's Secret" (Rep), after week at Paramount. Firm $4,500. Last week, "Gilda" (Col) and "Night Editor" (Col) (m.o.), big $6,000.

Webber (Fox) (750; 35-74)—"Renegades" (Col) and "Talk About Lady" (Col), also Denver, Esquire. Good $3,500. Last week, "Abilene Town" (UA) and "Madonna's Secret" (Rep), also Paramount, big $4,000.

Mpls. Slips Off Albeit 'Dahlia' Sturdy $16,000; 'Cristo' 8G, 'Tangier' 6G

Minneapolis, May 28.

Galaxy of thrillers comprises new loop fare with "Postman Always Rings Twice" and "Blue Dahlia" out front and "Tangier" and "Wife of Monte Cristo" bringing up rear. Biz this week looks only moderate.

Estimates for This week

Astor (Par) (900; 25-35)—"Behind Mask" (Mono) and "Blonde Alibi" (U). Last week, "Undercover Woman" (Rep) and "Night Editor" (Col) split with "Galloping Thunder" (Col) and "Junior Prom" (Mono), okay $2,300 in 7 days.

Century (Par) (1,600; 44-60)—"Saratoga Trunk" (WB) (m.o.). Here after boff Radio City fortnight. Still strong at $7,000. Last week, "Rebecca" (UA) (reissue), good $7,200.

Gopher (Par) (1,000; 44)—"Men in Her Diary" (U). Mild $3,200. Last week, "City for Conquest" (WB) (reissue), $4,200.

Lyric (Par) (1,100; 44-60)—"Whistle Stop" (UA) (m.o.). Moved here from State. Profitable $5,000. Last week, "Kitty" (Par) (3d wk), neat $5,500.

Orpheum (RKO) (2,800; 44-60)—"Wife Monte Cristo" (PRC). This one having rather rough going, but will do $8,000 or better, suitable. Last week, "Seventh Veil" (U) good $10,000.

Radio City (Par) (4,000; 44-60)—"Blue Dahlia" (Par). Stout $16,000. Last week, "Saratoga Trunk" (WB) (2d wk), smash $13,000 after huge $22,000 first canto.

RKO-Pan (RKO) (16,000; 44-80)—"Tangier" (U). Crix no like this. Mild $8,000 looks about all. Last week, "Gilda" (Col) (5th wk), fine $5,500, making very big $45,000 for run.

State (Par) (2,300; 44-80)—"Postman Rings Twice" (M-G). Climbing to sock $17,000. Last week, "Whistle Stop" (UA), $12,000.

Uptown (Par) (1,100; 44-60)—"Adventure" (M-G). First nabe showing. Fair $3,500. Last week, "Tomorrow Is Forever" (RKO), good $4,400.

World (Par-Steffes) (360; 44-80)—"Rebecca" (UA) (reissue) m.o.). Okay $2,200. Last week, "Night in Paradise" (U) (2d wk), $1,000.

Detroit, May 28.

Business is mostly lower in Detroit, being blamed on the mass industrial layoffs here because of the coal and rail strikes. "Badman's Territory" and "Devotion" look the best new entries.

Estimates for This Week

Downtown (Balaban) (2,083; 65-95)—"Murder My Business" (PRC) with Lionel Hampton orch, Rimmer Sisters, others on stage. Sock $40,000. Last week, "Avalanche" (PRC) with Beverly Ann Cort, Georgie Price, others, on stage, fair $11,000.

Michigan (United Detroit) (4,034; 60-85)—"Road to Utopia" (Par) and "Shadow Returns" (Mono) (2d wk). Strong $28,000. Last week, disappointing $27,000.

Fox (Fox-Michigan) (4,049; 60-85)—"Dragonwyck" (20th) and "Strange Triangle" (20th) (2d wk). Stout $27,500. Last week, $32,000.

United Artists (United Detroit) (1,841; 60-85)—"Devotion" (WB) and "Live Wires" (Mono). Good $19,000. Last week, "Ziegfeld Follies" (M-G) and "Made Me Killer" (3d wk), strong $16,000.

Broadway - Capitol (United Detroit) (3,000; 60-85)—"Badman's Territory" (RKO) and "Strange Voyage" (Mono). Wow $29,000. Last week, "Rebecca" (UA) (reissue) and "Undercover Woman" (Rep), swell $14,000.

Palms - State (United Detroit) (2,976; 60-85)—"Saratoga Trunk" (WB) and "College Queen" (Par) (2d wk). Good $22,000. Last week, great $35,000.

Adams (Balaban) (2,803; 60-85)—"Devil's Bat's Daughter" (PRC) and "Stranger of the Swamp" (PRC). Fair $14,000. Last week, "Tangier" (U) and "Man in Grey" (U) (m.o.), good $16,000.

Madison (United Detroit) (1,858; 40-55)—"Expendable" (M-G) and "People Are Funny" (Par). Fair $2,400 in 3 days. Last week, "Duffy's Tavern" (Par) and "Danger Signal" (WB), okay $5,000 in 5 days.

'DAHLIA' LOFTY 23G, BUFF.; 'DEVOTION' 16G

Buffalo, May 28.

"Blue Dahlia" and "Devotion" look the best bets this week, with former showing the greatest strength.

Estimates for This Week:

Buffalo (Shea) (3,500; 40-70)—"Devotion" (WB) and "Night Editor" (Col). Stout $16,000 or over. Last week, "Hoodlum Saint" (M-G) and Charlie Spivak orch, smash $30,000.

Great Lakes (Shea) (3,000; 40-70)—"Blue Dahlia" (Par). Lofty $23,000 or close. Last week, "Dragonwyck" (20th) (2d wk), solid $13,500.

Hipp (Shea) (2,100; 40-70)—"Diary of Chambermaid" (UA) and "Portrait of Maria" (M-G). Virile $11,000. Last week, "Kitty" (Par) (m.o.), staunch $9,500.

Teck (Shea) (1,400; 40-70)—"Dragonwyck" (20th) (m.o.). Slow $5,000. Last week, "Rebecca" (UA) (reissue) and "Strange Mr. Gregory" (Mono) (2d wk), dull $4,500.

Lafayette (Basil) (3,300; 40-70)—"Seventh Veil" (U) and "Tangier" (U). Snug $11,000. Last week, "So Goes My Love" (U) and "Smooth as Silk" (U), bright $13,500.

20th Century (20th Cent) (3,000; 40-70)—"Murder in Music Hall" (Rep) and "In Fast Company" (Rep). Okay $10,000. Last week, "Badman's Territory" (RKO) and "Game of Death" (RKO) (2d wk), nice $9,000.

Rain Slows St. Loo But 'Dawn' 20G, 'Devotion' 16G

St. Louis, May 28.

Rainy weather is holding down grosses currently but "Deadline At Dawn" looks hefty at $20,000. Next best is "Devotion" which is solid. "The Outlaw" is still luring customers in third week.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"The Outlaw" (UA) (3d wk). Big $15,000 after great $23,500 second stanza.

Orpheum (Loew) (2,000; 44-65)—"Rebecca" (UA) (reissue). Fine $8,500. Last week, "Ziegfeld Follies" (MG), $8,500.

Ambassador (F&M) (3,000; 44-65)—"Devotion" (WB) and "Blondie's Lucky Day" (Col). Solid $16,000. Last week, "Saratoga Trunk" (WB) (3d wk), fancy $14,800.

Fox (F&M) (5,000; 44-65)—"Deadline at Dawn" (RKO) and "Tarzan Leopard Woman" (RKO). Hefty $20,000. Last week, "In Old Sacramento" (Rep) and "Along Navajo Trail" (Rep), big $20,500.

Missouri (F&M) (3,500; 44-65)—"Saratoga Trunk" (WB) (2d run). Nice $7,500. Last week, "So Goes My Love" (U) and "Talk About Lady" (Col), big $18,000.

St. Louis (F&M) (4,000; 50-60)—"Game of Death" (RKO) and "Spider Woman Strikes Back" (U). Average $8,500. Last week, "City For Conquest" (RKO) and "Because of Him" (U), fine $11,000.

Herman Boosts 'Jones' to Lofty 60G, Chi; 'Territory'-'Dressed' Hot 29G, 2d

Chicago, May 28.

Topper this week is "Cinderella Jones," with Woody Herman band on the stage at the Chicago, getting a lofty $60,000. Oriental, with second week of "Night in Casablanca" and Chuck Foster band, is trailing with $40,000, but still very solid. Third member of the Big 3 is "Badman's Territory," torrid $29,000 at Palace for the second frame.

Longterners doing very well are "Saratoga Trunk," at State-Lake, $25,000; "Devotion," at Roosevelt, $22,000; "Ziegfeld Follies," at United Artists, $21,000; and "Tomorrow Is Forever," at Woods, $20,000.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Dragonwyck" (20th) (6th wk). Fast $19,000. Last week, hot $21,000.

Chicago (B&K) (3,900; 65-95)—"Cinderella Jones" (WB) with Woody Herman orch. Lofty $60,000. Last week, "Up Goes Maisie" (M-G) with Frank Sinatra on stage, seven shows a day, 95c all day for kids and adults, broke all records in Chicago with a thunderous $92,000.

Garrick (B&K) (900; 65-95)—"Bandit Sherwood Forest" (Col) (6th wk). Standout $18,000. Last week, opulent $20,000.

Grand (RKO) (1,150; 65-95)—"No Time for Comedy" (WB) and "Torrid Zone" (WB) (reissues). Tall $11,000. Last week, "House of Horrors" (U) and "Spider Woman Strikes Back" (U), tepid $7,500.

Oriental (Essaness) (3,240; 65-95)—"Night in Casablanca" (UA) (2d wk), with Chuck Foster orch, Bob Eberly, on stage. Okay $40,000. Last week, robust $50,300.

Palace (RKO) (2,500; 65-95)—"Badman's Territory" (RKO) and "Dressed to Kill" (U) (2d wk). Torrid $29,000. Last week, mammoth $35,000.

Roosevelt (B&K) (1,500; 65-95)—"Devotion" (WB) (4th wk). Bulky $22,000. Last week, fine $24,000.

State-Lake (B&K) (2,700; 65-95)—"Saratoga Trunk" (WB) (8th wk). Solid $25,000. Last week, potent $27,000.

United Artists (B&K) (1,700; 65-95)—"Ziegfeld Follies" (M-G) (5th wk). Brisk $21,000. Last week, handsome $22,500.

Woods (Essaness) (1,200; 65-95)—"Tomorrow Is Forever" (RKO) (6th wk). Stout $20,000. Last week, about same.

'Love Me' Torrid 34G Tops Philly

Philadelphia, May 28.

Biz continues spotty here. Strike of newspaper truckdrivers, now almost two weeks old, is blamed for part of slump. Warner deluxers pulled their ads at start of walkout, but returned to papers late last week when found that most of struck dailies were getting out about a third of their normal circulation. Holdovers also hurt.

Briskest biz is at Fox, where "Do You Love Me" is heading for a fine week. "Two Sisters From Boston" also is nice at the Stanley.

Estimates for This Week

Aldine (1,303; 40-85)—"Hoodlum Saint" (M-G). Thin $9,500. Last week, "Tomorrow Is Forever" (RKO) (5th wk), $10,000.

Arcadia (Sablosky) (700; 40-85)—"Bad Bascomb" (M-G) (2d run). So-so $4,000 for 5 days. Last week, "Meet Me St. Louis" (M-G), $3,000 in 5 days.

Boyd (WB) (2,350; 40-85)—"Kitty" (Par) (2d wk). Okay $24,500. Last week, neat $35,000 plus fine $4,500 for one day at Earle, Sunday (18).

Earle (WB) (2,760; 50-95)—"Letter For Evie" (M-G) with stage show headed by Chester Morris, Harmonica Rascals. Mediocre $17,000. Last week, "Masquerade in Mexico" (Par) with stage show headed by Eddie Bracken, $21,000.

Fox (20th) (2,250; 40-85)—"Do You Love Me" (20th). Fine $34,000. Last week, "Dark Corner" (20th) slumped to $17,000 on second week.

Karlton (Goldman) (1,000; 40-85)—"Diary of Chambermaid" (UA) (2d run). Modest $5,000. Last week, "Gilda" (Col), great $12,000, second run.

Keith's (Goldman) (2,200; 40-85)—"Dragonwyck" (20th) (2d run). Fairish $7,000. Last week, "Virginian" (Par), $4,500 second run.

Mastbaum (WB) (4,387; 40-85)—"Bride Wore Boots" (Par) (2d wk). Mild $17,500. Opener was oke $28,000.

Stanley (WB) (2,950; 40-85)—"Two Sisters From Boston" (M-G). Nice $25,000 plus $4,000 on Sabbath showing at Earle. Last week, "Her Kind of Man" (WB), pale $15,000 on second sesh.

Stanton (WB) (1,475; 40-85)—"Abilene Town" (UA) (2d wk). Down to $8,500. Opener fine $16,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Breakfast' Fast $14,000 in Indpls.

Indianapolis, May 28.

Trade here was bogged down by weekend rains, only "Breakfast in Hollywood" at Circle, coming through with a big figure. It leads the town. "The Outlaw," at Loew's, slumped in third week and was jerked after two days. "Devotion" is only fair at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-80)—"Breakfast in Hollywood" (UA) and "Joe Palooka, Champ" (Mono). Swell $14,000. Last week, "Dark Corner" (20th) and "Johnny Flying Home" (20th), $12,000.

Indiana (Katz-Dolle) (3,300; 40-60)—"Devotion" (WB). Hit $12,000, slow for house. Last week, "Dragonwyck" (20th), good $14,500.

Loew's (Loew's) (2,450; 35-55)—"The Outlaw" (UA). Only $2,000 in 2 days of third stanza, after extra good $14,700 second week and record breaking $21,000 opener. Followed by "Hoodlum Saint" (M-G) and "Night Editor" (Col), oke $8,500 in 4 days.

Lyric (Katz-Dolle) (1,600; 40-80)—"Dragonwyck" (20th) (m.o.). Fair $5,500. Last week, "Tomorrow Is Forever" (RKO), sturdy $6,300 also moveover.

STRIKE SLOWS UP D.C. BUT 'MY LOVE' OK 16G

Washington, May 28.

Biz was off in all mid-city theatres this week because of tension last weekend over the rail strike plus the number of holdovers. Weakness also was blamed on hot weather, with air-conditioning systems not turned on because of power shortage. If heat continues next week's take also may be poor.

Estimates for This Week

Earle (WB) (2,154; 44-85)—"Her Kind of Man" (WB). Sad $19,000. Last week, "Devotion" (WB), fair $22,300.

Keith's (RKO) (1,838; 44-80)—"So Goes My Love" (U). Nice $18,000 or near. Last week, "Little Giant" (U), $17,000.

Metropolitan (WB) (1,503; 44-70)—"Rebecca" (UA) (reissue). Stout $16,000 in 8 days. Last week, "Enchanted Forest" (PRC), only $7,200 in 6 days.

Capitol (Loew) (3,434; 44-80)—"Breakfast in Hollywood" (UA) with vaude. Fair $23,000. Last week, "Dragonwyck" (20th) (2d wk), fine $22,000.

Palace (Loew) (2,370; 44-70)—"Kitty" (Par) (3d wk). Okay $14,000. Last week, strong $22,000.

Columbia (Loew) (1,263; 44-70)—"Ziegfeld Follies" (M-G) (2d wk). Slow $4,500 in 5 days. Last week, nice $8,000.

Cincy Smash; 'Bride' 17G, 'Diary' 9G, 'Slagle's' 11G

Cincinnati, May 28.

Downtown biz is holding above par in face of stiff outdoor opposish. Over the weekend the Reds packed Crosley Field Friday (24) night and Sunday afternoon for ball games with the Cardinals, River Downs opened a 43-day horse-racing meet and Coney Island started its summer season. Three newcomers, all winners, in order of their drawing power are "Bride Wore Boots," "Miss Susie Slagle's" and "Diary of Chambermaid."

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Bride Wore Boots" (Par). Big $17,000. Last week, "Blue Dahlia" (Par), terrific $21,000.

Capitol (RKO) (2,000; 44-70)—"Kitty" (Par) (3d wk). Swell $9,000 after great $13,000 second round.

Grand (RKO) (1,430; 44-70)—"Diary of Chambermaid" (UA). Hotcha $9,000. Same last week for "Rebecca" (UA) (reissue).

Lyric (RKO) (1,400; 44-70)—"Gilda" (Col). Third moveover for fifth downtown sesh. Nifty $5,500. Last week, "Come and Get It" (FC) and "Beloved Enemy" (FC) (reissues), $4,000.

Palace (RKO) (2,600; 44-70)—"Susie Slagle's" (Par). Pleasing $11,000. Last week, "Night in Paradise" (U), $10,500, and no complaint.

'Kitty' Terrif $20,000, Prov.; 'Love Me' Big 16G

Providence, May 28.

Grosses are zooming again with "Kitty" hitting on all cylinders at Strand. Also hot are Majestic's "Do You Love Me" and Loew's State's second week with "Gilda."

Estimates far This Week

Albee (RKO) (2,200; 44-65)—"Rebecca" (UA) (reissue) and "Truth About Murder" (RKO). Slowed to $9,000. Last week, "Wife of Monte Cristo" (PRC) and "Blonde Alibi" (PRC), $9,500.

Carlton (Fay-Loew) (1,400; 44-65)—"Dragonwyck" (20th) (2d run). Good $5,000. Last week, "Devotion" (WB) (2d run), same.

Fay's (Fay) (1,400; 44-65)—"Swing Parade" (Mono) and vaude on stage. Fairly good $7,000. Last week "Shock" (20th) and vaude, $6,500.

Majestic (Fay) (2,200; 44-65)—"Do You Love Me" (20th). Sock $16,000. Last week, "Dragonwyck" (20th), nice $12,000.

Metropolitan (Snider) (3,100; 44-65)—"Arizona" (Col) (reissue) and "Thousand and One Nights" (Col). Slow $2,000 in 3 days. Last week, "Passkey to Danger" (Mono) and Ray McKinley orch on stage. Good $6,000 in 3-day weekend stand.

State (Loew) (3,200; 44-65)—"Gilda" (Col) (2d wk). Still hot at $16,000 after hitting wow $23,000 opening stanza.

Strand (Silverman) (2,200; 44-65)—"Kitty" (Par). Smash $20,000. Last week, "Blue Dahlia" (Par) and "Blondie's Lucky Day" (Col) (3d wk), big $10,000.

H.O.s, Strike Hit Frisco; Andrews Sis Tilt 'Alibi,' 45G, 'Love Me' Oke 28G

San Francisco, May 28.

Biz all over city is being cut down by the recently ended railway strike. Sole outstanding exception is the Golden Gate where Andrews Sisters will boost "Falcon's Alibi" to smash total.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95)—"Falcon's Alibi" (RKO) plus vaude headed by Andrews Sisters. Smash $45,000. Last week, "Badman's Territory" (RKO) plus John Calvert, Ruth Terry, Keye Luke (2d wk), excellent $30,000.

Fox (FWC) (4,651; 55-85)—"Kitty" (Par) (2d wk). Good $21,000. Last week, healthy $36,000.

Paramount (FWC) (2,646; 55-85)—"Walk in Sun" (20th) (2d wk). Okay $17,500. Last week, fancy $23,000 in 5 days.

Warfield (FWC) (2,656; 55-85)—"Do You Love Me" (20th). Neat $28,000. Last week, "Suspense" (Mono) (2d wk), $18,000.

St. Francis (FWC) (1,400; 55-85)—"Ziegfeld Follies" (M-G) (4th wk) (m.o.). Fine $8,500. Last week, okay $12,000.

State (FWC) (2,133; 55-85)—"Blue Dahlia" (Par) (4th wk) (m.o.). Solid $7,500. Last weak, $12,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"So Goes My Love" (U) (2d wk). Modest $12,500. Last week, nice $18,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Perilous Holiday" (Col). Just $11,000. Last week, "Breakfast in Hollywood" (3d wk) (UA), down to $7,500.

N. Y. Spotty Albeit 'His Own' Giant 126G, 'O.S.S.' New High at Huge 35G; 'Love Me'-Basie Big 95G, '7 Moons' 18G

Business on Broadway is running the gauntlet from disappointing to very strong, various factors being held responsible for the exceptionally spotty condition. The railroad strike from Thursday afternoon (23) through Saturday (25) caused some damage but not so much in the downtown area as in outlying zones. During the past week several days of balmy weather is also believed to have hurt a bit, especially on matinees, while an all-day rain on Monday (27) was rather injurious.

In face of the coal strike situation, the voluntary brownout is being continued and this, also, may be affecting business to some extent. Managers are looking forward to a good lift tonight (Wed.) and over the Decoration Day holiday tomorrow (Thurs.).

Numerous new shows are currently on display. "To Each His Own," fresh arrival at the Music Hall, is expected to strike a very big $126,000, notwithstanding present conditions. Unusual in view of everything is the fact that the little Gotham will break the house record by a large margin with "O.S.S.," which on the initial week ending Friday night (31) should hit a terrific $35,000. Tilted prices are in effect.

Though under more favorable conditions the take would undoubtedly be higher, the Roxy still will be particularly strong at an indicated $95,000 or over on the first week with "Do You Love Me?" and the Count Basie band. Strand is much less fortunate with its new show, "One More Tomorrow" and the Tommy Tucker band, which will be only about $43,000, on disappointing side.

Both "Madonna of the Seven Moons" and "Bad Bascomb" are slow. Former, at the Winter Garden, ended its initial week last night (Tues.) at only $18,000, while latter, at Criterion, on first seven days concluded last night (Tues.) was $21,000. These hold, however. Little Rialto currently is playing "Dressed to Kill" but looks only a fairish $7,000.

Holdovers range from light to strong.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Kid From Brooklyn" (RKO) (6th wk). No complaints here, with current (6th) week looking very fine $44,000, near to the $48,000 garnered on fifth. Continues indef.

Capitol (Loew's) (4,820; 60-$1.10)—"Postman Always Rings Twice" (M-G) and Guy Lombardo orch (4th wk). Remains steady, with stout $72,000 anticipated this week (4th), while third ended at virile $84,200. Goes one more round.

Criterion (Loew's) (1,700; 60-$1.25)—"Bad Bascomb" (M-G) (2d wk). Not up to expectations at mildish $21,000. Last week, second for "Little Giant" (U) away off at only $16,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (6th wk). Consistent on pace, this week being on way to $20,000, right behind fifth frame's $22,000. Holds further.

Gotham (Brandt) (900; 80-$1.50)—"O. S. S." (Par). With prices tilted but with flow of trade heavy, this one will set a new house record here at $35,000, sensational for small-seater. Last week, fourth for "In Old Sacramento" (Rep) was $6,600, light.

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) (5th wk). Ended fourth semester last night (Tues.) at $28,000, good profit, while third was somewhat stronger at $36,000.

Palace (RKO) (1,700; 60-$1.20)—"Heartbeat" (RKO) (3d wk). Dropping to $22,000, but okay, and goes one more week. The second ended at $27,800.

Paramount (Par) (3,664; 70-$1.20)—"Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. (4th-final wk). Off somewhat but still very good at $73,000 on third round ended last night (Tues.). Last week ended at a big $96,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"To Each His Own" (Par) and stageshow. Received fine notices and is heading for a giant $126,000, with lengthy run likely. Last week, seventh for "Green Years" (M-G), was $106,000.

Rialto (Mayer) (594; 35-85)—"Dressed to Kill" (U). Only fair at $7,000. Last week, "Cat Creeps" (U) clawed its way to a nice $9,100.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Kitty" (Par) (9th-final wk). In the lower brackets but still suitable profit at $20,000, while last week was $23,000. "Cluny Brown" (20th) opens Saturday (1).

Roxy (20th) (5,886; 90-$1.20)—"Do You Love Me?" (20th) and Count Basie orch. Drawing very well, with probable $95,000 or better, big, in view. Concluding nine days on second week of "Dark Corner" (20th), with George Jessel, Merry Macs and Rosario and Antonio on stage, was strong $88,000.

State (Loew's) (3,450; 43-$1.10)—"Ziegfeld Follies" (M-G) (2d run), with Willie Howard and Larry Stevens in person. Under expectations at $25,000, but good. Last week, "Lost Weekend" (Par) (2d run), with Harry Savoy and Ciro Rimac orch on stage, went to a speedy $34,000.

Strand (WB) (2,756; 75-$1.20)—"One More Tomorrow" (WB) and Tommy Tucker orch. On disappointing side at only $43,000 or thereabouts. Holds. Last week, third for "Her Kind of Man" (WB) and Carmen Cavallaro orch ended at stout $49,000.

Victoria (Maurer) (720; 70-$1.20)—"Well Groomed Bride" (Par) (2d-final wk). Just fairish at $11,000, while last week wasn't any better at $13,500. "Bad Man's Territory" (RKO) opens tomorrow (Thurs.).

Winter Garden (UA) (1,312; 60-$1.50)—"Madonna of Seven Moons" (U) (2d wk). Failing to attract much trade, initial seven days through last night (Tues.) having brought only $18,000, mildish. Concluding (3d) week for "So Goes My Love" (U) was slow $15,000.

Strike, Heat, Circus Bop Hub; Only 'Devotion' Oke at 24G; 'My Love' 22G

Boston, May 28.

Town is taking a real pasting this week, being knocked out by strike, heat wave, baseball fever and circus, with lowest all-around grosses of season despite much new product. Only film making a showing is "Devotion," at the Met, but it's nothing to shout about. Others are way off.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Suspense" (Mono) (2d wk) plus Louis Armstrong orch, others, on stage. Armstrong band draw failed to lift this out of $22,000 class. Last week, with Minnevitch Rascals, Rose Marie, Buster West, others, strong $30,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (8th wk). Down to $5,500 on 10 shows on week. Last week, $7,800.

Fenway (M-P) (40-80)—"Kitty" (Par) and "Dark Alibi" (Mono). Here from fortnight at the Met and off to $6,000. Last week, "Walk in Sun" (20th) and "Effingham's Raid" (20th), $8,500.

Majestic (Brand-Mage) (1,500; 40-80)—"Breakfast Hollywood" (UA) and "Strange Voyage" (Mono) (2d wk). Down to $10,000, after $17,000 first.

Memorial (RKO) (2,900; 40-80)—"So Goes My Love" (U) and "Truth About Murder" (RKO). Mild $22,000 due to strike. Last week, "Dragonwyck" (20th) and "Dong Williams" (RKO) (2d wk), $28,000 in 10 days.

Metropolitan (M-P) (3,467; 40-80)—"Devotion" (WB) and "One Exciting Week" (Rep). Strong attraction but way down because of unsettled strike conditions; $24,000. Last week, "Kitty" (Par) and "Dark Alibi" (Mono), (2d wk), $20,000.

Orpheum (Loew) (2,900; 40-80)—"Gilda" (Col) (3d wk). Sad $18,000 after $22,500, second.

Paramount (M-P) (1,700; 40-80)—"Kitty" (Par) and "Dark Alibi" (Mono). Here from Met, only $14,000. Last week, "Walk in Sun" (20th) and "Effingham's Raid" (20th), $18,000.

State (Loew) (3,200; 35-80)—"Tars and Spars" (Col) and "Phantom Thief" (Col). Mild $12,000 for first-run. Last week, "Gilda" (Col), $14,000.

Translux (Translux) (900; 30-74)—"Cat Creeps" (U) and "Spider Woman Strikes Back" (U). Good $6,000. Last week, "Murder Music Hall" (Rep) and "Catman Paris" (Rep), $6,700.

Tremont (Brand-Mage) (1,500; 40-80)—"Breakfast Hollywood" (UA) and "Strange Voyage" (Mono) (2d wk). Off to $12,000 after nice $17,000, first.

Prima Ups 'Raid,' Husky 33G, Cleve.

Cleveland, May 28.

Most spots are consistently better this week, despite sudden heat-wave. Louis Prima's band will push Palace to big session, sweeping "Col. Effingham's Raid" to upper brackets. "Whistle Stop," a last-minute booking, will do extra well at the Stillman, being helped by fine exploitation.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Gilda" (Col) (m.o.). Great $12,500 on fourth lap, better than some first-runners, after terrific $14,000 last stanza.

Hipp (Warners) (3,700; 44-65)—"Dark Corner" (20th). Moderate $17,500 looks about all. Last week, "Sentimental Journey" (20th), only $16,000.

Lake (Warners) (800; 44-65)—"Sentimental Journey" (20th) (m.o.). Ordinary $4,700. Last week, "Dragonwyck" (20th) on third lap, excellent $5,100.

Palace (RKO) (3,700; 65-$1.10)—"Effingham's Raid" (20th) plus Louis Prima orch on stage. Prima's beating out another husky gross at $33,000. Last week, "Shock" (20th) with Lionel Hampton orch, astonishingly strong $37,000.

State (Loew's) (3,450; 44-65)—"Kitty" (Par) (2d wk). Scorchy $16,000 on top of sock $28,000 last week.

Stillman (Loew's) (2,700; 44-65)—"Whistle Stop" (UA). A last-minute booking, but hefty exploitation campaign is helping this to extra good $15,000. Last week, "Virginian" (Par) (m.o.), hit target for $8,500.

The Biggest Name on Broadway Today is Paramount

ALAN LADD and GERALDINE FITZGERALD in "O. S. S." with Patric Knowles · John Hoyt Written and Produced by Richard Maibaum · Directed by Irving Pichel

OLIVIA DeHAVILLAND · RAY MILLAND · SONNY TUFTS in "THE WELL GROOMED BRIDE" with James Gleason Constance Dowling · Percy Kilbride Jean Heather · Produced by Fred Kohlmar · Directed by Sidney Lanfield · Screen Play by Claude Binyon, Robert Russell

OLIVIA DeHAVILLAND in "TO EACH HIS OWN" with Mary Anderson · Roland Culver Virginia Welles · Phillip Terry Bill Goodwin and introducing John Lund · A MITCHELL LEISEN Production · Produced by Charles Brackett · Directed by Mitchell Leisen · Screen Play by Charles Brackett, Jacques Thery

ALAN LADD · VERONICA LAKE WILLIAM BENDIX in "THE BLUE DAHLIA" · A George Marshall Production with Howard da Silva · Doris Dowling · Tom Powers · Frank Faylen · Produced by John Houseman · Directed by George Marshall Written by Raymond Chandler

PAULETTE GODDARD and RAY MILLAND in "KITTY" with Patric Knowles · Cecil Kellaway · Reginald Owen · Constance Collier · A MITCHELL LEISEN Production. Produced by Karl Tunberg and Darrell Ware · Directed by Mitchell Leisen · Screen Play by Darrell Ware and Karl Tunberg

"Kitty"

starring

PAULETTE GODDARD
RAY MILLAND

"The Blue Dahlia"

starring

ALAN LADD
VERONICA LAKE
WILLIAM BENDIX

In Person

DUKE ELLINGTON
and his World Famous Orchestra
STUMP & STUMPY
THE MILLS BROTHERS

"To Each His Own"

starring

OLIVIA DEHAVILLAND

and introducing

John Lund

"The Well Groomed Bride"

starring

OLIVIA DEHAVILLAND
RAY MILLAND
SONNY TUFTS

"O.S.S."

starring

ALAN LADD
GERALDINE FITZGERALD

WE HAVE TO ADVERTISE THEM WHOLESALE, IN CURRENT NEW YORK AMUSEMENT GUIDES.

Kurtz Finds Mounting Mexican Pix Costs Chasing Prods to H'wood or Arg.

Increasing expense of making pictures in Mexico is driving producers and actors to Hollywood or Argentina, according to Efrem Kurtz. Mexican pix producers are complaining that a film which cost $250,000 to make five years ago, today costs $750,000; that increased union activities on all fronts, with steadily hiked salaries, were the cause.

Kurtz, conductor of the Kansas City Philharmonic, was in N. Y. last week after three weeks in Mexico City as guest conductor of the Orquestra Sinfonica. Kurtz, who hadn't visited Mexico since '34, when he led the Ballet Russe, found a great improvement in Mexican music life. Mexico City seems three times as prosperous, is much larger, its women better dressed, its pockets open to all kinds of entertainment. Improved economic conditions have had their effect on the quality of symphonic music and at the boxoffice. The wealthy Mexicans, he says, are very cultural minded.

Concert-going, since '34, has become more democratic and simple, Kurtz added. The change has been drastic, audiences switching to street clothes, even for evening concerts. Even though weekend concerts start at 9 p.m., most popular concerts are those beginning at 11 a.m. Mexicans hear and like modern American composers, like Copland and Schuman, says Kurts, with Gershwin being the most popular.

Symphonic top in Mexico City is $2.50, similar to U. S. Players average $150 a month, as against a N. Y. symphonist's $350-a-month average, but the Mex musican doubles his $150 by radio work. There is a dearth of good musicians, so that the players are busy. Most symphonists must be citizens, which makes it tough for the outlander, although a few Spanish refugees have been taken into the union.

Kurtz, whose salary was paid in pesos, said he had no trouble getting his money out of the country, although government permission had to be granted for it. Kurtz, conductor at Kansas City last three years, and leader of Ballet Russe for nine years previous, is celebrating his 25th anni as conductor this year. Before going to Mexico he made several recordings with the N. Y. Philharmonic-Symphony for Columbia., He'll conduct four times at N. Y.'s Lewisohn Stadium this summer.

Yank Distribs Still Stymied by Denmark Over 30% Top Rental

Copenhagen, May 17.

American film companies in Denmark are still laying low because of the government's refusal to okay American demands on new Hollywood product. Denmark still wants a 30% maximum. Newspapers here claim that American films will soon be shown.

Preben Philipsen, independent film buyer, has bought 16 Hollywood features from Nat Wachsberger, of the U. S. Film Export Association. Deal covers pictures by Walter Wanger, Hal Roach, Sol Lesser and others, many of them being oldies.

U. S. distribs refuse to bring in new product at such a low maximum rental figure.

Philipsen bought the pictures at a fixed price.

British Lion Profits Off; Plan New Issue

London, May 21.

At the British Lion Film Corp. meeting on May 20, presided over by Hugh Quennell, the chairman, last years profits were reported to be $237,972, or $64,000 less than last year. Higher operating costs are blamed.

Chairman also confirmed that the company has acquired 75% controlling interest in Sound City (Films), Ltd. and has made arrangements with Herbert Wilcox, Leslie Harliss, Edward Black and Anthony Kimmins to produce pictures. Sir Alexander Korda will contribute his quota of films through London Film Productions, Ltd.

Meeting agreed to the suggestion of chairman and directors to raise additional capital of $4,000,000 in new shares for future activities.

Perkins, Verdayne Leave for Far East

J. E. Perkins, Paramount International managing director for the Orient, to San Francisco for the trip home.

Paul Verdayne, company's manager in Singapore, hopped off for London by plane over the weekend on his way to Singapore.

Many Troubles For French Prod.

French producers now face plenty of trouble in turning out films according to George Lucachevitch, French producer, who arrived last week in N. Y. from Paris.

All seven studios in France are occupied but it takes almost twice as long to produce a picture today as it did pre-war because of the acute shortage of technical equipment and the poor health of many workers. Several producers are making films in Switzerland, Lucachevitch said, and the industry should turn out about 40 films this year.

Lucachevitch came to the U. S. to line up studio space for an all-American film that he hopes to start in January. His latest French release, "Stormy Waters," will be distributed in the U. S. by Metro. His proposed American-made picture will be directed by Jacques Becker. Titled "The Hawk," it will be turned out on an indie production deal, with Metro probably getting first call on its release in America. Lucachevitch is slated to remain on the Coast for two months before returning to France. He'll come back to this country in January with Becker to begin casting the picture.

2 LONDON REVUES READIED FOR FALL

London, May 21.

Emile Littler is getting ready for his revue for the London Coliseum, with Bud Flanagan to be star comic. Flanagan, who planed to New York this week, will take in some Broadway shows to get ideas, and also will confer with his buddies, Olsen and Johnson. He will also look around for a leading femme, and is reported especially interested in Cynda Glenn.

Next Prince of Wales show will be staged by Val Parnell in association with Alfred and George Black, with Sid Field as star. Both shows will be produced this fall with Robert Nesbitt to do both productions.

$4 (Mex) Ceiling For Mex City Film Theatres

Mexico City, May 28.

Civic fathers have put a $4 (Mex) ceiling on first-run cinemas here. They made that plain when they fined two deluxers, Cines Metropolitan and Palacio Chino, $1,000 (Mex) a day each for charging $5 (Mex) without their authorization. Fine was for as long as the cinemas charged that price, highest ever charged by local cinemas.

Javier Rojo Gomez, regent of the Federal District, announced that cinemas will be allowed to charge $5 only when they have an "extraordinary" program. Fines imposed upon the Metropolitan and Palacio Chino are the highest of their kind ever levied here.

Robt. Wolff to N. Y.

London, May 28.

Robert Wolff, RKO's managing director in Great Britain, hops off by plane for the U. S. May 31.

He will huddle with Phil Reisman, foreign chief, and other homeoffice officials in N. Y.

BOLLE IN N. Y.

Otto W. Bolle, 20th-International supervisor for Australia, Far East and South Africa, arrived in N. Y. last week from headquarters in Sydney, Australia.

He is here for confabs with Murray Silverstone, company prezy.

Current London Shows

London, May 28.

"Arsenic & Old Lace," Strand.
"Better Late," Garrick.
"Can Can," Adelphi.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Embassy.
"Gang Show," Stoll.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room At Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"Shop Sly Corner," St. Martins.
"Song of Norway," Palace.
"Sweetest and Lowest," Ambass.
"The Kingmaker," St. James.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Wind Is Ninety," Apollo.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

MG's 1st Postwar Foreign Sales Meet June 3, N.Y.

Metro's first postwar conference of foreign managers is scheduled for the h.o. on June 3, when directors of all Latin American countries converge on N. Y. for huddles on the projected expansion of Loew's International throughout South and Central America.

Foreign reps, after a week of confabs with h.o. execs, will head for the Coast for another two weeks of parleys with studio officials. At Culver City, they'll also give the o.o. to forthcoming Metro product. Homeoffice discussions are to be given over to familiarizing the S.A. reps with recent innovations in distribution and exploitation in the U. S., for use in their own territories.

N. Y. schedule includes conferences with Arthur M. Loew, prexy of Loew's International; Sam N. Burger, regional director for S. A., and Richard Brenner, asst. regional director. In addition, Orton H. Hicks will fill in the delegates on the film program; Dave Blum will huddle with them on international ad-publicity, and William Melniker on foreign theatre operations.

Foreign managers slated for the trip include Elias Barberis, Chile; Stuart Dunlap, Argentina; Dean Banker, Colombia; Carlos F. Niebla, Mexico; W. L. Simpson, Panama; Luis A. Sarmiento, Peru; Adolf Wallfisch, Uruguay; Eugene Coen, recently promoted to Porto Rico from the British West Indies; Carl Heumann, recently moved to Venezuela from Colombia, and Robert Schoham, who moved up to Cuba from Porto Rico.

Blackmarket in Music, Books Worries Austria

Vienna, May 14.

A blackmarket in book and music publishing is flourishing in Austria, mainly in the western zones. The official organ of the publishers guild blames the provincial authorities with not watching the operation closely enough. Revealed that the occupying powers (in Western Austria, Americans, British and French) gave permits to new firms, but these permits are not valid unless okayed by the Austrian authorities.

A huge quantity of books and music has thus been published and is being distributed, but quality is bad. Sale on streets and in drugstores is reported, something unheard of in Europe. The guild issued a stern warning to its members to help stamp out the blackmarket.

B.I.S. Information Service put on sale "Arrival and Departure" by Arthur Koestler, "Sailor's Return" of David Garnett while Kraus Muller Publishing house brings the original of the Nuremberg record of prosecuting attorney Robert H. Jackson under the title [illegible].

Paris Preps for Summer Tourists With Legit, Revue Houses Main Draw

Paris, May 21.

Paris is prepping in anticipation of the summer tourist trade. Henri Varna plans to produce a new revue at the Casino de Paris after "Charming Paris" current there folds. His revival of "No, No, Nanette" is a click at the Mogador. The Folies Bergere also is doing well.

Bidding for transient trade and intending to cash in on offerings with well-known titles, several houses, such as the Sarah Bernhardt and Chatelet, plan to turn rep by reviving old hits, playing them alternately. Louis Jouvet soon will produce the old Jules Romains comedy, "Knock," playing it alternately with the current Giraudoux, "Folle de Chaillot." Latter is playing to capacity. But the Verlaine will lose Claude Dauphin in "Bal des Pompiers" if he goes to the U. S. for a production in English of "Huis Clos," by J. P. Sartre. Strangely enough, Henry Bernstein, owner of the Ambassadeurs, has not yet received the necessary manager's license.

Where tourists will stay is another question. Hotels are jammed. But it is reported that food restrictions will be winked at as far as tourists are concerned.

Niteries are not doing so well comparatively. Though authorities finally have given the green light to 5,000 taxis, now plying their trade, Paris theatregoers have almost lost the midnight supper habit, which sent them to clubs after the theatre. In most cases the bonifaces depend largely on dinner dances, beginning about 9 o'clock. Some feature entertainers but patrons mainly are interested in food.

Of course, this does not apply to standard spots like Tabarin, where the show still is the thing. But Sandrini and Dubout have their own worries. Can-Can girls are becoming harder to find, and retain. Out of the present eight used, one is a Pole, another is an Austrian, little Mona is only 15 and most of them are marriage-minded.

PAR INT'L REPS REPORT UPPED LATIN-AM. BIZ

Paramount International brought its representatives in Mexico, Peru, Cuba and Brazil to N. Y. last week for talks and study of the corporation's expanding world-wide operations under George Weltner, Par International prexy. All reported increased biz in their territories. For instance, Pedro Germano, assistant general manager in Brazil, explained that Brazil's film theatre audience has doubled in the last 10 years. He said the public sought new theatres there.

Cuba's biz is up 30% over 1945, according to Americo Rosenberger, general manager for that country. L. A. Constantine, Mexico manager for Par, reported a general 32% hike in film business over a year ago. He said that five new theatres are now building in Mexico City and four or five others are under construction elsewhere in the country. Osvaldo Urrutia, manager in Peru, said film biz was up 20% from 12 months ago.

Iceland Books 3 British Bands; Travel by Plane

London, May 21.

For the first time in the history of show biz, Iceland is booking big vaudeville names for concert tours. First to go over is Joe Daniels and his Hot Shots. He will be followed by Nat Gonella and his Georgians, and then Jack Wallace and his Embassy band.

Companies will travel by plane. Arrangements were made by Harry Dawson, who was sent ahead by booker Gino Arbib.

Mex Prod. Faces Heavy '46 Trim

Mexico City, May 28.

Long-expected clampdown on the splurge in Mexican film production, threatened for months, has arrived full force with private banks turning a cold shoulder to many proposed new pictures. Film producers admit that it's tougher to get coin for new production than at any time they can remember. Private banks which went overboard a few years ago in providing financing coin have been slowly souring on Mexican film-making for months, but now it's virtually a stalemate.

Those in the trade, familiar with conditions, the world market for Mexican-made pictures and the way quality has been running, have expected this reaction for at least six months. Net result is that instead of 60 to 85 pictures, as had been expected, the industry will be fortunate if it is able to turn out half that number of features this year.

The flop of several films that cost plenty and failure of other productions to measure up to their advance promise is back of the whole situation. The small amount of money obtained from distribution by many of these features also has prevented producers from repaying big loans, amount owing to the banks being around $25,000,000 (Mex).

Some conception of how this tough attitude towards producers has hit the film business can be gleaned from the fact that some producers, who had penciled in 24 features for 1946, now think a maximum of five will be all they can turn out.

Play Abroad

The Winslow Boy

London, May 24.

H. M. Tennent, Ltd., and Linnit & Dunfee, Ltd., presentation of new play in two acts by Terence Rattigan. Directed by Glen Byam Shaw. At Lyric theatre.

Ronnie Winslow	Michael Newell
Violet	Kathleen Harrison
Grace Winslow	Madge Compton
Arthur Winslow	Frank Cellier
Catherine Winslow	Angela Baddeley
Dickie Winslow	Jack Watling
John Watherstone	Alastair Bannerman
Sir Robert Morton	Emlyn Williams
Desmond Curry	Clive Morton
Miss Barnes	Mona Washbourne
Fred	Brian Harding

The theme of this play is something Broadway might fall for like a ton of bricks, for Alexander Woollcott celebrated it in one of his most famous essays. It is based on a law case which shook England to its foundations, brought the great Irish advocate, Sid Edward Carson (afterwards Lord Carson) to the courts, involved the rulings of Sir Rufus Isaacs, solicitor-general, and an appeal to the King through the ancient Petition of Right.

And it was all because a young naval cadet from the Royal Naval College, Osborne, Isle of Wight (where Queen Victoria lived) had been wrongfully accused of stealing a dollar from another boy's locker. After two years his father saw his boy's case debated in the House of Commons and the Admiralty apologizing.

This was in 1908. Nearly 40 years later, Terence Rattigan digs it up from musty records and newspaper files, and uses it as a big stick to help the cause of liberty and justice.

Although the play has a brilliant cast headed by Emlyn Williams, as the legal grandee; Frank Cellier, as the boy's father; Angela Baddeley, Kathleen Harrison and Madge Compton in excellent acting roles, it is far from satisfactory as a piece of playmaking. The first act is admirable. We see the Winslow boy in his stuffy Victorian household not daring to tell his father that the Admiralty has ordered his dismissal. We see the consternation of the family and the ruthless grilling of the boy by parent and lawyer.

These scenes are done with all the author's skill in character, and a perfect balance of the dramatic. At the end of this act the great legal brain, who has mercilessly bullied the boy, unbends to announce that he is innocent. This act runs 75 minutes.

The sequel is less satisfactory. Rattigan evidently ran short of material and has to patch up the course of justice with roguish love affairs and his own native wit. The result is a great theme in a small play. The sacrifice of money, of social position and of the elder son and daughter's prospects seem a trifle in the scale. One wonders if Rattigan really delved into the terrific implications of the case.

These criticisms did not worry the audience, which cheered lustily. Despite its faults, the play will no doubt have a run, and is first-class material for filming. It is booked solidly for three months. Sometime ago it was offered to a leading British film company, but was turned down. Ebet.

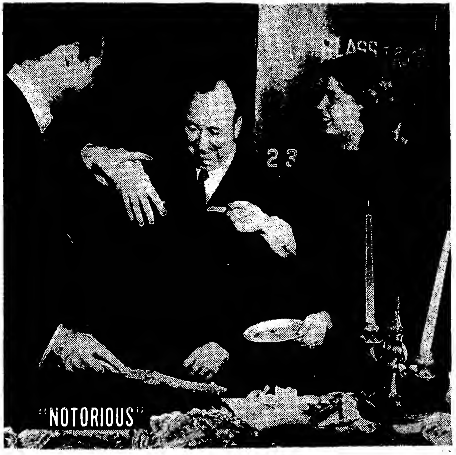
RKO's PIC-TOUR OF THE MONTH

Love scene intimate . . . but not private . . . as movie technicians crowd Dorothy McGuire and Guy Madison.

"TILL THE END OF TIME"

GOT HIS JOB BACK. Rehearsing a love scene for RKO's *Till The End Of Time* are DOROTHY McGUIRE, brilliant star, and GUY MADISON, just out of Uncle Sam's Navy. You remember him—the sailor in *Since You Went Away*. Cast includes ROBERT MITCHUM, BILL WILLIAMS.

SINBAD IN BAD? *Sinbad the Sailor*, first film after 5-year military service, finds DOUGLAS FAIRBANKS, JR. seeking favor of lovely, but aloof, co-star, MAUREEN O'HARA. Sharing stellar honors in RKO's romantic and lavish Technicolor production is WALTER SLEZAK.



SUSPENSE ON THE SET. Producer-director ALFRED HITCHCOCK is held in suspense by CARY GRANT and INGRID BERGMAN, between scenes of their forthcoming picture, RKO's *Notorious*. Hitchcock has just made a dive (in vain) for a piece of Grant's birthday cake.

BING CROSBY'S FOUR SONS visit ROSALIND RUSSELL, star of RKO's *Sister Kenny*, and present her with toy train for youthful inmates of the Elizabeth Kenny Institute for infantile paralysis victims. This notable film about the famous nurse, co-stars ALEXANDER KNOX.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

[MORE PRE-SELLING BY RKO! . . . This full-page ad appears in LIFE, May 6th issue, WOMAN'S HOME COMPANION, June issue, and LOOK, June 11 issue. Combined circulation, 9,319,351]

Bigger Crowds Make Theatres Poorer Fire Insurance Risks Than Formerly

Current national upswing in fire losses, estimated by the National Board of Fire Underwriters to be heading for a $600,000,000 peak year in 1946, has caught theatres in the trend according to local insurance people and the national rating service. Once thought to be good risks, especially after Boston's Cocoanut Grove fire forced much protective legislation, theatres have been proven by research to follow fire trends the same as other buildings, but not as strongly.

Because picture houses and other places of amusement do not follow fire trends as emphatically as do homes and factories, rates on insurance of niteries and theatres have dropped over the past five years to a point low in comparison with those on other buildings. In spite of this, insurance companies consider theatres "unprofitable risks." Although there have been no outstanding fire losses either nationally or in the New York environs for several years, it's felt that theatre crowds multiply ordinary carelessness of the average person, and when the loss does occur, it is usually rather substantial.

Meanwhile, doubt was expressed that inflammable film has had anything to do with fire underwriters' sentiments. Insurance men say that picture houses have made their booth protection almost foolproof.

Overall glance at the loss potential of theatres as compared with that of other structures, reveals fact that theatres are not, by comparison, expected to contribute heavily to the 600 million dollar loss total of 1946. Figures supplied by the national rating service are complete up to 1944, last year in which the computed totals were supplied them by insurance companies.

Totals show a steady upward trend in fire losses to picture houses and other entertainment spots. In 1938, fires cost show biz $1,067,000; 1939, $1,599,000; 1940, $1,657,000; 1941, $1,272,000; 1942, $1,955,000; 1943, $1,987,000; 1944, $2,251,000; and 1945 is expected to show a continued upward trend. During the same period, New York state climbed from $59,000 to $228,000. It's seen, however, that the totals are relatively small as against national losses, especially when compared with the ratio of value of amusement properties to that of others.

National underwriters have expressed the fear that much of productive wealth of the U. S. is being lost in fires at a time when the country needs it most.

Foreign Pix

Continued from page 7

ing the negotiations, but is being held in abeyance for the present.

Under the agreement with the Czech govt., it's believed that 35% of the gross from the 40 pix will go to U. S. companies, after deduction of a charge for distrib costs by the Czech monopoly that controls all theatres in the country.

Byrnes Hep to Pix Setup

Eric Johnston conferred Friday (24) with Secretary of State James F. Byrnes on the French loan proposal, and came away declaring that Byrnes was "friendly and enthusiastic" in his attitude toward the motion picture industry.

"I was amazed at his knowledge of the foreign film situation," said Johnston. "He had a thorough grasp of the problem."

First word that the French loan negotiations were completed came Saturday in a statement by Leon Blum, chief of the French delegation, who made no mention of the picture angle.

Mitchell Heads New Firm

Hollywood, May 28.

Gordon S. Mitchell, who recently resigned as manager of the Research Council of the Academy of Motion Picture Arts and Sciences, announced the formation of All-Scope Pictures, Inc., an industrial and educational producing unit.

In addition to Mitchell as president, the officers of the new company are Bernard F. McAveety, veepee in charge of production; E. Z. Walters, veepee and treasurer, and Ernest Maples, secretary and assistant treasurer.

Bogart Set at Col.

Hollywood, May 28.

Humphrey Bogart, currently under suspension at Warners, will be loaned to Columbia for the star spot in "Dead Reckoning."

Sidney Biddell produces and John Cromwell directs, starting June 3.

WB Ups Release Sked to 24 Pix

Reflecting recent cuts in first-run playing time and efforts to break the logjam on flow of product into the subsequent, Warner Bros. will release more pictures this year than during any 12-month period since 1942. Total for 1946 is expected to run to 24 features.

Number compares with 19 releases in 1945, 19 in 1944 and 21 in 1943. Past three years represented a sharp drop from previous figures, with 34 releases in 1942 and 48 in 1941. WB, incidentally, holds the alltime film industry high, with 68 pictures released during 1937.

WB, since the start of the present season last September, has been issuing an average of two pictures a month, although they have been coming out irregularly. For instance, there was only one in November, one in January and one in May, while there were three releases in other months. For the remainder of the season, company is putting the schedule on a more regular basis of one release approximately every two weeks.

Announced for the next three months, on this schedule, are "One More Tomorrow," June 1; "Janie Gets Married," June 22; "A Stolen Life," July 6; "Of Human Bondage," July 20; "Night and Day," Aug. 3, and "Two Guys from Milwaukee," Aug. 17.

'Hot Shot' 6th Ave., N.Y., Exhibitor Now Faces Criminal Prosecution

Criminal prosecution of Benjamin Brodie and the Benmir Amuse. Corp., lessees of the Miami theatre, 6th avenue house, N. Y., was instituted this week by License Commissioner Benjamin Fielding for alleged violations of the obscenity laws. The move, unwittingly or otherwise, heads off a legal test of Fielding's power to summarily shutter a theatre without court action. The Miami padlocking followed claimed doctoring of the film "Guilty Parents" by the addition of "hot shots."

The American Civil Liberties Union, which had protested the license suspension and announced intention to challenge the legality of the comish's act, say now it would no longer intervene. Still steamed over Fielding's summary suspension of license, ACLU reps continue to maintain that the initial suspension was unconstitutional exercise of censorship, but Fielding's present action, however, was proper, they said, since a revocation of a license was permitted under the Wales Act should a criminal conviction be obtained.

Brodie waived examination Monday (27) in Magistrates court. His case, in which he is charged with a violation of Sec. 1140A of the Penal Code, will be heard either in Special or General Sessions, depending on whether the defendant asks for a jury.

Fielding's lifting of the license several weeks ago came after a visit by dept. inspectors allegedly disclosed that the film ran some 350 feet over its length when first reviewed by the censorship board. The commissioner's action which raised the censorship cry was the first of its kind taken in almost 30 years. The Miami is located on the Avenue of Americas (6th ave.) near 46th street.

Jack Carson's 'Calamity'

Hollywood, May 28.

Ann Sheridan draws Jack Carson as co-star in the forthcoming Jerry Wald production, "Calamity Jane," at Warners.

Carson will be cast as Wild Bill Hickok.

Limit Theatregoers To Age 22 In Epidemic Of Polio In San Antonio

San Antonio, May 28.

San Antonio entered its third week of a polio epidemic with a stringent ban on all entertainment. Age limit has been raised to 22 years, and all under that age are being refused admittance to local theatres. Theatre biz continued on the downhill. Local soldiers were being refused admittance to the houses as well.

Only houses doing any biz at all were the two local drive-in theatres. Soldiers were being permitted to see the shows there if they remained in their cars.

Recent order slated that ban would be enforced until June 1, and that if epidemic did not abate, it would be extended.

St. L. MPTO Gets Exhibs Aid Against New 5% B.O. Rap

St. Louis, May 28.

Fred Wehrenberg, prez of Motion Picture Theatre Owners Assn. of Eastern Missouri and Southern Illinois and owner of an indie chain of picture theatres in St. Louis and St. Louis County, has enlisted the aid of all theatre owners in a fight against the proposed 5% amusement tax introduced in the local Board of Aldermen last week. The measure to place the 5% tax on amusements is a means sought by city fathers to raise additional revenue for municipal functions.

Earlier in the week Harry C. Arthur, Jr., head of Fanchon & Marco's interests here, issued a public protest against the proposed tax and pointed out that its enactment will result in St. Louis being the only city in the U. S. where three taxes are levied against amusements.

At present the 20% Federal and 2% state sales tax are in effect, and the additional 5% will make theatregoers pay the highest tax rate in the country, according to exhibs. Wehrenberg asked St. Louis members of the MPTOA to write or wire each member of the Board of Aldermen of their protests. The exhibitors also are ready to place large lobby posters in their theatres to inform the customers what the tax will mean to them individually, as the new tax will be passed on to them.

4 RANK OFFICIALS IN FOR U.S. CONFABS

Continuing the westward migratory habit set by the J. Arthur Rank organization, four more Rank execs. are due in New York tomorrow (30). Officials are John Davis, managing director of the Rank organization; John Woolf, joint managing director of General Film Distributors; Filippo Del Guidice, head of Two Cities Films; and Gabriel Pascal, producer-director of the film "Caesar and Cleopatra."

Davis who planed into Toronto over the weekend for confabs with Odeon Circuit officials comes to New York for a three-day stay. Woolf and Del Guidice will head to the Coast shortly and then retrace eastward for the New York preem of Two Cities' "Henry V." Pascal will huddle with Rank and United United Artists' exec. on U.S. releasing plans for his "Caesar and Cleopatra." Possibility of producing Broadway plays next season will be discussed by Pascal with his representative, Leland Hayward, prior to his return to England on June 20.

Cinetechnicians Set May 29 Deadline for Work

Hollywood, May 28.

Motion Picture Cinetechnicians set Wednesday, May 29, as the deadline for their refusal to handle anything touched by machinists not affiliated with the American Federation of Labor.

Notice to that effect has been served on all the major lots and all affiliated unions whose members are employed in the film industry.

M-G Production Peak

Hollywood, May 28.

Metro hits a high production mark this week with eight pictures in work, one busy with dance rehearsals and another shooting added scenes.

In work are "My Brother Who Talked to Horses," "The Mighty McGurk," "High Barbaree," "The Beginning or the End," "Uncle Andy Hardy," "Sea of Grass," "Lady In the Lake" and "A Woman of My Own." Meanwhile Joe Pasternack is conducting rehearsals for "The Unfinished Dance," and Richard Whorf is filming added scenes for "Till the Clouds Roll By."

No. Central Allied In ATA Wrangling

Minneapolis, May 28.

Internal fight among independent exhibitors impends in this territory, with the American Theatre Assn. and North Central Allied, independent exhibitors body, at loggerheads. Gilbert Nathanson, an independent circuit owner himself, who heads ATA here, is lining up other independents for his campaign to enroll theatre-owners in his organization.

Nathanson has defied Allied and announced he'll organize the territory for ATA. Allied not only refused to indorse ATA, but President Bennie Berger of that body is requesting territory independents not to affiliate with it. He charges that ATA will be controlled by and operated in the interest of distributor-owned theatre chains.

It's claimed by Nathanson that only a comparatively small percentage of the territory exhibitors has joined up with Allied and will heed Berger's "orders." He alleges that latter outfit is "unfair" in taking its stand against ATA, which, he asserts, does not conflict, and will not, with Allied. He promises a vigorous drive for members.

So. Cal. Exhibs Vote ATA

Hollywood, May 28.

Southern California Theatre Owners Assn. has voted unanimously at annual meeting to become member of American Theatres Assn.

Incumbent board of directors was also reelected for coming year. They are George Bowser, Marco Wolff, Mike Rosenberg, Harry Vinnicof, Gus Metzger, Bernard Leavitt and Ned Calvi.

Benjamin Seeks Space At PRC for Eagle-Lion; Production Ready to Roll

Hollywood, May 28.

Huddles are slated to begin in N. Y. tomorrow between PRC and Eagle-Lion execs concerning the possible use by Eagle-Lion of PRC studio facilities. PRC prexy Harry Thomas left here for N. Y. today (Tuesday) for confabs with Robert S. Benjamin, Pathe Industries counsel, and prexy of Eagle-Lion, and Robert Purcell, Pathe exec.

Eagle-Lion's production schedule is slated to start rolling as soon as Bryan Foy and Aubrey Schenck, both now in N. Y., return to the Coast. PRC is already mapping its 1946-47 slate. Sig Neufeld has commitments for three features, as well as three westerns, for the outfit. Alexander Stern is pacted for one feature, with deals currently being negotiated for others.

Pine-Thomas has one more film to turn out before vacating the PRC lot next month.

Paul Nathan Hired As Wallis Exec Aide

Hollywood, May 28.

Hal Wallis hired Paul Nathan as an executive assistant, chiefly to work with writers on development of story material for forthcoming productions.

For several months, since his return from Army service, Nathan sat in as story editor while John Mock was in England.

(It's not the same Paul Nathan as with Paramount in N. Y.)

WITNEY STEERS 'HOME'

Hollywood, May 28.

Republic assigned William Witney to direct the next Roy Rogers saddle adventure, "Home in Oklahoma."

Filming starts on location at Oklahoma City, June 6, with Edward J. White as producer.

Chicago Sidetracks 10% Theatre Tax to Study Alternate Sewer Rap

Chicago, May 28.

Proposed 10% city tax on theatre admishes and 3% tax on athletic events was sidetracked—but only temporarily—by Chicago's city council last week. The committee on taxation was authorized to study the advisability of imposing a sewer tax in Chi, based on the amount of water used by each consumer, as a possible alternative.

Program on taxing amusements suggested by the committee was designed to raise an estimated $7,000,000 annually for the city's budget, socking amusements rather than imposing further taxes on home owners; in fact, committeemen said the move would result in a dip in real estate levies.

After resolution of show biz taxes was made, it was moved to put it over for a longer period in order to see if there would be any conflict with a state program which contemplates amusement taxes to finance the state's soldier bonus. With 10% sought by both city and state proponents of the bills, that would mean an additional 20% on top of Federal taxes on admishes in both picture and legit houses, or a total of 40%, which is described as a "near death-blow" by operators.

Coal Strike End

Continued from page 2

could not be shipped. Ted Gamble, board chairman of the American Theatres Assn., conferred Saturday morning with George Doying of the Civilian Production Administration, and obtained assurance that no CPA order issued in connection with the coal shortage would hit theatres harder than other commercial business. Originally, CPA had listed theatres as "non-essential" and likely to be cracked down on harder than retail stores.

There still remained a possibility that the CPA might be forced to issue a general coal conservation order. However, this would be the minimum restriction required. Local communities could go further in applying restrictive orders to conserve fuel.

At the time the railroad strike was in effect, Arch Mercey, motion picture liaison for the Office of War Mobilization and Reconversion, got permission for newsreels to move as priority freight. This permitted prompt shipment of the current reels

Speculate on Operation

While the railroad strike ended too quickly to have had any serious effect on the picture industry, threat of a continuation of the soft-coal strike has exhibitors wondering just how long they can continue fulltime operation. Emergency Controls Division of the Civilian Production Administration is readying orders to put the entire country under a brownout unless the strike is settled within the next two days, which means heavy curtailment of power use by film houses ECD had prepared to put the order into effect Monday (27) but deferred decision for an additional two days.

Under the brownout order, consumption of electricity will be reduced in accordance with the amount of coal on hand in particular localities. Those areas which were hit hardest in the two-week strike which preceeded the truce are expected to feel the effects of its resumption first. Theatres, which consume large amounts of power in operating marquee and lobby lights and arc projectors, and which are not considered as essential business, will be the first hit by the power cut. It is expected that picture houses will be open only a few specified hours every day in a move to cut consumption.

Using Chicago, which was hardest hit in the earlier strike, as an example, the nation's film industry can expect to lose many millions of dollars a month in grosses. Chi, during its period of darkness, was estimated to have dropped in the neighborhood of $2,000,000 under limited operation. New York operators have been voluntarily continuing brownout of their marquee lights while awaiting a final green light from Mayor O'Dwyer on full operation. The go-ahead was expected shortly, but will be a long time coming, now that the walkout has resumed.

flash!

BEN HECHT'S "SPECTER OF THE ROSE" GETS SMASH OPENING IN SPECIAL PREMIERE EMPIRE THEATRE NEW BEDFORD, MASS.

KEEP YOUR BOX OFFICE EYE ON REPUBLIC PICTURES IN 1946-47!

Music Hall, N. Y.

Music Hall Symph Orch (Charles Previn, director; Jules Silver and Otto Frohn, associates), Harry Sacher, Lucile Cummings, Edward Reichert, Glee Club, Fred Poller, Rockettes, Joe Jackson, Jr., Bettino Dearborn, Charles Laskey, Corps de Ballet; "To Each His Own" (Par), reviewed in VARIETY *March 13, '46.*

Along about midway in the current Music Hall stageshow a bandy-legged, tramp-like character emerges from the wings. His clothes are in tatters. Peeping out of oversized brogans are bare toes. The clown grimaces.. the audience guffaws.

Joe Jackson, Jr., never emits a peep from his kisser, yet he gets boff laughs. He remains as versatile a clown as his late father, one of the great comics of these or any times. Young Jackson, only recently out of the Army, is still doing his parent's great tramp bicycle act, with nary a difference in the nuances and little bits of business that have made this one of the great panto routines of all time. And no need to be different, either.

It's a tribute to a performer on this mammoth stage, and in such a giant theatre, that a strictly sight comedian can reach the innermost reaches of a house for belly laughs. Which is what Jackson does. And all of this without benefit of production backgrounding or any of the fancy trimmings the Music Hall is apt to give its visiting performers. Jackson stands on his own.

This is the only sock act on an otherwise more or less dull bill, unless one's interest leans toward the esoteric "Kingdom of the Sea" production, a fanciful excursion of the imagination. The latter, a ballet routine with a background suggested by its title, is brilliantly conceived, but much too arty for the general run of audiences.

The only other important production number is "At the Broadcasting Studio," where a broadcast studio is simulated as background for the melodies of Stephen Foster. Lucile Cummings and Edward Reichert are the capable soloists in what is an uninspiring interlude. *Kahn.*

RKO, Boston

Boston, May 25.

Louis Armstrong Orch., Coles & Atkins, Slim & Sweet, 2 Zephyrs; "Suspense" (Mono).

A little too much Harlem style dancing to make a proper balance for Louis Armstrong band's sizzling sepia setup, and the band itself isn't exactly a paragon of perfection, but the layout has a sort of an infectious improvisatory quality which, with Satchmo's own completely off-the-cuff stage presence, puts it over big.

Overture of "Stomping at the Savoy" and "I Can't Give You Anything But Love" finds Satchmo taking off for familiar licks on the trumpet and catching a big hand from then on with every lick. Main trouble is he doesn't sing enough, but grinds out enough of his gravel-voice to captivate the cats of whom, incidentally, there was a house full at opener. Band also does "Solid Sam," "12 o'Clock Boogie" and "Back o' Town Blues," some of them with fairly ragged spots.

Vocalists are Vera Middleton, hefty gal, who jives "You Won't Be Satisfied" and "Hey-Bob-a-Re-Bob" and ends up with a wow split for cheers, and Leslie Scott, who Sinatras "Gypsy," etc., to make a big play with the romantic type song.

Other three acts are all dance and though good prove tiresome. Slim and Sweets give out with the jitterbug stuff, the Zephyrs do an eccentric turn ending in a dice game pantomime that clicks big, and Coles and Atkins in a tapperoo. Thus show is all on same fast key and offers little contrast, but it's plenty lively and the hepsters like it fine. *Elie.*

Orpheum, L. A.

Los Angeles, May 25.

Jimmie Lunceford Orch (17), featuring Joe Thomas, Nick Brooks, Rhythm Boys (4); Slim Gaillard Trio, Ivie Anderson, Business Men of Rhythm (2); "A Guy Could Change" (Rep).

A lot of adjectives have been flung Jimmie Lunceford's way for the kind of music he and his orchestra make. They're still true. It's a smart aggregation of musicians delivering listenable arrangements. From the opening with "Annie Laurie" right through to curtain time when orch joins in with the Slim Gaillard Trio on "Cement Mixer," sidemen make music with enthusiasm. Strong sax and rhythm sections keep the brass departments under control.

"Annie" is a hot swing version of the old tune, and the melody is still recognizable in the Lunceford treatment. "Don't Worry About That Mule," gives sax man Joe Thomas chance to both vocal and noodle to good response. "Laughing on the Outside" is capably handled by Nick Brooks on vocal. Band is next out with potent "One for the Book" followed by "Jay-Gee." Four sidemen from orch make up the Rhythm Boys, a sharp singing group who shine particularly well on "The Honey Dripper" and "Baby, Are You Kidding."

Ivie Anderson's stylized vocaling of "Bungalow," "Butter and Egg Man," "Tall, Dark and Handsome" and "Solitude" pleased mightily. The Business Men of Rhythm, is a super dance team, bringing down the house with unusually clever foot work.

Gaillard Trio, held over from last week, offer up "Ya-Ha-Ha-Oreeny," "Te-See-Male," an instrumental piece during which they all swap instruments, and "Cement Mixer" to boff response. *Brog.*

Chicago, Chi

Chicago, May 24.

Woody Herman Orch (18) with Red Norvo, Lynne Stevens, Blue Flames (4), Bill Harris, Flip Phillips, Chubby Jackson; Steve Condos, Paul Winchell; "Cinderella Jones" (WB).

The riffs are rampant at the Chicago this stanza. Show stacks up as solid all the way down the line, from nifty deliveries of good arrangements by the Woody Herman outfit to Paul Winchell's sock-getters with dummy Jerry Mahoney, which seem to increase in effectiveness every time the guy plays this burg.

Billed but not in evidence, because of illness, chirpstress Lynne Stevens is missed, but Herman's 8 brass-6 reed-4 rhythm outfit, proving once again why they're the despair of imitators, carry on eloquently to make up for her absence. Start it off with a sizzling "Caldonia," featuring Herman on clary and vocals; then do "Come Back to Sorrento," with more Herman vocalantics, plus Bill Harris' smoky tromboning and some wailing, bluesy saxing by Flip Phillips—sweet enough for anybody and taunt sufficient to them as claims Herman jams it too much.

There's more of the Harris horn—and not enough—in "Mean to Me," with the segue to "Hey-Bop" demonstrating how well Herman knows his way around the sepia riff outlands. Trumpets back up part of this stunningly, with the maestro weaving his clary and vocal patterns out front of the lusty arrangements. This one is a classic.

Steve Condos full-shoe taps to Phillips' own "1-2-3-4-Jump," getting off loudly after some terping in varied rhythms. Red Norvo has bypassed the comedy bit he used to do with Benny Goodman, wherein he ripped the keys off the vibraharp, but he's no straight-man in anybody's league. Gets a big nod for his own individual noodling of "Man I Love." Blue Flames' two contribs are "Shoo Fly Pie" and "Day By Day," latter shared with Herman and Phillips, and the three guys and a gal inject lotsa gusto into their vocals.

Caviar of the layout up next, with Chubby Jackson's bass supplying wicked rhythms, aided and abetted no less vehemently by the rest of the rhythm section. Orch's clammeroo, with every man apparently for himself but all held together nonetheless in a fine, rhythmic drive, is "Northwest Passage," which could probably be spotted better at the end, in lieu of "Apple Honey" present incumbent. While a trifle less effective than "Passage" jive-wise, latter is still stamped indelibly with the Herman crew's solid musicianship.

Theory of "always leavin' 'em laughin'" is used here with telling effect, with Winchell wrapping 'em up from the start. His smart banter with "Jerry" and their "dueting" of "Lady's in Love with You" isn't hurt at all by the windup pitch to payees to get behind the President's Famine Emergency program, proving that if an act's good you can still get off to an ovation even though holding out a tin cup. Encores with the w. k. sneeze bit, Herman being "Jerry's" stooge. *Mike.*

Tower, K. C.

Kansas City, May 24.

Carlton Emmy & Pets, Jay Arnold, Hal Menken, Wing & Wingo, Teddy Mitchell, Tower Orch (9) with Don Tiff and Beverly Cassady; "They Made Me a Killer" (Par) and "Caravan Trail" (PRC).

Rating for this one runs a notch or two above average. Bill conforms to the long-established policy with quartet of standard acts, weekly amateur selection and band number. Opener by the orch is "All Through the Day" with Beverly Cassady taking the vocal.

Emcee chore is handled by Jay Arnold, and he turns the spot on Hal Menken offering a trio of taps and featuring a drum and step contraption.

Arnold follows with his own round of reminiscence in song, warbling a medley of light opera and classical faves tied together with patter in rhyme. He's followed by Teddy Mitchell, young am winner in an acrobatic-contortion routine.

Wing and Wingo are on for comedy terping and acrobatics. Their best bit is the closing adagio routine.

Carlton Emmy and his troupe of about a dozen wagging terriers are in closing spot. It's the standard turn Emmy has shown for years with dogs playing leapfrog in various formations, some jumping out of turn for comedy effect. *Quin.*

Strand, N. Y.

Tommy Tucker Orch (17) with 3 Two-Timers, Don Brown, Ross Sisters, 3 Chords, Steve Evans, "One More Tomorrow," (WB), reviewed in VARIETY, *May 15, '46.*

Stage show headed by Tommy Tucker's orchestra is a pleasant affair. None of it is sharply outstanding, yet it provides a smooth hour of entertainment to those who may be tired of the stronger, blasting type of band. As for the acts, they're in the same category.

Tucker's combination of five sax, four trumpets, four trombones, four rhythm, hasn't changed its stage presentation ideas much since it played this house last. It uses the usual group of pops, novelties, etc. Perhaps the standout job is a production built around "Sunny Side of the Street," sung by the Three Two-Timers and pictorially aided by phosphorescent cutouts depicting lines of the lyric. A "Hey-Ba-Ba-Re-Bop" medley, performed in various tempi, strictly is something to help pass the time.

Singers with the band, the Three Two-Timers and Don Brown, are real strong points. Trio of good-looking gals are good performers, delivering "Laughing On the Outside" as well as "Sunnyside." Brown, tall, sharp-looking, is excellent on "It Had to Be You," "Prisoner of Love" and a religious tune, accomped by the girls.

Ross Sisters, a swell acro act, open the bill smoothly after Tucker's intro number and a novelty by Kerwin Sommerville. Their turn is a smart few minutes of difficult stunts. They could forget the getaway harmonizing, however.

Three Chords is an act that doesn't seem strong enough for the Strand. They're musical imitators, and much of the material they use has been done better by other turns of the same type. They work hard while running through vocally-produced apings of Guy Lombardo, Vaughn Monroe, Henry Busse, Tommy Dorsey, Hawaiian band, etc. These items are a dime a dozen and performed accurately mean only a fair act at best. It's when the duo get into such things as a take-off on Spike Jones' "Cocktails for Two" disking that they score best. They'd be wiser to dig up more material of that nature; the act then would be on a more solid foundation.

Steve Evans, who has been around for some time, also starts lightly. His material during the first few minutes is from Passaic. It's not until he gets into the excellent drunk bit that his audience begins to lean in his direction. He tightens his hold thereafter by imitating various types of laughers spotted in an audience. The bit employs the simple psychology that an unusual giggle in itself is funny and the audience howls at seeing itself reflected in Evans' antics. *Wood.*

State, N. Y.

Manuel Viera, Harold Boyd & Jigsaws, Larry Stevens, Richards-Adair Dancers, Willie Howard, with Al Kelly, Ruby Zwerling House Orch; "Ziegfeld Follies" (M-G).

The State comes up with another regulation vaude bill, topped by the perennial Willie Howard, who recently closed at the Latin Quarter, and is playing a repeat date here. Howard, of course, steals the show. Rest of layout makes for a fast, entertaining 45 minutes stanza.

Manuel Viera tees off with his novelty monk act. The monks are put through tumbling routine and wind up playing miniature instruments that wins plenty applause.

Harold Boyd and Jigsaws, three guys in sailor garb, offer a tumbling act punctuated with clownantics. They register on both.

Larry Stevens, who pinchhit for Dennis Day on the Jack Benny radio program while latter was in the Armed Services, clicks in his song stanza, teeing off with "Blue Skies." He segues into "Day By Day" and winds up with "Laughing on the Outside" in solid fashion.

Richards-Adair Dancers, comprising man and four gals, provide a novel flash in a jungle number wherein the gals are tigresses and man the trainer. It's a switch on adagio and gets over neatly.

Howard, flanked by Al Kelly and other stooges, scores solidly. He gives them everything from the lawyer bit to the soapbox orator. He also includes his takeoffs on Sinatra, Jessel and Jolson that has them literally rolling in the aisles. Off to sturdy returns.

Ruby Zwerling's pitcrew provide its usual nifty backgrounding of acts. *Edba.*

Apollo, N. Y.

Charlie Barnet Orch (20) with Fran Warren, Danny Payne, Art Robey; Gil Maison; Pigmeat, with John Bunn and Sybil Lewis; Tick & Tock; "Strangler of the Swamp" (PRC).

One of the best bills to land here in recent months, this layout has balance and sock entertainment, with Charlie Barnet heading the parade.

Orch opens with "Cherokee" featuring maestro on tenor and soprano reeds; and "Sergeant Was Shy" showcasing Al Killian, one of two Negroes in the mixed outfit, with trumpet.

Tick and Tock follow the house's policy of one male dance team and these guys are plenty okay. Tock provides bobby-sox glamor, but the little guy, Tick, has the solid showmanship, with fine tap-terps and a good singing voice. Does "Symphony" up in nice package.

Orch's male vocalist, Danny Payne, seems to lack experience. Shy on high notes, although he evidently can hit them, Payne sings deadpan and lacks salesmanship. Voice is good in "Crying on the Inside" and "Day by Day."

Band is again spotted in "Gulf Coast Blues" with rides by Killian and Paul Webster in front of light reed and gutty trombone.

A local fave, Pigmeat has only to walk on the stage to get laughs. Skit, with John Bunn and Sybil Lewis, is old burly routine on lovemaking school.

Fran Warren, a willowy blonde, wows even this crowd with husky blues pipes and boff selling. Fine femme sings "So Nice to Come Home To" and "I'm a Big Girl Now," encoring "I've got It Bad and That Ain't Good." One of the best, with plenty s.a., voice, and personality.

Only ofay act outside of the band is Gil Maison and his monk and dogs. Monk, which had a spot in "Follow the Girls," is trained to show anger at mention of Frank Buck, does a terrific jitterbug routine, and steals the show in general. Dogs are well-trained, and bring laughs, especially tiny mutt which runs out when Maison says, "Meet You Around the Corner." A top act. *Tomm.*

Capitol, Wash.

Washington, May 23.

Jerry Lewis, Dr. Neff Magic Show (7); "Breakfast in Hollywood" (UA).

Capitol stage bill, taking its cue from the feature, is just so much fluff, with nothing solid to offer.

Jerry Lewis tees off with impersonations of Danny Kaye and Frank Sinatra, both of which get laughs. The Kaye take off is neat imitation of the real McCoy, while the Sinatra stunt is the conventional slapstick caricature of "The Voice."

Tying in with the pic, Lewis does a Tom Breneman hat auction, with volunteers from the sidelines as models. Audience cooperation is along acceptable lines, with no offense to participants. Amateur models—all male—under Lewis' able m.c.'ing, fall in with spirit of act, and bring the house down aping a Powers model in the act. She plays straight to the stooging. Bit is clever stage business and clicks.

Balance of bill is consumed by Dr. Neff's Magic Show. Magician is a far cry from the modern trend of sophisticated, magi-comedy. Reverts back to the standard type of mumbo-jumbo of the carnival school. However, it has streamlined sets and props, and eye-filling femme assistants.

In a 40-minute pot-pourri of voodoo, spiritualism, ghosts, sleight-of-hand, plus "witnesses" from the audience, Neff works smoothly and quickly. Gags are strictly corn, and should be omitted or jazzed up, but he relies less on them than he does on his bag and boxes and trunks of tricks. Mystery patter is without meaning, but manages to mystify, judging from audience reaction. *Lowe.*

Blocked Liras

Continued from page 1

aid groups. Warner Bros., Universal and Columbia are said to have made the biggest exchange to date via the Jewish Joint Distribution Committee.

Established rate is one U. S. dollar for 225 liras. Large black market that operates in New York, apparently with more or less Government sanction, has offered the companies no better than $1 for each 375 liras. Religious and relief organizations are offering approximately $1 for 300 liras, which both sides considered very favorable.

Aside from the big deals, there are apparently many minor ones in the making with indie producers who have blocked lira. Various Catholic church groups all over the United States and Canada, through collections made among their memberships, have been sending aid to similar groups in Italy. They have been given these dollars they collect to the film men in New York for the lira which they need in Italy and gaining 75 liras to the dollar by the process.

Much of the American coin tied up results from showing of U. S. pix in Italy during the war. Army has segregated out as much of the money due as can be accounted for, and credited it to the U. S. companies.

Similar procedure existed in France for a spell.

Roxy, N. Y.

Count Basie Orch (17) with Jimmy Rushing, Bob Bailey, Ann Moore, Jo-Jo Jones; Gene Sheldon (2), Peters Sisters (3), Ray Sax, Roxyettes (24), St. Louis Swingsters (12); "Do You Love Me" (20th-Fox), reviewed in VARIETY *April 17, '46.*

A. J. Balaban and Sammy Rauch have provided a sprightly and jivey display as worthy stage accompaniment to George Jessel's "Do You Love Me." The Gae Foster production and Arthur Knorr settings are sufficiently groovey for this layout built around Count Basie's orch.

There's a surplus of talent in this session so that Basie's contributions as well as those of his colleagues in the band are cut short. But this makes for a tight and well-gaited stageshow that doesn't let up for the 50-minute running time.

The Basie crew, with its gifted soloists and outstanding rhythm section, does some cutting up that warms up this huge house considerably. Even though some of their tunes weren't melodic enough for the usual patronage of this sedate emporium, they generate enough contagion to warrant healthy applause. Basie contributes an organ solo while Bob Bailey vocals "Danny Boy" for a fine recepsh and Jimmy Rushing's single blues number gets the usual big exit mitt. Ann Moore's efforts are confined to the production numbers.

Gene Sheldon's pantomimicry with the aid of an unbilled femme foil loses none of its finesse at this 6,000-seater. He manages to register with every minute grimace and hits the applause jackpot.

Peters Sisters similarly score with a near showstop. These rotund gals groove out with considerable comedy interspersed with their songs which makes for repeated curtain calls.

Magnum opus of this session, however, is the blues production number by the Roxyettes, the Negro dance group, St. Louis Swingsters (12) with Ray Sax, a terping instrumentalist. This choreo is staged with considerable color, speed and variety to strengthen the midway point of the show.

House hard hit by rail strike at show caught. *Jose.*

Kirsch's Talk

Continued from page 7

false position due to their affiliation with other branches of the industry, he added.

"It's absurd to say, as a few have done, that Allied's insistence on the maintenance of separate organizations for independent exhibitors reflects a non-cooperative attitude," he said. "We in Chicago have battled the exchanges and the higher-ups as well over the terms and conditions for film, but in those encounters neither side has lost its respect or its regard for the other. That is my attitude, and as president of Allied I shall strike to make it a national policy."

Kirsch declared that the building of an all-inclusive Independent organization calls for time, patience and understanding. "I am especially anxious that my disclosure of Allied's policy be made known to independent exhibitors who have become confused by recent developments and who are being beckoned by many hands to follow strange leaders," he said.

Main problem facing group, he underlined, is "securing supplies of suitable film at prices within our means." And in the period of readjustment ahead the exhibitors need "a strong organization, with no entangling alliances, to deal with that problem." And that organization, he concluded, is offered by National Allied.

Among those attending the affair were Spyros Skouras, Thomas J. Connors and George Jessel, 20th-Fox; William F. Rodgers, Loew's; Charles M. Reagan, Paramount; Peck Gomersal, Universal; Walter E. Branson, RKO; James R. Grainger, Republic; William Heineman, United World; Richard F. Walsh, IATSE; and former Allied States presidents W. A. Steffes and M. A. Rosenberg. Actresses Carole Landis and Yvonne De Carlo also were on hand.

One K.C. Robbery Nets $125; Another Nothing

Kansas City, May 28.

Burglars hit 50-50 in two tries against organizations within film industry here recently. Thugs broke into the Vista theatre, northeast nabe, after prying open a window, but could not batter open the office safe. They left empty-handed.

The same night, other thieves made their second try with better luck at the United Film Service, stealing $125, two typewriters and two camera stands. Previously robbers stole an electric fan and a typewriter at UFS, May 13.

Not a sour note in t[illegible]rry Box Office melody! . . . and for a good reason! . . . [illegible] PRIZE BABY has composed a harmonious medley . [illegible] TRAILERS and ACCESSORIES . . . to the tune of PROFITS for your theatre . . . and turned it into a Hit . . . with Showmen all over the country! * * * Yes sir, Bach, Beethoven and Berlin have nothing on the PRIZE BABY . . . when it comes to making delightful music at your Box Office . . . because . . . he's practiced this tune for Twenty-Five Years . . . and he's acquired the *touch* of the *masters* . . . "The Magic Touch of Showmanship".

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Several New Branch Managers Named; Other Exchange Briefs

Mark Sheridan, Jr., promoted by William J. Kupper, 20th-Fox sales chief, to manage New Orleans exchange. Formerly salesman in Atlanta exchange, he succeeds E. V. Landaiche, resigned.

Partlow's Promotion

J. R. Partlow promoted to Universal's branch manager in Atlanta, succeeding Nick Lamantia, resigned to enter biz for himself. Partlow formerly was Oklahoma City branch manager. H. H. Martin named to succeed Partlow.

Laird Heads UA in Dallas

Dallas.

T. E. Laird named manager of United Artists' branch here. He succeeds Forest F. Nine, resigned. Laird formerly operated out of the Dallas branch as traveling aide to Fred M. Jack, southern district manager. He joined the company as booker in 1938.

Russell I. Brown named sales manager here for Republic. William F. Bugie, former sales manager, has been named rep for north Texas and Dallas. He replaces Herman Abrams, resigned.

Raymond Willis, Jr., son of Interstate Theatres assistant general manager, named office manager of the local PRC exchange by George Gill, in charge of exchange operations. Charles Dees was moved up from salesman to sales manager. Resignation of branch manager J. E. Mitchell also was announced.

Ross McCausland, of the Telenews Theatre, Denver, succeeds Fred McFadden as manager of the Telenews here.

The Lucas, new independent nabe, opened by Roy Lumpkin, a newcomer to showbiz. Seats 700.

Loew's N. Y. Shifts

Four managers in Loew's houses in N. Y. have been shifted to new spots by Eugene Picker, chief of the company's operations in the city. Shifts include David Schiller from Loew's 167th St. to the Dyckman; Robert Rosen from Sheridan to 167th St.; Walter Seligman from Post Road to Sheridan; Leon Sidosky from the Fairmount to Post Road, and Irving Schwartz, from the Dyckman to the Fairmount theatre.

Universal Aids Servicemen

Brady, Tex.

Bob Shanks, former Air Corps captain, operating the Texas, here, first in a group of houses franchised by Universal Pictures, which offered franchises to servicemen and others interested in opening houses in a specified list of towns.

ITOA Re-elects Brandt

At a meeting of Independent Theatre Owners Assn. in N. Y. last week, Harry Brandt, who operates the largest circuit in N. Y. area, was re-elected president. He is founder of the organization and buys and books for many of its members. Other officers are David Weinstock, first v.p., and Max A. Cohen, second v.p.; Leon Rosenblatt, treasurer, and Joshua Goldberg, secretary.

Dervin Upped by Rep

James R. Grainger, Republic's sales manager, promoted Frank P. Dervin, Boston branch manager, to be New England district head. Before joining Republic last year, Dervin was in sales for Universal. Succeeded in Boston by Thomas Duane.

Pix Bid for Ozark Town

Kansas City.

Rowe E. Carney, Rolla, Mo., exhibitor and part owner of the Tiger hotel, Columbia, who recently purchased the Ozark town of Arlington, Mo., has refused an offer of a major picture producer to buy the town outright.

Carney disclosed only that the offer came from a "Culver City, Cal., company" which is believed to want the site as a location spot for shooting outdoors and westerns.

Arlington was bought for $10,000 at a recent sheriff's sale. The site is virtually a ghost town with six cabins, a nine-room house, a five-room house, two four-room houses, four three-room houses, a brick building and a filling station. It is situated on the slope of an Ozark hillside overlooking the Gasconade and Piney rivers. With its scenery and sway-backed shacks it is figured ideal for local color site, but Carney has refused all offers claiming he has a development of his own in mind and will disclose fate of the

Huddle on WB Anni

Part to be played by Warner theatres in spearheading nation-wide exhibitor participation in the 20th anniversary of sound celebration which comes to a climax in August was discussed at a special meeting of WB theatre zone advertising-publicity heads at homeoffice, Monday (27). Harry Goldberg, circuit's ad-publicity director, presided, while Harry Kalmine, general manager Warner Theatres; Ben Kalmenson, Warner general sales manager, and Mort Blumenstock, v.p. over publicity-advertising addressed the session.

Elman Sells Chi PRC Franchise

Chicago.

Sale of his PRC franchise announced here by Henri Elman. One of the eight original organizers of the corporation, Elman goes to California to live. Sole remaining interest here is Capitol Film Exchange of Illinois, for which he is currently looking for a manager. Elman has been in show biz here 40 years, starting with Jones, Linick & Schaefer in 1906.

Variety Clubs' Pic Stays With Short

Paul Short, former chief barker of the Variety Clubs of America, still has the authority to make a feature film based on the story of Variety Clubs. It has not been turned over to Bryan Foy, as recently reported, for the latter to produce in conjunction with Short.

Clarifying the situation, national chief barker Robert J. O'Donnell, before heading back to Dallas last week, after presiding at VCA's 10th annual convention in N. Y., publicized a statement by Foy, in which the latter disclaimed that, while with 20th-Fox, he had signed the deal with Short. O'Donnell also declared that the question of which company was to produce the film was entirely in the hands of Short. Since Short was formerly affiliated with Paramount's Interstate Circuit, it's believed probable that the picture, to be based on Short's recent Reader's Digest article, "Deep in the Heart of Show Biz," may be produced under Par's aegis.

Foy declared in his statement that he had negotiated with Short last Feb. 22 to produce the film but had not concluded any deal. As a Variety Club rep, he said, he had offered Short $125,000, in addition to a share in the profits, which would "approximate another $125,000." Short was also offered the assignment of producer on a salary basis, plus another $25,000 for story treatment on his magazine article. Short, apparently, turned down the complete offer.

Foy denied having said that George Jessel, who has also asked for rights to produce the film, would turn out a better picture than Par. "As a life member of Variety Clubs and familiar with all its ramifications and activities," Foy declared, "I know that the entire membership is back of Short."

O'Donnell disclosed at the convention that Jessel had offered to produce the film either as an indie production or as one of his productions for 20th-Fox. If he obtained the deal on the former basis, the producer would have turned back a share of the profits into Variety's charitable funds. So long as Short still has full rights, however, Jessel's offer was turned down for the present.

Short has not indicated when he expects to begin production. Both Metro and Jules Levey at one time had considered filming the Variety Club's story but both subsequently dropped the idea.

PROBABLY STILL DEAF TO PERCENTAGE TERMS

Pittsburgh, May 28.

Tom Hickes, who owns a theatre at nearby Saxton, Pa., has had to be shouted at for years by film salesman and associates on account of his hearing. He's been nearly deaf for some time. Now he can detect even a slight whisper.

Several weeks ago he suffered an agonizing roaring in his ears and when the roaring stopped, Hickes found he had perfect hearing.

Inside Stuff—Pictures

Warners' celebration of the 20th anniversary of sound, now getting under way, brings out this incident related by Dr. Lee De Forest, one of the talking picture's pioneers, showing the kind of opposition encountered by sound in its early days. While returning from Europe on the Berengaria the year before Warners premiered "Don Juan," Dr. de Forest learned that William Fox was a fellow passenger. He tried to see Fox to tell him about the new developments in talking pictures but Fox refused. When Fox arrived back in New York and learned that during his absence, phonofilm had been installed in half a dozen of his theatres, he peremptorily ordered them all taken out—without even witnessing a demonstration. But a year or so later, after Vitaphone began to astonish the world, Fox lost no time in getting aboard the sound-wagon.

J. Arthur Rank this week joined the Motion Picture Assn's Title Registration Dept. as a member. Acceptance of Rank for membership in the dept. adds a British producer to the title registration roster for the first time since the inception of the service. By joining, Rank binds himself and his organization to recognize priority rules on titles and to arbitrate all disputes over the picture labels.

Understood that Rank will still have a free hand on titles to his films which are not earmarked for U. S. distribution.

Fox Movietone is currently taking steps to move distribution of its newsreel clips back into China after the wartime hiatus. At its New York studios, Movietone is employing a Chinese commentator to handle the background narration for the reels aimed at the Orient. Use of native commentators is a departure from the pre-war practice of sub-titling in Chinese. Due to the high illiteracy rate in China, exhibitors there frequently supplemented the sub-titles with a live narrator. Fox is attempting to hypo its Chinese sales potential by eliminating the need for the latter.

As a safeguard against transportation difficulties, 20th-Fox has sent out a colossal motor van, 35 feet long and with the carrying capacity of a freight car, to haul props and equipment for the production of "13 Rue Madeleine" on eastern locations. Sixteen-ton van will work out of Boston and cover location sites in New England, Quebec and Washington, D. C.

Paramount is holding back releases on "The Blue Dahlia" in spots where it has not been shown and substituting "O. S. S." Idea is to get the jump on the forthcoming Warners production, "Cloak and Dagger," which also deals with the wartime work of the Office of Strategic Services. "O. S. S." was originally slated for release in late August.

Skouras' Talk

Continued from page 7

investment in the film that drew the crowds. In my opinion, both theories are wrong."

Skouras urged cooperation "with every worthwhile movement in the industry" and an "effective program of compromise, conciliation and arbitration as to trade practice disputes." Major disputes, he added, were becoming more and more between two exhibitors rather than between an exhibitor and distributor. "We cannot, in the years to come, move our business from film row to the court house," he said.

Turning his guns on Allied itself, Skouras said: "I urge upon you that Allied should not be simply a negative, opposition organization. We hear too often of the things which Allied is against. We hear that Allied is against percentage pictures. Allied is against preferred playing time. Allied is against local checkers.

"What we must hear, if this industry is to go forward, is an affirmative program which recognizes the economic problems of the producers—which recognizes the rights and economic problems of the established theatre operators of the country—which recognizes the rights of every free man to enter our business, and seeks to harmonize them all."

Skouras took the opportunity to laud the exhibs for their efforts in national charity drives. The industry had profited by its cooperation with organizations such as the Red Cross, he said, because its name was now "linked with charity and civic responsibility."

Prods. Ready to Ink 150G Flack Back Pay

Hollywood, May 28.

Screen Publicists Guild and the major lots are ready to sign contracts giving the flacks approximately $150,000 in retroactive pay. Contracts cover a period from Oct. 9, 1943, to Jan. 1, 1946.

Meanwhile, contest between SPG and Motion Picture Publicists Local 798 to determine the bargaining agency for all flacks is still to be settled. In the interim, retroactive pay will go to members of both organizations.

Entire new set of officers will take over control of the Screen Publicists Guild at its annual election June 18. Current officers, at the nomination meeting, declined to run again.

Nominees are Jack Diamond and Chip Cleary for president; John Strauss and Bob Sill, veepee; Anne Myers and Jim Luntzel, recording secretary; Jack Adams and Earl Donovan, financial secretary; Harold Mendelsohn and Paul Harrison, treasurer; Bill McGrath, Walter Seltzer, Jack Cooper, Bill Ferguson and Lesley Mason, trustees.

Foreign Censors

Continued from page 11

ably. Number of recently released American films passed the trade board of censorship easily despite such sequences. Foreign execs are inclined to believe that even horror pix, once strictly out, would make the grade. Chief exception in Britain is the gangster theme which is still nixed.

British trend started during the war when "In Which We Serve," the Noel Coward film about a destroyer, used the word "bloody" and got by with eyebrow-raising and nothing else. Since then the word has been used when the context demands it. British film production has profited by the trend. Latest illustration is J. Arthur Rank's "Madonna of the Seven Moons" in which both "hell" and "cheap slut" are used. Such expressions, it is said, could never have been used before the war. Film also depicts a female's boudoir defense of virtue, another ex-taboo.

Other parts of the United Kingdom evidence a similar censorship letup. Chief gainer has been American slang which is now readily acceptable on the screen. Influx of GIs to all parts of the UK and a popularization of the Americanisms is considered the No. 1 factor in this regard.

In South America almost all bans have been eased. Foreign department execs rarely had met trouble on the subject of morality but political subjects had been always eyed askance by the Latins. As things now stand, only the SA taboo against mob scenes is as rigidly enforced as ever.

In Moslem countries, officials still hew to the line on religious topics. Ordinary American clowning in the Abbott & Costello film "Lost in a Harem" in which the characters slap each other in the back of the head violated a religious rule of conduct and was snipped. But the morality and political restrictions, officials say, have not been enforced nearly so narrowly as in pre-war times.

Billing and Shipping Clerk

Bi-lingual Spanish-English, experienced in film shipping. Good opportunity. Write fully to Box 357, Variety, 154 West 46th Street, New York 19, N. Y.

WANTED
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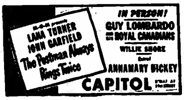
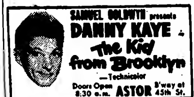
Motion Pictures Export Company
MANAGER-EXPEDITER, qualified to take full charge; good organizer; thoroughly familiar with motion picture business, preferably with knowledge of Spanish. State experience, references and salary expected. Reply to Box 380, Variety, 154 West 46th St., New York 19, N. Y.

New York Theatres

Ann SHERIDAN - Dennis MORGAN
Jack CARSON - Alexis SMITH
Jane WYMAN
In Warner Bros. Hit
"ONE MORE TOMORROW"
In Person
TOMMY TUCKER
AND HIS ORCHESTRA
Plus
THE THREE ROSS SISTERS
STEVE EVANS
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street





Maureen O'HARE • Dick HAYMES • Harry JAMES
"DO YOU LOVE ME"
PLUS ON STAGE
COUNT BASIE ORC. PETERS SIS.
EXTRA! GENE SHELDON
ROXY 7th Ave. & 50th St.

Paramount presents
PAULETTE GODDARD • RAY MILLAND
in
"KITTY"
A MITCHELL LEISEN Production
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

'Tomorrow's Mexico'
MARCH

LOEW'S STATE
ON SCREEN
Thurs., May 30
Bing CROSBY
Bob HOPE
Dorothy LAMOUR
In Paramount's
"ROAD TO UTOPIA"
IN PERSON
Frank PARKER
The Slate Brothers
Extra!
Adrien Rollini Trio

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

RKO PALACE B'WAY & 47th St.
GINGER ROGERS
"HEARTBEAT"
with
Jean Pierre Aumont Adolphe Menjou
Released by RKO RADIO Pictures

"FUN, FANTASY, BEAUTY!"—Daily News
WALT DISNEY'S
COMEDY MUSICAL FEATURE
make mine music!
in TECHNICOLOR
RKO Release
GLOBE

RADIO CITY
MUSIC HALL
"TO EACH HIS OWN"
Spectacular Stage Productions

XAVIER (*The Incomparable*)

DANTON WALKER
N. Y. DAILY NEWS

CUGAT

"Cugat beat Sinatra's opening night record at the Waldorf, both in crowds and coin."
WALTER WINCHELL, N. Y. Daily Mirror

"Cugat is breaking records at the Waldorf."
EARL WILSON, N. Y. Post

FIRST 10 DAYS

15TH RETURN ENGAGEMENT

BROKE ALL EXISTING RECORDS

AT THE

WALDORF-ASTORIA

NEW YORK
(STARLIGHT ROOF)

COCA-COLA
WEDNESDAYS
STATION WOR
9:30-10 P.M.
COAST-TO-COAST

EXCLUSIVE M-G-M COLUMBIA RECORDS

Management—MUSIC CORPORATION OF AMERICA

NLRB Rates Tele as Blood-Brother To Radio Instead of Pix; Cues Future Stand

A decision that may reach far beyond labor jurisdictional matters, andcue general Governmental policy vis-a-vis television, was handed down this week by the National Labor Relations Board, which held that video is more closely related to radio than it is to the motion picture industry.

The decision came as a result of a four-way fight among a group of labor unions wanting jurisdiction over white collar workers at CBS headquarters in New York.

Lined up in the fight are the Radio Guild, part of the United Office and Professional Workers of America (CIO); the International Alliance of Theatrical and Stage Employees, International Brotherhood of Electrical Workers, and Radio Directors Guild—all three of the latter are units of the AFL.

The question before the NLRB was a decision on what constitutes a proper bargaining agent among CBS white collarites. The CIO union, and two of the AFL organization—IBEW and Radio Directors—insisted that television is more akin to radio and that, therefore, the line of organization for bargaining purposes should follow radio's example. The CIO union, the IBEW, and the CBS net itself supported the contention of the Radio Directors Guild that television directors should join an overall directors' unit rather than either office workers or a group separated from radio.

In the ruling on the dispute, the NLRB decided that an election for choice of a white collar union should be held at CBS within the next 30 days. An appropriate directors' unit will be set up separately by the government labor board following oral hearings scheduled to begin in Washington next Tuesday (4).

IATSE fought for the directors in CBS' video division on the grounds that television resembles the film industry. The NLRB ruled:

"IATSE's contention that the employees in question should be set apart because television is a new industry, separate and distinct from radio, is not upheld."

"It is evident that the television department as a whole is closely integrated with the company's (CBS) other operations in New York City, and that there is a strong community of interest in wages, hours and working conditions among all the company's whitecollar employees in the city, involved in the television department....Moreover, there is no established pattern of collective bargaining which supports IATSE's argument that the television employees as such should be segregated from all other employees for bargaining purposes."

VAUGHN MONROE INTO A&C SPOT FOR 13 WKS.

Vaughn Monroe's orchestra takes over July 4 as the summer replacement for Abbott & Costello in the 10 p.m. Thursday slot on NBC for Camels. Band, which in recent months has proven to be a hot b.o. name on the strength of hit RCA-Victor recordings, is down for a 13-week series, after which A & C take over again.

Sum Monroe is drawing for the half-hour weekly is undisclosed, but the contract gives him complete freedom. Show is to be done from wherever the band is playing each week, so long as conditions for a broadcast are good. Otherwise the programs will be done from a studio. William Esty is the agency for Camels.

Weeks back Monroe was dickering with American Tobacco to join the Lucky Strike Hit Parade, along with Mark Warnow's band. Monroe and his handler, Willard Alexander, couldn't get together with George Washington Hill, American head, on certain conditions and the deal fell through. Later it was revived, only to drop off again. MCA was working out the negotiations.

VAN HORNE SHOW AT 1G

Harriet Van Horne, radio editor of the New York World-Telegram, is the star of a proposed radio series being offered around Manhattan by Lester Lewis.

Packaged to sell at $1,000 per week.

Ed Scovill's D.C. Spot

Edward E. Scovill was assigned here yesterday (27) as CBS Washington director of talks and special events.

He comes from the New York office where he has been supervisor of network operations. He has been with the web for 10 years, less time out for his service in the Army.

Wiley's Two-a-Day On New England Net Set for Preem

With a special ABC regional network all set in New England, a 10-station hookup is going on the air next Monday (3) with two Fletcher Wiley shows. Price of a ride on the package for a participating sponsor ranges from $580 to $725 per week.

Wiley's assembly line production of early morning awakeners and early afternoon femme shows hits the New England market over stations WCOP, Boston; WMUR, Manchester, N. H.; WPOR, Portland, Me.; WORC, Worcester, WSPR, Springfield, Mass.; WNBH, New Bedford; WFCI, Providence; WTHT, Hartford; WELI, New Haven; and WSTC, Stamford.

The full $725 rate gives participating sponsors six announcements per week, split between the 6-7 a.m. "Sunrise Salute" and the 1:30-2 p.m. "Housewives Protective League," both of which are on Mondays through Fridays. Katz agency handles the business for the group of stations.

Working counter to the "panicky" trend in radio which holds that the pile-up of recent network cancellations has cued tough times ahead, the special New England hookup built around the Wiley shows is being greeted with open arms in the trade as a factor pointing toward greater confidence in fall programming.

So confident is the New England group that, though several sponsors had already offered participating money to go on the new set of shows, there was every likelihood that the shows would open cold, without sponsorship, until a sufficient number of bankrollers have rallied. Until such time, the cost of the sustaining production will be split between the Wiley organization and the 10 stations involved.

Wiley's confidence extends beyond New England as well. He is planning to launch his two-a-day shows in Detroit, Pittsburgh and Cincinnati. The latter market, in fact, is all set, but Wiley is not ready to start operating those shows until after August 1—the date desired by Cincinnati. He is already operating in New York, Chicago, and Los Angeles.

John Trent will be chief of Wiley's staff in the New England group, making his h.q. at WCOP. Trent, trained by Wiley, was formerly chief announcer at WCAE, Pittsburgh.

STEEL-GUILD RETURN FOR FALL UNCERTAIN

Whether or not the U. S. Steel "Theatre Guild of the Air" returns in the fall is still in the speculative realm. The Guild bows out of the picture during the summer, when U. S. Steel switches to a 60-minute mystery series in the Sunday night (10-11) ABC slot, but thus far there's been no definite commitment about a fall series. Steel-Guild show has been recognized as one of the sock dramatic airers of the '45-'46 season.

Factor, of course, in sponsor's ultimate decision will be the degree of normalcy in the fall on production output, etc.

BBD&O is the agency.

EDDY'S 1-MAN HIATUS

Nelson Eddy leaves the "Electric Hour" for a one-man hiatus, June 16. Program, Sunday afternoon 4:30-5 over CBS, will remain on the air for the summer.

Eddy returns Sept. 15.

KLZ SPORTS SPIELER
BOB HARRIS
Bob is back at KLZ as Sports Editor after three years in the Navy. He can handle commercial announcing chores in shipshape manner, too.
KLZ, DENVER.

'LCBB' to NBC In P&G Reshuffle; 'Woman' Axed

Acquisition by Procter & Gamble of the "Big Sister" daytime strip which has been dropped by Lever Bros., has cued a major reshuffle of the P&G daytime sked, with "Women of America," currently heard in the 3 o'clock NBC slot, getting the axe. Maneuvering was completed yesterday (Tues.) with possibility of additional reshuffling in the offing.

P&G is moving "Sister" into the 11:45 CBS morning slot, which is currently occupied by Levers' "Aunt Jenny," latter going into the 12:15 segment being vacated by "Sister." Sponsor is taking "Life Can Be Beautiful" out of the 1 p.m. CBS slot, and is moving it into the NBC niche being deserted by "Women."

Army Buys Wismer To Aid Recruiting

The U.S. Army Recruiting Service, through N. W. Ayer agency, is spending a gross of $26,000 weekly to sponsor Harry Wismer's ABC sports roundup cross-the-board in the five-minute 9:55-10 p.m. slot. Aimed at the Wismer male audience, Army is plunking down the coin to hypo its current recruitment drive. It's recalled that the Recruiting Service, in a similar bid last fall, sponsored five football games on ABC.

Outfit has the right to cancel on June 30, with continuance over a 26-week period depending on whether Congress okays the new appropriation for recruiting purposes. Army outfit's fiscal year ends June 30.

Wismer-sponsored broadcasts got under way Monday (27). That's the old Elmer Davis slot. Latter, under the new co-op setup, shares the 7:15 p.m. slot with Raymond Swing and does his own network show Sundays.

FCC Expected to Veto CBS Buy of KQW, With Two Members Dissenting

Washington, May 28.

FCC is expected to unleash its decision this week, nixing the sale of KQW, San Francisco, to CBS—a deal which would have given CBS its eighth wholly-owned radio property.

As predicted several weeks ago, the commission is split four-to-two on the proposed sale, with Commissioners Ray C. Wakefield and E. K. Jett voting for a grant to the web. Release of the decision has been held up while opinions of both concurring and dissenting FCC members were being drafted.

Although commission earlier tentatively okayed a policy of limiting ownership by one company in the standard field to only six stations, final decision may not carry through on this proposal, according to opinion here. However, FCC opinion is likely to point up desirability of scotching monopoly growth in the AM field, by limiting any one company to only six stations, unless strong showing is made that additional holdings are in the public interest.

March Biz Up 4% to $17,312,298; Mutual's Rise 61% for 1st Quarter

That $10,000,000 wave of commercial program cancellations (which take effect at the end of the current cycles) hasn't bit into the four network ledgers as yet. The estimated gross time sales for the four webs for the month of March show an increase of 4% in billings over the same period last year. NBC was 2% ahead of March, '45, with Mutual showing a 62% increase in billings. On the other hand, CBS took a 7% beating on the month's billings.

On the cumulative side, the four webs were 4% ahead of the first three months in '45, with Mutual registering 61% plus, NBC up 3%, ABC down 2% and CBS again hardest hit with 5% decrease in business.

NETWORK GROSS TIME SALES

(Estimated)

FOR MARCH

	1946	1945	Pct.
NBC	$5,683,250	$5,551,763	+ 2
ABC	3,674,326	3.696,250	— 1
Columbia	5,491,560	5,881,545	— 7
Mutual	2,463,140	1,520,300	+62
	$17,312,296	$16,651,676	+ 4

FOR FIRST THREE MONTHS

(Estimated)

	1946	1945	Pct.
NBC	$16,616,854	$16,170,744	+ 3
ABC	10,719,330	10,956,660	— 2
Columbia	16,224,700	17,165,323	— 5
Mutual	6,943,500	4,325,944	+61
	$50,506,384	$46,620,671	+ 4

Book of Month Club to Lend 200G For Hirschmann's N.Y. FM, Video

Washington, May 28.

Book of the Month Club, Inc. will lend Ira Hirschmann $200,000 to underwrite his purchase of Metropolitan Television, Inc., holder of licenses for Manhattan FM station WABF and experimental tele outlet W2XMT. This was revealed in formal application for transfer of the company from Abraham & Straus, Inc. and Bloomingdale Bros., Inc. to Ira A. Hirschmann, filed with FCC last week (22).

Hirschmann, according to the application, will buy all 14 shares of outstanding Class A stock in the company for $106,000. The Class A stock is now evenly divided between the two department stores, which in turn are controlled by Federated Department Stores, Inc., a holding company. Metropolitan will be controlled through new corporation to be formed, with Hirschmann holding 76% of the stock.

Sales application shows that Book of the Month Club, with a balance sheet of $6,666,661, has already advanced Hirschmann $10,000 for binder payment on the 14 shares of A stock. If FCC okays the sale by Dec. 31, 1946, Hirschmann will return the $10,000 and BMC will lend him an additional $190,000 to close the deal. Loan is repayable within four years at 4% interest.

Loan will also be secured by eight shares of Class A stock in the new company, with BMC given option of acquiring more stock when the new company absorbs Metropolitan Television, Inc.

Can't Change Setup

Under Hirschmann's agreement with Book of the Month Club, Metropolitan Television, Inc., cannot change its capital setup, issue any stock, go in debt in excess of $100,000, or pay to employees a total payroll over $150,000 a year. Another contract gives Abraham & Straus and Bloomingdale Bros. first right to repurchase Metropolitan Television, Inc., should Ira Hirschmann decide to sell out.

Hirschmann, sole purchaser of Metropolitan, has a net worth quoted at over $200,000, according to the sale bid. Taking a page from FCC's Blue Book and Charles Siepmann, its author, Hirschmann's statement says he contemplates a new and special service with WABF, adding "FM offers that second chance to get radio off on a better footing."

Under Hirschmann's proposal, WABF, will have program format 68% music, with information-type shows making up the remainder of the time; 64% of the programs on WABF will be transcribed, the application declares.

Book of the Month Club, Inc., last week withdrew its bid for an FM outlet in New York, in view of its holding in WABF.

N.Y.U. Books 'Profs' For Summer Workshop

The guest lecturers for this year's New York University Summer Radio Workshop have been scheduled. In addition to Frank Mullen, of NBC, previously reported in VARIETY, the following will participate: Harry Ackerman, Howard Meighan, Arnold Hartley and Ben Feiner.

Ackerman will explain the adman's viewpoint. Meighan will expound "Creative Sales." Hartley will hold forth on local station program-planning, and Feiner will discourse on television.

WOR KO's FCC Blue Book Discussion on B. Beatty Airer as Audience-Chaser

The FCC Blue Book is too meaty for the feminine mind tuned on an ayem chatter show, in the opinion of the WOR (Mutual, N. Y.) executive board. Discussion of the Blue Book would be an "audience chaser" and was therefore ruled out this week, although the station's own prexy had accepted an invitation to participate in a scheduled forum over the outlet.

Bessie Beatty, who does a morning chatter strip on WOR, has been hypoing her show lately with a weekly forum on public issues, every Tuesday. For this week's (28) session, she was going to give the Blue Book a kicking around. WOR prexy Theodore C. Streibert was to stand up toe-to-toe against Thomas Carskaden, chairman of the radio committee of the American Civil Liberties Union, with Streibert doing the con work and the ACLU man pro-FCC.

But the stations executive board decided the subject was too deep for the ladies. It would require "thorough exposition" involving "many technicalities" and should not be on a commercial ayem show for that reason. It wasn't.

ABC MAY JOIN NAB, BRINGING UNANIMITY

Washington, May 26.

ABC may soon join Mutual and climb under the NAB tent, according to a reliable source here. Although NAB officials said no formal tenders had yet been received from the web, it was understood that official bid may be forthcoming soon.

If ABC joins, NAB for the first time in its history will be official trade association for all four major chains. Mutual was taken in as full-fledged member at NAB Board of Directors meeting here early this month.

COSTS DIP ON NEW PACKAGES

Radio's New Opportunity

The situation as frontpaged in last week's VARIETY whereby a round dozen of the top 15 shows on the 1936 Hooper Parade were still the people's choice in 1946, pretty much wraps up the story of radio today. Which is hardly conducive to a long, healthy life for radio.

Over the last half of the past decade it was a case of the sponsors, burdened with tax money, wanting the bestest for the mostest. Prices for top names spiraled to unprecedented highs, and there was little time or desire to experiment with new and creative ideas, or to explore the unknown for new personalities. The agency boys were riding along on a 15% crest and the networks, proudly flaunting their SRO signs, were too busy raking in the coin.

Comes now the era of the low-budgeted show and time availability on the networks. For the first time in years, the opportunity is ripe for real programming.

With the top coin sponsor splurge that inevitably led to big name shows out of the running, a show will have to stand on its own. New techiques, originality, new faces and voices, creative courage, new ideas all down the line—these are the drawing cards that should replace the tried-and-true of the bonzana age.

The webs can—and will—move sponsored "fringe time" shows into vacated "cream" segments, which would still leave ample half-hours for tryouts and for many a sponsor to take a flier into low-cost programming. The talent is available. Many new ideas are, too. But for the first time the agencies and the networks find themselves in a position where they have no alternative but to give the new and the untried a chance. Many duds will fall by the wayside. Yet, without the vision and courage of trial and error, the next season in radio is likely to result in cheaper and smaller editions of present shows.

Unless the network and programming boys reconstruct their thinking it's very likely that the 1956 Hooper bests will reprise the same old names again. And in that case, radio will have missed the boat.

Powerful 16-Newspaper Combine's Bid For Ad Coin Real Threat to Radio

Radio is facing the toughest fight it ever had for its share of an at least temporarily shrunken total national advertising dollar. A group of 16 newspapers, including some of the most powerful in the country, and representing every major market in the U. S. A., has banded together to wage an intensive campaign for more national adverlising in their sheets.

Curious angle of the transaction is the fact that, of the 16 newspapers, all but two are directly affiliated with broadcasting stations.

Regardless of this strong radio tiein, however, no secret is made, though the formal announcement says nothing about it, that the purpose of the group is to take the advertising pitch away from both radio and national circulation magazines, and try to get more national advertising business for the daily newspapers.

The group is even using a radio term in its very title, calling itself the American Newspaper Advertising Network. When word of the organization's formation reached radioites in New York last week, there were reports of a "fifth" network about ready to go on the air. However, that's not it. ANAN, using "network" in its title, is a straight newspaper deal.

The organization was formed after a survey, lasting nearly a year,

(Continued on page 46)

Harris-Faye Land Sunday Fitch Spot

Hollywood, May 28.

Phil Harris and Alice Faye will take over spot currently held by Cass Daley for Fitch on Sunday over NBC, starting this fall. Pair will portray selves in family comedy series and will have Jack Benny guesting intermittently from preceding niche. Contracts will be drawn up for signing before week ends and show gets away in September.

Harris as bandleader and Miss Faye as film star were okayed by Niles Trammell, Benny and American Tobacco.

Fitch is still shopping around for NBC summer program. Dick Powell continues for company on Mutual for summer and into new season.

Ratings—Off the Chest

Paris, May 28.

The French are getting radio-conscious, and the daily press is frequently frontpaging suggestions for complete reorganization of the present set up and programs. Also featuring census, they take to show what lype of broadcasts their readers prefer.

Dr. Toulouse, leading French psychiatrist, insists that scientific audience tests be taken. He claims to have perfected a machine which by recording alterations in breathing when suspended on listener's chest, automatically reveals which part of the program impresses him most.

WJZ Apron String Tied to ABC Net

On the theory that a network is no stronger than its local station, the trend of late has been to set up the N. Y. flagship stations of the major webs as autonomous operations. It was particularly evident for a long time at WOR, the Mutual "nerve center" in New York, and at WABC, CBS' N. Y. flagship. And WEAF's autonomy as an operation distinct and separate from NBC has blossomed into full maturity in recent weeks.

But the seeming inauguration of a revarse technique at WJZ in its relation to ABC network has occasioned some eyebrow raising in trade circles. It would appear on the surface, from economies that have been effected on the New York station, that the trend is toward lessening the station's influence as an autonomous setup. There's talk in some quarters that politics within the organization, in addition to economies, has been one of the motivating factors.

LOW BUDGETS CURRENT TREND

By GEORGE ROSEN

The era of the $15,000-$20,000 budgeted shows is fading from radio much sooner than was anticipated. During the inflationary war years, when the bankrollers were spending tax money anyhow, they considered it, for the most part, an insult to their appreciation of showmanship values if the agencies showed them anything less than a $10,000 production.

Today the tale has reversed itself. The agency's big selling point is low-cost talent-production layout. True, the Bennys, Hopes, Allens, Cantors, etc., with their top coin operations, will be around for a long time under the present the-rating-is-the-payoff system of weighing U. S. broadcasting values. And where there's a key show biz personality involved, the asking price will probably remain on a high level for some time to come.

But taken as a whole, it's the package that hews closer to the $5,000 scale that's going to command greater respect and attention from here on—as already evidenced by some of the agency deals currently in negotiation.

Just what that will do in terms of bolstering the radio programming picture is something else again. The ingenuity and application of creative effort on the part of the agency boys will have a lot to do, it's conceded, with answering the question.

Spots Dance On

Despite the $10,000,000 retreat by sponsors of top-budgeted network productions, there's been little evidence thus far that spot announcement billings have been affected. In fact, the agency in the No. 1 position in the spot field, BBD&O, says there's been no perceptible change in the picture—nor is any anticipated.

With advertisers less concerned today with the prestige value of radio, and becoming more interested in its sales impact at lowest possible cost, feeling in general is thal the spot technique will attract more and more sponsor coin from here on in.

CBS Old Vic Saga An Uneven Tale, But Show Goes On

Columbia Workshop's presentation this coming Sunday (2) of the Old Vic Theatre Company has been attended by considerable difficulties. First came tha decision by the company that, because of illness and fatigue, it could not go through with the original schedule of four 90-minute broadcasts. That opens series on June 2 with "Richard the Third." On this date, Laurence Olivier, it developed, had a "conflict" with a previously and separately negotiated date to appear on the Reader's Digest commercial—same day—same network. That threw out of gear tha whole rehearsal schedule set up for Old Vic, and necessitated rearrangement of CBS studios and facilities.

The axecutives of CBS had previously cleared studios, engineers and other assistance for approximately 20 hours of rehearsal per broadcast. This is extremely long by ordinary standards, but CBS considered it logical in view of the unfamiliarity of the Old Vic Players with American radio, and in view of the 90 minutes of air time.

The changed plans resulted in cancellation altogether of "Henry IV" Parts One and Two, which were originally to have been played. The two pieces now to be given the radio audience, "Richard the Third" and "Peer Gynt," are part of the London but not the special New York repertory. Olivier plays Richard and Ralph Richardson appears as the Earl of Richmond in the Shakespearean piece. while Richardson

(Continued on page 46)

Is There Room for Four Major Webs? 'Curtain Time' Move Poses Query But MBS, ABC Have Aces Up Sleeves

Mars Candy, which sponsors "Curtain Time" in the Thursday night 10 p.m. slot on ABC, is cancelling itself off the web, with reports that NBC has cleared better time for the show. The move is seen in some quarters as the initial seque of commercial programs from ABC and Mutual to the two "wartime SRO" webs, now that choice time segments have opened up. It's reported, in fact, that CBS wouldn't at all be averse to grabbing some of the business that, of necessity, moved into ABC and Mutual slots because NBC and Columbia time was unavailable.

Some even venture the belief that, perhaps for the first time since each of the four major networks moved into the big business columns there may be an imminent test as to whether, under normal business conditions, there is room for four networks in the commercial programming picture.

Such reasoning, however, apparently doesn't take into consideration several factors that augur too well for the future of both Mutual and ABC. In the case of Mutual, it's an acknowledged fact that the web has in Edgar Kobak the industry's No. 1 salesman, as reflected in his past year's wrapup of increased billings and many national sponsors.

Nor does it take into consideration the fact that ABC is in the choice position of now enjoying the payoff for some smart and ingenious programming tactics engineered during the war years in fortifying itself with a number of lucrative properties, notably in its daytime sked. Such sock b.o. attractions, over which the web has complete control, as "Breakfast Club," "Breakfast in Hollywood," "Bride and Groom," Al Pearce, which is on the verge of sponsorship, etc., provide a bulwark for ABC that bespeaks a business-as-usual era.

So Free & Easy

Looks like the fun is just beginning.

George Washington Hill, the American Tobacco tycoon who is said to be the inspiration for the central character in Frederic Wakeman's lampooning of the ad agency business, "The Hucksters," is reported to have passed along the word that he doesn't want to catch any employees reading or discussing the book.

Which has cued one agency's gagster's comment: All secretaries at Foote-Cone-Belding agency and American Tobacco Co. have been told to turn in their Womrath cards.

'Playboys' Like To Eat Too, Are Busy Beavers Now

While the advertiser in radio, the agencies and the networks were not totally unprepared for the anticipated pulling-in-of-the-reins and the wave of commercial show cancellations, the reshaped broadcasting picture has come as something of a shock to a number of the "studio playboys" around New York.

These comprise a large segment of the actors and writers in radio who, through the war years had pretty much the upper hand in their dealings around the networks. There were many actors, for example, who would only take commercial shows and looked with scorn upon sustainers. Today they're all over the sustaining lot—and glad to get back.

Also symptomatic of the changed conditions is the attitude of the "demand actors" who over the past few years were asking—and getting—"conflicts." Because one date interfered with another show, they were excused from participating in full rehearsals. Today "conflicts" are gradually fading out—it's either show up for rehearsal or else.

Only a Seasonal Slump for Indies

While the networks have taken it on the chin through at least $10,000,000 worth of cancellations, it would appear that the indies around the country are not feeling anything but the usual seasonal slump, with promises bright for full billings.

A check of a number of outstanding station reps in New York, as well as indies in the metropolitan area, shows that cancellations in or expecled are about normal for this time of the year. Some national business has been lost but, in the main, local retail advertising has been holding up.

The bigger indies in the N. Y. area are auditioning a number of shows for late summer or early fall placement and many of these new programs, as one indie's sales veepee expressed it, "are being given a ride at a potential sponsor's cost."

Network affiliates around the country, affected by the cancellations on their webs, are turning to the transcription field, with the result that sellers of platter shows are reporting a pickup in their business too.

"This is one case where the big fellows are doing the worrying, while all's serene in our ranks," said one local station rep.

NBC Hesitates As Sponsors Linger

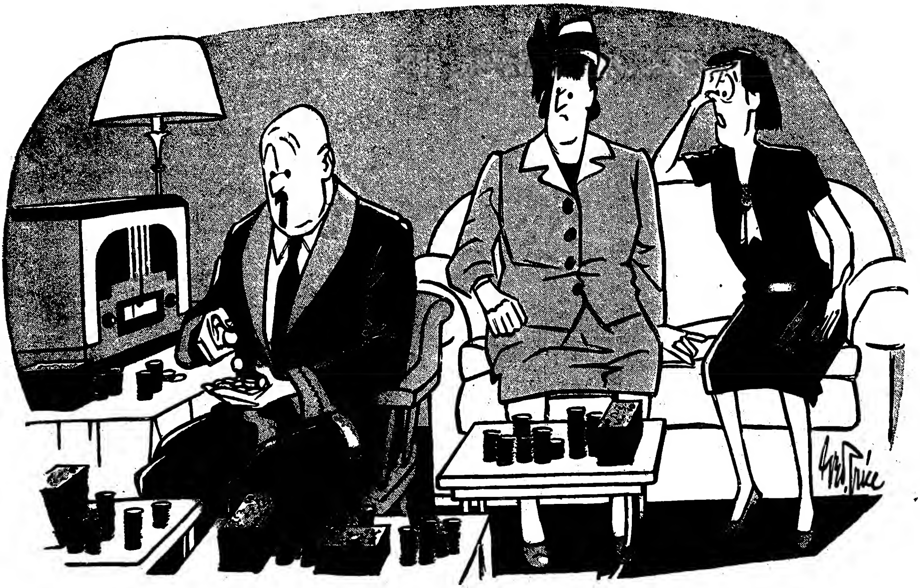
NBC finds itself going through a "marking time" period, with the reshaped programming schedule for next season, as result, being held in abeyance. That's primarily due to the fact that, while such shows as the General Electric "Hour of Charm" and the Westinghouse Sunday afternoon stanza, etc., are headed for cancellation, the sponsors have only informally served notice of giving up the time, with no signaturing as yet.

In recent weeks a flock of sponsors now occupying marginal time have put in bids for the choicer segments. But rather than find itself in the middle of an awkward situation, NBC has been forced to hold off on any commitments.

'Backwards' Backs Off That Sat. Night Slot, But Stooge May Go Up

The Jimmy Edmundson (Professor Backwards) Saturday night NBC show is going off on June 15, upon expiration of his contract. The Edmundson show returned to the air a few months back with considerable fanfare, the network having had high hopes of wrapping it up commercially. However, report is that NBC has been disappointed in the audience returns.

Unusual angle about the whole thing is that a new show may be developed around the program's comedy stooge, Bernie West.



"He says he can prove that the largest share of the nation's spendable income belongs to families who . . .

Listen to ABC"

FIND OUT where the nation's spending money is being passed around, and you'll find the bulk of it in the areas blanketed by ABC's 204 stations. And this coverage is *local* coverage because ABC stations cover more of the 300 major U. S. markets *from within** than does any other network—an important factor to advertisers who desire to merchandise their radio programs.

That is one of the big reasons why so many leading companies are buying time on ABC today. They know they can reach a rich, nation-wide audience... do it at a low cost per thousand... and over a network whose facilities are constantly improving.

Right now, for instance, ABC is able to point to a 100% increase in its number of 50,000-watt stations. KABC, San Antonio, Texas, has just gone from 250 watts to 50,000 (10,000 night time). WLAW, Lawrence, Mass., will go from 5,000 to 50,000. KCMO, Kansas City, Mo., from 5,000 to 50,000 (10,000 night time) and a switch in Buffalo adds WKBW with its 50,000 watts.

Improvements are happening fast on ABC, and one by one the best time periods are being snapped up by advertisers who know a good radio value when they see one. Valuable ABC franchises have already been nailed down by leading companies like Swift, General Foods, Westinghouse, Miles Laboratories, Philco, Jergens, Kellogg, Procter and Gamble, Sterling Drug, General Mills and many more. If *you* are thinking of radio in terms of good time periods, low cost per thousand listeners and a franchise that will be mighty valuable for years to come, investigate available time periods on ABC.

**Meaning a station actually located in the market*

7 REASONS why more leading advertisers sit up and listen to ABC

1. **ECONOMICAL RATES**—Coverage of the important markets at rates that effect a low cost per thousand listeners.
2. **REACHES 22,000,000 FAMILIES,** located in practically every major market in the U. S.
3. **EXPERT PROGRAM SERVICE** available if and when you want it.
4. **EFFECTIVE AUDIENCE PROMOTION** that is making more and more people listen to ABC.
5. **GOOD WILL**—a nation-wide reputation for public service features that present *all* sides of vital issues.
6. **204 STATIONS**—eager to cooperate in making every program a success in every way.
7. **PRACTICAL TELEVISION**—program-building on an economical basis.

American Broadcasting Company

A NETWORK OF 204 RADIO STATIONS SERVING AMERICA

PETRILLO OPENS WAR ON LEA ACT

N.G.

"American Forum of the Air" (Mutual) proved something the night of May 21. It was that careless questions making Democracy and Communism joint subjects for debate result in exciting listening, but not good listening or good radio.

Participants and audience (on hand or at home) simply cannot stand the pressure. This translates into a bitter brawl which leaves a bad taste in everyone's mouth.

The "Forum's" question was: "Are Communism and Democracy Mutually Antagonistic?" The two teams comprised Mrs. Clare Booth Luce and William H. Chamberlin (Democracy); Dr. Harry F. Ward and W. Z. Foster (Communism).

Who won? Not either side, program, station or network.

Is this Public Service?

It's a cinch it was a lesson for radio.

Radio Follows Groovy Pattern On Strike Coverage, Imagination Wanting

When the two-day railroad strike of last week was over, radio was found to have made only a slight contribution to situation that excited the nation and stopped wheels from rolling.

On the whole, every web and local station around the country followed an old, well-grooved pattern in news coverage of the strike. If the remote pick-up wasn't from the Zilchville Union Station, it was from Zilchburg Bus Depot, and it said the same thing: viz., that there was a strike on and somebody couldn't get home.

Here and there, the unexpected happened. As on one net when a lady from Toledo, stranded in San Francisco, assured the interviewer that she was in total sympathy with the strikers. It took the guy a full 30 seconds to catch his breath. Or the other net which broke into a Saturday broadcast with a bulletin that the strike had been settled. It was a clean beat—but the interruption happened to come while the President of the United States was addressing Congress.

Here and there, too, some station programmer thought of something extra to do, of service to the community. WWRL, suburban New York City indie, tied in with the Long Island Railroad to broadcast altered train schedules just before the strike broke. With tens of thousands of Long Island commuters interested, that job was really helpful.

WHB, Kansas City, teamed with a local organization to help stranded travelers reach their destinations. Cutting commercially sponsored spot announcements off on the hour and half hour, WHB broadcast the names of motorists who were willing to share their cars with riders. WWDC, Washington, D. C., had the same idea and connected many stranded travelers with motorists going to distant points.

Mutual put A. F. Whitney, head of one of the two striking railroad unions, on the air Friday night within three minutes after the President had finished addressing the nation.

KYA in San Francisco saved hours of time getting trains rolling again Saturday night by broadcasting the unions' code words to strikers, and giving them instructions from their own leaders as to how to get back to work most efficiently.

The railroad union heads came in for criticism of a kind totally different from that levelled against them by President Truman. With $47,000,000 in their treasury, it was pointed out by radio laborites, "they didn't know enough to use a slice of that dough to put their story over on the air."

But as far as radio itself was concerned, outstanding services and imaginative usage of the air during the emergency were rare. What was more frequent was the usual boasts about who beat whom by 20 seconds with news that was public property anyway.

And there were many behind-the-scenes wisecracks and snafues. Perhaps most pathetic of all, which might shatter many a childhood illusion, was the fate that befell Superman. Latter, played by Clayton "Bud" Collyer, was finally stomped. He got stranded in New York City after his Mutual broadcast the first day of the strike, and couldn't get back to his home at Pound Ridge, N. Y.

Asleep at the Switch

Signals got a little mixed at WOR, N. Y., Thursday (23) night, as result of the railroad strike.

At 6:14 p.m., a newscaster made a last-minute news announcement that the strike was on, and all trains had stopped. At 6:15 p.m., another announcer said: "Attention, please!" and a train bell loudly sounded as speaker added "the 20th Century Limited, streamliner between Chicago and N. Y., is now on the tracks." Speaker went on to describe train pulling out of station, with the famous people on board, who would be interviewed by Bob Elson.

Airer was a platter show, "Bob Elson on the Century," with interviews of celebs who use the crack train. Next night (Fri.) program was off.

Mutual Producers To Control Shows

With Walter Lurie, now head of Blaine-Thompson agency radio dept., and formerly with Biow, coming to Mutual as executive producer on June 15, the net has completed a production reorganization which is expected to result not only in show hypoes for next season but in the creation of new staff jobs as well.

Lurie's addition to the staff, under programming veepee Phillips E. Carlin, completes the top-layer reorganization. Bob Novak, director of production development and talent, leaves this week to handle his own packages. Nick Keesley has been brought from CBS as manager of program sales and Herb Rice is in charge of creative production.

With addition of Lurie, plans are under way to develop new shows for possible fall sponsorship and also to unit producers and directors in charge of Mutual shows—a step bypassed at this net until now. The Mutual practice has been to let a producer of any new show joining the web take care of his own production. Under the new system, the net itself will assume production responsibility.

'Sack' Replaces 'Voice' On OG Summer Show

Hollywood, May 28.

"The Sad Sack," a William Morris agency package, was bought over weekend by Old Gold as summer replacement for Frank Sinatra program. Serial show debuts on June 12 over CBS, produced by Ted Sherdeman. Herb Vigran, who heretofore has played bits only, will essay title role; built around character created by cartoonist George Baker in Yank, Army weekly, which ceased publishing last December.

Scripts prepared by Charley Isaacs and Art Stander will present character as a civilian and the programs as situation-comedy. Louis Kosloss will supply the music for "Sack."

STRIKES WAAF ON STANDBYS

Chicago, May 28.

James C. Petrillo, prexy of the American Federation of Musicians, threw out-and-out defiance at the Lea-Vandenberg Act today (Tues.) by calling a strike at WAAF, local 1,000-watt indie. To press the point of his defiance home, he gave as reason for the strike the fact that the station has refused at his request to double the number of musicians on its staff. The legislation specifically forbids stations to accede to such a demand.

The move against this small station, licensed for daylight operation only, is the beginning of Petrillo's march toward the Supreme Court and a challenge of the anti-Petrillo bill as unconstitutional.

When reporters reminded him, as he announced the strike, that he was violating the Lea Act, he said: "I am ready to face the music, gentlemen—and I don't mean amateur music or foreign music either."

In a formal statement, Petrillo declared:

"The union (AFM) appreciates that its action is contrary to the restrictions of the Lea Bill. However, as president of my union, I am—upon the advice of able and experienced legal counsel, and the statements of learned lawyers in both Houses of Congress—proceeding on the firm and sincere belief that the Lea Bill is in violation of the fundamental law of the land, the Constitution of the United States."

Petrillo asserted he expects to be prosecuted, but declared that "Congress is working for special interests." Among the latter, he said, is the National Assn. of Broadcasters.

Actually, the next step now is up to the U. S. Attorney in this district. But Petrillo seems ready.

Noble Willing To Be Noble to Money But He'll Run Web

Washington, May 28.

Ed Noble's holdings in ABC will shrink from 74.07% to only 35.5%, company informed the FCC in a letter forwarded in conjunction with the web's plan to put 1,500,000 shares of ABC stock up for public sale.

Shares of other principal stockholders will be slashed down accordingly, the ABC letter declared. "While theoretically," ABC told the FCC, "Noble's reduced holdings might be looked on as relinquishment of control, it is generally considered that a stock interest of from 15% to 25% represents effective control of any corporation, the capital stock of which is widely distributed."

As protection against concentrated holdings, no one company will be permitted to purchase more than 10,000 shares of the public issue, to be doled out at approximately $15 a share.

ABC expects to realize $14,000,000 additional capital from the public sale. About $3,560,000 of this amount will be used to underwrite purchase of the King-Trendle Broadcasting properties. Another $6,350,000 will be added to the company's general funds or used to support construction of the web's FM and tele stations. Dillon, Read & Co. is handling the financing.

KEYSTONE'S 'CHIQUITA' BIZ

BBD&O's "Chiquita Banana" spot goes out on 210 stations of Keystone Broadcasting Corp., with famine emergency relief plea instead of the original lyrics, starting June 10. This is in addition to spots on 150 live network stations.

Noel Rhys handled deal for Keystone.

CFRB, CFCN Nationalizations Steps Taken by CBC, Other Frequencies Offered Outlets As Owners Squawk

Montreal, May 28.

Fears on the part of indie ops that the Canadian Broadcasting Corp. might at any time step in and take over privately-owned stations were confirmed in the House of Commons last week with Reconstruction Minister Howe's announcement that CBC had applied for permission to take over the frequencies now used by CFRB, Toronto, and CFCN, Calgary.

No sooner had Howe made his statement, and as though anticipating the squawks that were bound to arise, A. D. Dunton, CBC's chairman, added that, in applying for permission to take over the frequencies used by the two indies, CBC "had asked for nothing that belongs to any private interest."

Dunton said that the stations had in 1941 been given permission to use the frequencies only on a temporary basis, and that the "national system" (CBC) had told them they would be taken over when building conditions permitted, said Dunton.

"The commercial stations concerned will be able to carry right on with their operations on other frequencies available," Dunton added.

The Purpose

What Dunton did not make clear was what the actual purpose was in taking over the frequencies of the two stations. Revenue Minister McCann, minister responsible to Parliament for the CBC, has had his hands full during the past few weeks trying to soothe frayed tempers of members who did not receive satisfactory answers on CBC questions in the House.

Meanwhile, the beefs are spreading across the country on the CBC behavior both in its attitude to Parliament and to its unexplained activities, such as the taking over of private frequencies. The Montreal Gazette, for example, pretty well summed up the collective gripes on the part of many Canadians by claiming that "it remains unclear whether the CBC is, in fact, moving to broaden its monopolistic dominance of broadcasting in Canada, by swallowing into its system private stations in centers where the CBC is already established."

"Outright Confiscation"

Toronto, May 28.

Outright confiscation of private property is the label applied by Harry Sedgwick, president of CFRB, Toronto, regarding the announced intention of CBC to take over the station's frequency as a unit in CBC's proposed trans-Dominion web of high powered radio outlets. With the Canadian press whipping up strong public opinion against the seizure of CFRB, and other stations in the west, Sedgwick announced his intention of using every legiti-

(Continued on page 43)

Hepping His Honor

U. S. State Supreme Court Justice Morris Eder received a new lexicon for free on Monday (27), when Herbert L. Pettey, exec director of WHN, N. Y. indie, submitted a VARIETY review on the station's "Books on Trial" show as part of his answer to charges placed against him by Martin Stone, producer-owner of "Author Meets the Critics."

As Pettey's attorney read the review, written by *Cars*, Judge Eder's ears were seen to perk up at such terms as "sock material" and "preem." The learned justice was especially amazed when *Cars* was quoted as having termed Sterling North, emcee of the show, as "hep in letters."

'Author'-'Books' Decision This Week

Radio's battle of the book clubs looked headed for a final showdown this week as N. Y. State Supreme Court Justice Morris Eder on Monday (27) decided to postpone his decision until later in the week over whether to grant Martin Stone a temporary injunction against WHN's (N. Y.) new "Books on Trial" show. Program, meanwhile, was aired at its usual 8 to 8:30 p.m. time on Monday (27).

Stone, producer-owner of "Author Meets the Critics," sponsored by the Book of the Month Club, last Wednesday (22) had the court serve the Marcus Loew Booking Agency, owners of WHN, and Herbert L. Pettey, station's exec director, with a summons, alleging that the WHN show constituted an "appropriation" of the idea and format he had first introduced with his "Authors" show on the station. Latter, after being aired over WHN for three years, was shifted to WQXR Thursday (23) night. Stone charged WHN with an "obvious attempt to confuse the public" by broadcasting so similar a program from the same time and place as his show.

Pettey declared that the "facts overwhelmingly demonstrate" that the defendants were not endeavoring to pass off "Books" as "Authors." Programs have different titles, are sponsored by competing firms, are aired over different stations and their permanent casts are different, he said.

Pettey pointed out that Stone's contract wth WHN ran to Jan., 1947, to be terminated only if Stone received a bona fide offer from a network. WHN let him out of his contract when he received a better offer from WQXR, Pettey said, because it was to Stone's best interest to do so, even though WQXR is not a network station.

Titus Quits Y&R For Indie Package Setup

Hollywood, May 28.

Dave Titus, who has been producing "Duffy's Tavern" and Joan Davis program for Young & Rubicam, has quit to become an indie program-packager.

First item will be a psycho-mystery thriller. Titus has been producing for about 12 years and prior to Y & R affiliation did Billy Burke show, "Cavalcade" and "This Is My Best" for BBDO. Production reins on "Tavern" and Miss Davis' layout will now be handled by Walter Bunker.

FM Rule Switch; CBS on D.C. List

Washington, May 28.

As the FCC today changed FM classifications, and took the 10 Area II facsimile channels away, turning them over to FM, CBS entered the lists for a station here.

The new commission rules establish only two FM classifications: Class A, for what was known as community stations; and Class B, for what was known as metropolitan and rural stations. The 10 channels taken from facsimile will enable more broadcasters to go into the cheap and easily-attainable community FM broadcasting.

CBS' application asked for an outlet in Washington. The web already has applications in for Boston, Los Angeles, St. Louis and Minneapolis, and has FM operating now in New York and Chicago.

THE MILKMAN'S MATINEE

WITH ART FORD

ON WNEW

Still has the all-night audience

A PULSE OF NEW YORK SURVEY *(January 1946)* SHOWED:

49.2% of all 12 midnight-to-6 a.m. listeners tune to WNEW
25.6% of all 12 midnight-to-6 a.m. listeners tune to 50,000-watt network station "A"
17.4% of all 12 midnight-to-6 a.m. listeners tune to 50,000-watt network station "B"
7.7% of all 12 midnight-to-6 a.m. listeners tune to independent station "C"

PROVING THAT THE MILKMAN'S MATINEE—NOW IN ITS TENTH YEAR ON WNEW—IS STILL METROPOLITAN NEW YORK'S FAVORITE ALL-NIGHT PROGRAM!

For further information on Greater New York's all-night audience—how many people listen, who they are, where they live, how desirable a market they represent *and* why ART FORD has almost half of them tuned to 1130:

WNEW

501 MADISON AVENUE, NEW YORK

TEN THOUSAND WATTS—1130 ON YOUR DIAL—ON THE AIR TWENTY-FOUR HOURS A DAY

NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY

Television Reviews

GIANTS VS. BRAVES BASEBALL

Announcer: Bob Stanton
Producer: Gary Simpson
240 Mins.; Sunday (26), 1:15 p.m.
Sustaining
WNBT-NBC, N. Y.

Baseball magnates have been offering increased opposition during the last season to the idea of permitting their ball games to be televised, apparently fearing that the telecasts will take a big slice out of their gate receipts. WNBT's telecasts of the N. Y. home teams' games prove their fears to be groundless.

While viewers are given a picture of the game that's probably better than most of the fans in the stands receive, it's virtually impossible at the present developmental stage of video for a person watching the game from his home to get even a small share of the feeling and color that's made baseball the national pastime. Telecasting the ball games, if it does anything, will probably hypo attendance at the ball parks by creating more interest in the game among those people who never knew much about it, much the same as radio has done.

NBC uses two cameras, one to cover the pitcher's box and blanket the infield and the second to cover the batter. If a ball is hit to the outfield, the first camera is switched over immediately to cover the play. System thus follows the game much as a fan would watch it from the stands. Producer Gary Simpson has his camera work down to a T, holding the pitcher in the lens until the instant the ball leaves his hands and then switching over to the batter to watch his swing. Baseball itself is too small to be picked up by the camera but the viewer nonetheless is able to follow the game with ease.

Simpson is apparently still experimenting on how best to spotlight the game's high points but his experimentation in several instances went awry. In one case, for example, with men on second and third and two out, when the batter blopped a slow one to the pitcher, Simpson kept his cameras glued to the man coming in from third, when it was obvious that the play would be at first. With the video audience limited as it is at present, however, this is the right time to experiment.

Announcer Bob Stanton again proved that he's mastered the technique of sportscasting for video. He never clutters up the airlanes with too wordy a description, letting the visual aspects of television take care of that and merely filling in the high points. During the several instances when the screen went blank because of technical difficulties, however, he was right there to dish out the radio form of a play-by-play account.

Stal.

"TIE THIS"

With Bill Slater, Tiny Clark
Producer-director: Bob Loewi
35 mins., Wednesday (22), 8 p.m.
BEN PULITZER TIES
WABD-DuMont

Radio formats which have visual possibilities have a natural fascination for television producers, and the result has been a rash of aud participation shows for video. Some, as in this case, have brought a new twist; others have been lifted directly from radio—title, cast, and all.

There is a big difficulty as yet unsolved with video participation shows, one which rises out of the medium itself, and it was evident in this program. Because listeners can't see the radio studio, there is no distraction in having contestants ready to go on the air in quick order. In television, on the other hand, none but the immediate participants can be close to the mike without detracting attention. Result is too much "dead time" in the latter medium between contest gimmicks.

Pulitzer show opens with flickers of sporting events, all races of one kind or another, then segues into the Wanamaker studio and to Bill Slater, who begins the contests. First is between three who are designated as motorcycle hill-climbers. Picture then changes to actual shots of such a contest, with each studio participant having a counterpart in the motion pix.

Others are bow-tie tieing contest, fore-in-hand tie race, which will become a regular program feature with records kept on time (57 secs. this shot); blind fold pie-eating contest, with participants feeding each other; chariot race with a repeat on the flicker gimmick; and a Hollywood horse race. Concerning some of the twists, Slater said, "This'll set television back 50 years."

Tiny Clark, emcee at the Village Barn, directed a Virginia Reel as well as the horse race. As with any potpourri, some of the show was good video, some very bad, and most just so-so. Why adult radio and video aud-participationers insist upon reverting to "pin-the-tail on-the-donkey" type of children's contests is a puzzle and probably will be for some time to come.

Tomm.

'ANGELS DON'T MARRY'

With Grace Carney, David Durston, Jane Hoffman
From play by Florence Ryerson and Colin Clements
Producer: Bob Loewi
Director: Tony Farrar
Set: Bob Bright
30 Mins.; Friday (24), 9 p. m.
Sustaining
WABD-DuMont, N. Y.

Teeoff in this show of the first television stock company was another example of a good idea gone wrong through spotty production and direction. Bob Loewi and Tony Farrar deserve credit for having been farsighted enough to realize that their Television Repertory Players and other such groups will be of definite value to video, but they'll have to stage better shows than this if they don't want to see their idea go out the window.

Conceived with the intention of slicing production costs through the use of a group of actors accustomed to working in the same studio and with the same crew of technicians week after week, the repertory players company is open to newcomers, as well as established writers, directors and actors from other branches of show biz. Group is slated to head for Massachusetts within the next couple of weeks for a season of summer stock, in which they'll brush up for their studio work in the fall and also offer instruction in television to other strawhat thespers. Idea, admittedly, is a very good one and should pay off.

With the static quality embodied in "Angels Don't Marry," however, it looks as though this group needs plenty of brushing. Basic fault, probably, was that the script wasn't suited to video. Comprising a bunch of cliches that reached the saturation point long before the final fadeout, the show could have been done just as easily on radio, without the sight qualities embodied in television. Camera work, too, followed the same static pattern. Loewi tried several times to inject some variation into the shots with such obvious chicanery as closeups taken through a mirror, etc., but none had any function.

Cast did an acceptable job, but was never outstanding. Grace Carney, with several Broadway shows behind her, was too whining as the divorcee to have much appeal. David Durston, also a Broadway veteran was a little better as her estranged husband. Jane Hoffman tried hard as the hotel keeper, but, in her case, the script was too much for her.

Bob Bright's single set was good.

Stal.

"LET'S PLAY REPORTER"

With Frances Scott
Producer: Harvey Marlowe
30 Mins.; Thurs. (23)
Sustaining
WABD-ABC, N. Y.

With polishing up and more attention paid to visual factors, this show, spotted by ABC for a three-week stay, could emerge with an aud participation formula suitable for television. A variation on parlor game memory tests, show has clear possibilities for spontaneity and humor in the studio together with listener-involvement in the proceedings. As is, however, it rates as a loosely knit and over-gabby session with less than mediocre video entertainment value. Technically, the program offers no unique lensing problems to be overcome.

Program setup has Frances Scott playing city editor to a group of cub reporters selected from studio visitors. Each reporter is drawn into some queer situation which he must relate back with accuracy of perception and memory. Participants on the initial stanza were shotgunned into mock weddings, portrayed various emotions preliminary to a screen test, pinch-hitted for a sound effects machine, and similar zany situations.

Like all shows of this type, program depends heavily upon the finesse of the emcee and the calibre of the aud participants. Latter on the first show were not a very hep group and many chances for laughs turned into awkward duds. As emcee, Scott is overstocked with cliches, corny gags and puns which seriously detract from an otherwise pleasant personality.

Tele Followup

James C. Petrillo's ban on the use of live musicians in television entered the scene again last Thursday (23) night, when Charles Trenet, recent French importation now singing at the Embassy, N. Y., decided to postpone his scheduled video bow on the "Hour Glass" show, sponsored by Standard Brands over WNBT (NBC, N. Y.).

Without live musicians, singers on the show are forced to use their recordings, while they move their lips in synchronization. Trenet hasn't made any recordings since he arrived in the U. S. and decided that the pressings he'd made in France weren't suited to the variety format. Consequently, he decided to forego his video preem until sometime in the future.

Even without Trenet, however, Thursday's show was undoubtedly the best since the new series began. J. Walter Thompson production staff seems to be learning the video techniques very rapidly. Numerous acts were tied together in fine fashion by filmstar Helen Parrish; the Chase & Sanborn commercials were shorter and much easier to take, and the entire program progressed in rapid tempo to a satisfactory conclusion.

Bert Lahr, doing his w.k. "Woodchopper" routine to the accompaniment of three off-stage harmonicas (who aren't AFM musicians and thus aren't included in the ban) easily stole the show. Merry Macs, too, were good, providing the right video touches to the songs they've popularized via records.

Seems as though all a guy has to do to become an actor these days is to mix with the show biz crowd at Toots Shor's emporium. Toots himself proved this point last Thursday (23) night when he appeared as guestar on "See What You Knok," quiz feature on WCBW (CBS, N. Y.). Competing for top honors along with other guestars—Margie Hart, Francis Lederer and Bennett Cerf, emcee—the affable restaurateur did a solid job of grand larceny by walking away with all acting laurels.

Of course, Miss Hart copped the Victory Bond, given as first prize. Shor, however, has always claimed that he won fame through his beauty and not his brains.

Show itself was one of the best televised by the CBS station to date. With a format similar to that of "Information, Please," the program featured the same sort of ad lib cracks that make the radio show one of the better quiz programs on the air. CBS production staff lined up some gags and gimmicks especially suited to television and Cerf kept the participants going through their paces in fine style. Franny Buss handled the directorial reins.

Transcription Review

"MURDER AT MIDNIGHT"
("The Dead Hand")

With Berry Kroeger, Betty Caine, Barry Hopkins, Frank Readick; Raymond Morgan, announcer
Writer: Robert Newman
Producer: Louis G. Cowan, Inc.
Director: Anton M. Leader
Music: Charles Paul
(World Broadcasting)

For anyone interested in slotting a half hour of cold chills and creeps, this series is it. Produced by Louis G. Cowan's office as the first of this outfit's platter shows, it's been given high-budget treatment in every department.

Starting from the script, Cowan has enrolled a stable of top writers and gives them a percentage cut on the sales as added incentive. And judging by the teeoff show, "The Dead Hand," the writers have let themselves go plenty. Add to a hep scripting job the keen casting and tight direction of Tony Leader, and flavor with the pianistics and organ work of Charles Paul—and you've got a show of network quality. Only, according to World Broadcasting System, which acts as sales distrib, the tariff is somewhat less than web rate.

Newman's story for "Hand" concerns itself with a great pianist gone mad. When the musician loses his left hand in an auto accident, he kills a retired pickpocket and tries to force a surgeon to graft the dead man's hand onto his own wrist. What follows is exciting enough to satisfy the most ardent member of radio's crime club. There's other good creeper stuff on the air, but little that beats this waxed series.

Cars.

"STAR SHOWS"
("Music by Martin")

Freddie Martin's orch (20), with King's Men (4), Gene Conklin, Jack Fina
Writer: Adeline Hanson
Producer-Director: Jack Richardson
15 Mins.
Co-Op
75 Stations
(Standard Radio)

This new package is a commercialization of the outstanding Freddie Martin features in Standard Radio's library service. Outfit has tied the songs together with specially written, commercially slanted scripts for individual bankrollers, together with publicity and merchandising tie-ins, latter including newspaper ad mats, counter card material, publicity stories and photos. It's all a super-smart e.t. deal.

Standard is plugging the shows on the basis of three-a-week. There are 156 in all—and all Martin, with occasional "guestar" shots by the King's Men. They're yclept "Star Shows," and the Martin format, apparently successful in view of the number of stations already on the dotted line, is also being applied to other orchs and performers in the Standard stable.

Show heard was typical Martin—complete with Jack Fina's fine 88ing

(Continued on page 42)

Radio Reviews

BEATRICE KAY SHOW

With Beatrice Kay, Peter Lind Hayes, Lon Clark, Elm City Four; Jay Jackson, announcer
Writers: Howard Merrill and Hayes
Producer-Director: Herb Polesie
Music: Sylvan Levin and Orch
30 Mins.; Thurs., 10 p.m.
WOR-Mutual, N. Y.

WOR, N. Y., last Thursday (23) presented Beatrice Kay, the "Gay Nineties" satirist, in a show built around her that was quite a conglomeration, to say the least. Show was a hodge-podge of song, sketch, comedy, impersonation and mimicry, and as a package, definitely didn't come off. The lady's quite considerable talents shone through here and there, to suggest that when writers-producer had her personality and versatility channeled right, they'd have something. As it was, the premiere program, except in isolated spots, lacked class and sparkle. It was rowdy without being funny.

Format of the show centered about a theatrical school, with Miss Kay and Peter Lind Hayes as teachers, breaking into their routine every so often to show their pupils how it's done. It was neither original nor clever. Scripting at times wasn't much better. Miss Kay, as emcee, opened the show with some feeble gags. Then she went into her act, as singer, as mimic, as dialect monologist. In latter bit she wasn't bad, and in a character song she was good. And at tag end of show, when she sang "Shoo Fly Pie," the lady was very good indeed, showing what she really can do.

Miss Kay's stage mannerisms, her facial and body gestures, the general air about her, were missing in large measure over the ether. The studio audience, by the way, seemed to be having a whale of a time, running quite counter to WOR's policy of playing down visual shows and giving them back to the home audiences. Undoubtedly Miss Kay was turning it on for the guests, but it must have left the aural audience a bit puzzled and envious.

Hayes, also presenting an assortment as impersonator, actor, singer, didn't rise above the level of routine. The gags he pulled were pale, and the impersonations by now a little dated, and dished up with no particular showmanship. The Elm City Four handled its brief chores capably, and orchestral accompaniment under Sylvan Levin had authority and finish. But show, as a whole, flubbed.

Bron.

"PACKHAM INN"

With Bill Packham, Ilene Woods, Fred Casper, Four Vagabonds, others
Writer-Director: Bill Packham
Producer: Lou Perkins
Music: Rex Maupin's orch
30 Mins.; Tues., 6:30 p.m.
Sustaining
WLS-ABC, Chicago

One of the few pleasant things that can be said for this new show is that Ilene Woods chirps a couple of songs and does it very nicely. Designed as a variety show the format calls for a combination of situation comedy and gag lines with Fred Casper, the announcer, and star Bill Packham doing the latter, with the entire cast joining in two skits, "Men in Grey" and "Scene in a Secretary's Office."

Pace of the show was slow and timing was way off. Most of the gags fell flat and with the exception of one person in the studio and who evidently wasn't too hard to please, the response from those watching the show was poor, adding a further deadening effect on the air and.

Packham, who had a good deal of success writing for Garry Moore and "Club Matinee" doesn't have the voice or the delivery for an airways comic. Very possible that the same script, in the hands of an experienced comedian would take.

Besides Miss Wood, who sings "Laughing on the Outside," the Four Vagabonds add life to the show with "Tumblin' Tumbleweed." Rex Maupin's orch backs the show with a steady hand.

Foos.

"CONNECTICUT FORUM OF THE AIR"

With Ralph Della Selva
30 Mins., Fri., 8 p.m.
Sustaining
WICC, Bridgeport; WONS, Hartford

This series of weekly round table discussions on current and contemporary problems rates high accolades for its timely presentations of pros and cons of controversial issues.

Ralph Della Selva not only as moderator but also as producers weaves together a highly educational format. Personalities, presented, as a rule, are deep thinking and submit authentic evidence of the reasons for their convictions. Subject matter and presentation of same is on high intellectual plane. Usually four participants, two on each side of fence, plus Della Selva make up forum. Ethering heard was round table patter on railroad strike.

Eck.

"THAT'S LIFE"

With Jay C. Flippen, emcee; William Bendix, guest; Jay Stewart, announcer
Producer: Howard Blake
Director: Harry Koplan
30 Mins.; Thurs., 10:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS apparently is out to corner the market on audience participation shows, as witness the Niles T. Granlund show from Hollywood Gardens, the "Cinderella" opus, and now this Jay C. Flippen-emceed show from the Coast, which bowed in last Thursday (23) in the 10:30 p.m. slot. They're all part of the revamped CBS programming operation being major-domoed by Boss Man William Paley and program veepee Davidson Taylor. To cap the triumvirate, this one goes all out in its invitation to audience participants. There were probably 30 people called up to the mike on the initial program, with a rapidity calculated to leave the listener breathless.

The trouble is the listener was left with the impression that the boys who whipped the show together couldn't quite make up their minds what to get breathless about—with the result that they threw the book at the audience. The multiple categories which span the gamut from moppets-with-a-peeve to newlyweds' mistakes, instead of achieving diversity, only tended to create an atmosphere of desperation. In effect, what CBS has done is to turn the mike over to anyone who wants to get on the air, with Flippen on hand as ringmaster with a stop-watch to keep the belt line moving.

This one goes way back to the 1930's. Cloaking it in an aud participation format is an easy way out, for it saves the trouble of creating ideas or vesting it with writing-production prowess. Capitalizing on basic psychology, CBS provides both the show and its audience by playing on people's normal ego and the temptation to laugh at another's weakness. To resort to such programming is to acknowledge that this is all that radio has to offer.

Certainly, somewhere along the line CBS will have to show more courage and daring.

Rose.

CBS TALENT GROUP

With Wayne Munn, Carolyn Boshnick, Lynn Thyrus, Marion Ettinger, Claude Rust, Pat Sidari, Marion Lexandrovitch, Seymour Korn, David Menkes, Albert Lester, Olga McKnight
Director: Charles Polacheck
Writer: Richard Jennings
30 Mins. Thurs., 9:30 p.m.
Sustaining
WNYC, N. Y.

This group of amateurs originally banded together when all were CBS white collar employees, and have stuck together despite the fact that most of them have shifted to other jobs. They have the idea that since they're not dependent upon radio acting, writing or directing for a livelihood, they can afford to go into untrodden, experimental paths, and thus may hit upon something overlooked by the pros. Such experimentation is quite desirable in the field and one hit will compensate for many misses. As tyros they do remarkably well in the acting field. Direction and writing, as in most ventures of this type, is below the par of the performances.

Venture heard was a Richard Jennings writing effort "George Can't Do It" containing the laudable message of having every citizen do his own work instead of thrusting it upon the mythical character named George. Unfortunately, script was wordy and actionless, and satire of the situation failed to come off.

However, performers seemed to have an awareness of the medium. They performed with good interpretations, and read with excellent phrasing.

Performers might have done better if they worked on a normal evening. The railroad strike threw the station into an alert Thursday (23) night. Group went on 10 minutes earlier than originally scheduled, a situation which is rough even on pro performers.

Jose.

"THE WISHING WELL"

With Nancy Mays, Jack Foster
15 Mins.; Mon., Wed., and Friday, 10:45 a.m.
WOLFF & MARX CO.
WOAI, San Antonio

"Wishing will make it so," but it far from makes this program which adds nothing to radio fare. This is the first regular program by the sponsor, a local department store which has a good basis but lacks showmanship and production.

Listeners are invited to write a description in 40 words or less, of some item that is found in the store up to $35 in value. Each week one letter will be selected and that person's wish will come true. Possibly the item that they have described in the letter.

Idea is there but program features transcribed music and fashion notes, flashes on hard to get items by Nancy Mays, personal shopper of the store. It only tells about the

(Continued on page 42)

ABE LINCOLN IN ILLINOIS
"Television's Greatest Play to Date . . ." VARIETY

EASTER SERVICE "...A Half-Hour Holy Week Session Which Too
Every Beholder Right to Church . . ." BILLBOARD

THE FIRST YEAR "... By Far the Best Television Entertainment I Have Ever Seen . . ." JOHN GOLDEN

What makes a Television DIRECTOR?

YOU CAN'T TAKE IT WITH YOU "... Another Sock Video Version of a Famous Stageplay . . ." VARIETY

CHILDREN OF OLD MAN RIVER "... One of the Best Te
Shows of More Than 30-minutes Duration Yet Presented

FRONT PAGE ". . Undoubtedly One of the Best-Produced Plays Yet Televised . . . Drew Hefty Belly Laughs . . ." VARIETY

ANOTHER LANGUAGE "An Auspicious Beginning to NBC's Fall Dramatic Season . . . A Smash Hit . . ." BILLBOARD

ANGEL STREET "Video Version . . . As Sock as Footlight Presentation [illegible]

A TELEVISION DIRECTOR is *made* by the hit shows he creates. For obvious reasons* NBC television directors are credited with being tops in television.

Essentially men of vision and imagination, they got into television in its formative years. Born showmen, raised in show business, they bring to bear in NBC television productions the full weight of years of individual successful experience in the theatre, films, the sports world, and in radio.

That previous experience—adapted through actual daily application to the stricter requirements of the television medium—is reflected in the consistent excellence of all NBC television productions.

What makes WNBT the best media buy in Television today?

At WNBT the experience, imagination and stagecraft of show-wise NBC television directors (*and* writers, camera crews, technicians and engineers) are backed by the finest television facilities in the business.

Whatever your television requirements—whether you produce your own shows with NBC experts . . . whether your ideas are developed and produced by NBC . . . or whether you sponsor programs built and telecast by NBC—WNBT offers short cuts and economies made possible by expert planning and the longest, continuous practical experience in television.

NBC TELEVISION

WNBT NEW YORK

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

28-Hour Sked Too Stiff for Tele, May Seek Okay for Stagger System

With television struggling against odds to make progress in the wake of strikes, shortages and other reconversion difficulties, it's believed that the FCC will again postpone imposition of the 28 hours per week programming schedule, slated to become effective July 1.

As originally set up by the commission, the rule was to take effect last Nov. 1. At that time, the Television Broadcasters Assn. petitioned the FCC to waive the decree until July 1, pointing out that reconversion was progressing much more slowly than originally thought. TBA, it's learned, is now preparing another petition to ask for a second postponement, which will probably include provisions for some form of graduated basis.

By permitting television to follow a course similar to early radio, when broadcasters were allowed to air whatever shows they desired for as long a period every day as they could, it's believed that tele stations will have a chance to find themselves before going ahead full force. TBA will probably ask the FCC to decree something like 10 hours of weekly programming for the first several months a station is on the air. Schedule would then be gradually increased, with its number of broadcast hours dependent on how long the station had been in operation.

Big Town Status Quo

Under such a system, the stations that were broadcasting before the war in metropolitan areas such as N. Y., Chicago and Los Angeles might be asked to go ahead with the 28 hours ruling on July 1. If no more equipment is forthcoming by that time, however, it's probable that they too might get an extension.

Hardship that would be invoked on tele broadcasters by the imposition of the rule at this time is evidenced by the situation in N. Y. WNBT, NBC's tele outlet, is presently on the air more than any other station, broadcasting live, remote and film shows seven nights a week. All this, in addition to its remote telecasts of baseball games, still totals less than 20 hours. WCBW (CBS), with remote equipment only in Madison Sq. Garden; and WABD (DuMont), with no remote equipment whatsoever, are following a far less extensive program.

All three stations, however, are laying plans to hypo their schedules as soon as conditions permit. Consensus is probably expressed in the words of Worthington Miner, WCBW station manager, who declared that the CBS station planned to "do as much as our equipment will permit, without lowering the standard of production to a ridiculous extent just to fill air time."

MARK WOODS GOES ALL OUT IN VIDEO PLUG

Hollywood, May 28.

"Television is the greatest medium of entertainment in the world," was statement made here last week by Mark Woods, ABC prexy. He added the web was prepared to spend "a lot of money" on video if a license to operate here is obtained out of current FCC hearings. Such a venture would be part of general expansion of ABC, which includes floating of new $15,000,000 stock issue on Big Board in N. Y.

ABC is now scattered all over Hollywood, but Woods said situation will be remedied as soon as Government permits erection of one new, adequate building. Prexy also revealed that web wants to operate FM stations in San Francisco, Detroit, Chicago, Washington and N. Y.

Woods left here yesterday (Mon.) to check network operations in San Francisco.

STAUFFER DUE ON COAST

Hollywood, May 28.

Don Stauffer, veepee and director of radio for Ruthrauff & Ryan, due in from N. Y. tomorrow (Wed.) for stay of at least one week.

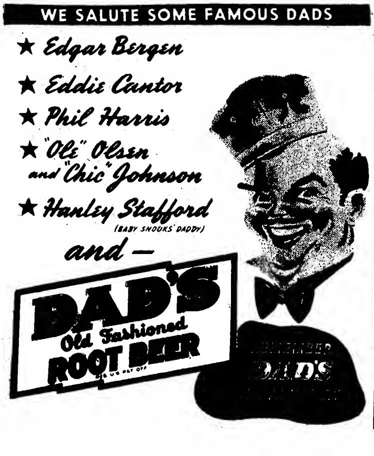
Exec will be bringing to local office info on clients' radio plans for next season and also will check programs emanating from this point.

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC

HARRY SOSNIK

CONDUCTOR COMPOSER ARRANGER

LATEST SONG HIT
• "YOU STOLE MY HEART"
PUBLISHED BY HARMS, INC.



WE SALUTE SOME FAMOUS DADS

★ Edgar Bergen
★ Eddie Cantor
★ Phil Harris
★ "Ole" Olsen and "Chic" Johnson
★ Hanley Stafford (BABY SNOOKS' DADDY)

and —

DAD'S Old Fashioned ROOT BEER

Teleratings?

Thompson agency chiefs are already beginning to think in terms of Hooperatings for television.

Agency has received two letters of commendation thus far for its new "Hour Glass" package, sponsored by Standard Brands over WNBT (NBC, N. Y.) on Thursday nights. While admitting that such returns would give almost a minus rating on the Hooper basis of calculation, the execs are plenty-gratified to know that at least somebody had tuned into the show.

Disk Jockeys to Benefit Tele Via Pix, Recorded Soundtracks, Sez Lewis

Disk jockeys, who have successfully heckled both their sponsors' products and their audiences over the radio for many years, will have a definite place in the television scene, according to present video program directors. Concensus of the programmers is that the record-spinner will come into his own when the FCC-imposed regulation that all stations must broadcast a minimum of 28 hours per week comes into effect on July 1.

With their film supply virtually cut off by James C. Petrillo's recent ban against the Hollywood producers making any pix for television, broadcasters will be hard put to fill the 28 hours with live and remote shows. Disk jockey on television, if he's to assume the same full schedule he presently has on radio, must be an extraordinarily interesting personality and be favored with a face the viewing audience won't tire of too easily, according to the program chiefs.

Robert Q. Lewis, jockey on WHN, N. Y., indie, has already come up with a formula to transpose his art to the new medium. Formula consists of a library of film featuring name bands, but with the music recorded, rather than run on the sound track, since the AFM has not yet banned the use of recorded music on video. It's possible, Lewis believes, that recording companies might produce the band films in order to hypo their juke-box and retail sales via plugs over the video show.

Announcer would appear on the screen in between the films to plug his sponsors' product, or would run films containing info on how the product is made. Animated version of a singing commercial would also fill the bill, according to Lewis.

Realizing that video audiences might tire of watching bands go through their routines for hours on end, Lewis thinks the jockey could also run in other types of pix, such as short travelogs, thereby turning his show into a variety program. Daytime shows, however, would comprise mostly music, for the benefit of the housewife, chief afternoon listener.

DECISION NEXT WK. ON LaG. LIBERTY CARRYON

Whether F. H. LaGuardia will continue with his Liberty mag sponsored ABC network gabfest, Sundays at 9:30 p.m.; beyond expiration of his first six months, June 30, will be decided sometime next week.

Contract specifies the possibility that the show may be dropped for six weeks during the summer lull, and Warwick & Legler agency representing the bankroller may exercise that stipulation. If LaG. is dropped for six weeks after June 30, he won't be able to pick up for at least three months. As head of the United Nations Relief and Rehabilitation Administration, he will be attending a series of UNRRA conferences scheduled to start in Paris in August, then he will probably make a tour of famine stricken countries at least in Europe.

The former N. Y. Mayor's local Sunday noon spot, on WJZ (ABC flagship) will continue regardless, however. The contract with that sponsor, June Dairies, is for a straight four-year period. When LaG. is out of the country, he will select a substitute to pinch-hit for him and may fill part of the time with platters sent in from foreign countries.

Minneapolis — Les L. Whiting, former general manager of WDGY here, will become associated with the Lloyd William Nelson ad agency June 1. A former newspaper advertising man, Whiting resigned his WDGY post last month.

WABD Rolls 2d Studio; Stresses Technical Growth Above Programs

Second of the three WABD, DuMont television studios at the Wanamaker store, N. Y., has been completed and was slated to begin operation last night (Tuesday) with telecast of Doug Allen's "Thrills and Chills" show.

Located to the left of the large Studio A, which teed off several weeks ago, the new studio is smaller, equipped for two-camera operation. It will probably be used mostly for one-set shows, interviews, etc. DuMont engineers are currently working on the third studio, which is expected to be ready in a few months.

Opening of the new studio C offers wide possibilities for further video experimentation, according to DuMont execs, because it's possible to shift from Studio A to the smaller studio merely by manipulating the controls. Use of two studios should be especially good for audience participation shows, in which a gag race or other gimmick could be going on in one studio while the technical direction switched over to the other studio for a commercial, special announcement, etc. System should greatly accelerate the tempo of such shows, it's pointed out.

Steadily-progressing development of DuMont's broadcasting facilities points up the company's thesis that it'll be better off in the long run by spending money now to improve its equipment, rather than to improve shows. Just as in radio, DuMont chiefs say, the audiences will listen to an individual rather than to a station. By spending money and experimentation time now, when Video's audience is limited through a scarcity of sets, in learning the limits and possibilities of equipment, the company will be better able to provide better programs in the future, execs declared.

NBC Search for Spark In Program Production Cues Adams' Promotion

The checkout of Wynn Wright as national production manager at NBC to head his own package-freelance directing operation, and the ascendancy of Bob Adams into the spot, climaxes a long time two-way feeling of dissatisfaction. Wright has been regarded as a valuable production director, backed by many years of radio-theatre know-how and similarly reflected in many of the sock NBC productions.

However, it was the feeling of the network brass that the job should be sparked by a blending of administrative-creative talents.

Adams has been developing new talent at the web, grooming the "Honeymoon in New York" stanza, and the Jimmy Edmunson ("Professor Backwards") show on which the web had pinned commercial possibilities but which didn't pan out according to formula. Adams also developed the new Robert Merrill-Frank Black summer replacement for the RCA show. Web feels that he can invest the production job with the sought-for spark.

Arch Robb, night program manager, has been upped as asst. production manager in charge of operations of Production Dept., newly-created post.

Hackett Also Resigns

Walter Hackett, NBC producer, resigned this week to go into freelance scripting and directing.

He took back from the station "Tales of a Wayside Inn," half-hour drama which he originated, and the show is now in the hands of agencies for fall sponsorship.

Par in Frisco Bowout

Hollywood, May 28.

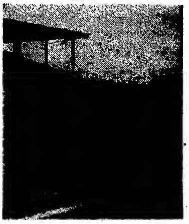
Withdrawal of Paramount from San Francisco application for television leaves only six applicants for sextet of available channels in Bay City. Possibility now is that hearings will not be held, unless another application is made.

Remaining firms who want video channels are ABC, Dorothy Thackrey, Don Lee, Hughes Tool Co., Associated Broadcasters and Chronicle Publishing Co.

S. F. Hearings Set

Washington, May 28.

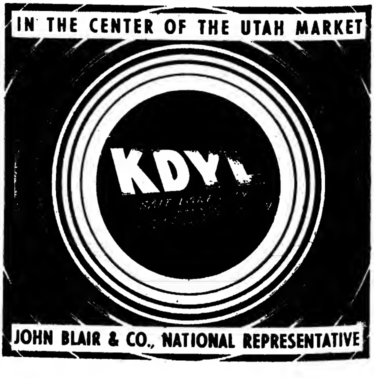
FCC yesterday (27) ordered a consolidated hearing, July 15, on bids of seven companies for San Francisco's six video channels.



the winner

Every Weed station is a sales winner for the advertisers it serves. And Weed and Company's staff of trained representatives wins many firsts in the radio time selling derby for all their clients, all year long.

RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood



IN THE CENTER OF THE UTAH MARKET

KDYL

JOHN BLAIR & CO., NATIONAL REPRESENTATIVE

Figures Fly Fast & High At L. A. As FCC Hears More Tele Hopefuls

Hollywood, May 28.

It was five heard and three to go as the hearings went into their second week Monday (27). Of eight applying for seven available bands, Hughes Tool Co., Earle C. Anthony, Don Lee, NBC, and ABC were heard. Television Productions (Paramount) got in an opening lick as Friday's (24) session closed, resumed yesterday (27) and was followed by Dorothy Thackrey and Times-Mirror Co. today (Tuesday).

It's still anybody's guess as to which'll be franchised by FCC.

Los Angeles Times made its pitch for video channel here with Norman Chandler, publisher. Estimating that $4,340,000 would be earmarked for expenditures if license was granted, Chandler also stated that $40,000 monthly would be spent for operations, although no profit was looked for in at least four to five years.

Cross-examination brought out fact that Times and Pasadena Playhouse have entered into exclusive tieup for talent on minimum contract of five years, with option maximum up to 15. This was eyebrow lifter, inasmuch as Playhouse group has actually been telecasting for past two years over Don Lee's experimental station W6XYZ, but meanwhile dickering with Times.

"Outlaw" was brought back into testimony again when Howard Hughes interests slapped at Klaus Landsberg, Paramount television chief, for having skirted decency with telecasting "Hootchy Kootchy" dancer over experimental station W6XYZ.

Mrs. Thackrey of KLAC stated $500,000 was set for initial expenditures, and budget of $335,300 would be put into operations for first year if granted channel. Least contested of all pleas at FCC hearings, the Thackrey case is first one in which political philosophy was brought in. Hughes' attorney asked her what political views she adhered to. Her attorneys as well as all others, except Hughes', objected—and objection was sustained.

Today winds up the FCC hearing.

KFI, Lee and Par have experience and investment edge, as ditto NBC and ABC. Hughes, Thackrey and Times are prospectors.

NBC plans greater video activities here than in New York, stated John Royal. Recognizable sponsoring is also distant—possibly three to four years. Mark Woods says ABC will be in video here, with or without FCC station license. It will continue to produce, and possibly release through an affiliate already licensed.

Nets Needed

Royal testified that, without networks, television cannot exist. Syndication would reduce staggering costs and assure great things for greater numbers of people. Only the nets can afford to buy the one-shot bests necessary to television, he said. "radio thinking" in television, and the difference is marked. The importance of lighting, costuming, all-important material sources are not sufficiently regarded—and cannot be overstressed. Tele demands a new school of writing because it will burn up material at frightening rate, said Royal, adding, it must be well-considered—and acted upon.

Estimates to date are: Hughes, Initial costs, $1,850,000 plus $109,000 monthly operating nut; operating expectancy, January, 1948; KFI, $90,000 spent already, proposed expenditures, $504,651, and $421,269 yearly in operations; Don Lee, $376,973 already invested, $985,564 for initial year if licensed; NBC, $3,000,000 invested to date nationally, exclusive of Radio Corp. of America's $11,000,000 now sunk in video. NBC would also ladle $1,135,000 initially here, and program to tune of $110,059 in first year.

ABC would spend $1,000,000 in setting up, and another $1,500,000 annually in operation. Television Productions (Paramount) is sole independently financed outfit with assets, liabilities and capital of $1,285,246. Par has invested $121,095 in equipment alone, plus other existing costs; new equipment would add another $261,000, and first year operation would total $896,000, according to estimates.

Don Lee survey has demonstrated that audience preference run to remote pickup events, it was stated by Lewis Allen Weiss, Mutual v-p. Animated types of programs rank over the talky; but, whatever the program, from educational to entertainment, it must be showmanly presented for success, he added.

Threat or Promise?

Hollywood, May 28.

Discouraging prophetic note attends FCC video hearings here. Applicants are made very conscious of the millions of dollars they are offering on the block. Court room selected for hearings is number 324—door of which is plainly labeled: "Bankruptcy Court."

NBC'S HURRY-UP JOB

Pres. Truman's Address to Congress Gets 48-Hr. Video Wrapup

Out to establish an early public service record, NBC television rushed a film cameraman down to Washington Saturday (25) in the midst of the two-day rail strike, to get pictures of President Truman delivering his history-making speech to Congress.

Lenser set his camera up in the balcony of the House of Representatives, where the President addressed the joint session, and filmed the entire sequence of events. Films were then rushed back to N. Y., developed and edited and then broadcast over WNBT, the web's N. Y. tele outlet, Monday (27) night.

'Chime Time' Via Tele As Buildup for Air Show

Pulling a switch on its usual formula of building tele shows from successful radio programs, the ABC television staff inaugurates a new idea June 6 when it preems its new "Chime Time" show, sponsored by the A. E. Rittenhouse Co. Show will be aired from 8 to 8:15 p.m. for four successive Thursdays over WABD (DuMont, N. Y.) and the one that goes over best will then be adapted for a radio show.

Program will spot Jean Tighe, former Guy Lombardo vocalist, in a format designed to highlight the Rittenhouse door chimes. **Art Rivera**, tele director for the Donovan and Thomas agency, which handled the account, will direct the show, with Harvey Marlowe serving as exec producer for the web.

Another ABC tele show received a personnel change last (Tuesday) night as Johnny Grant, disk jockey for WINS, N. Y. indie, replaced John Reed King as emcee on "King's Record Shop." Show will now be known as "Grant's Record Shop." King was forced to bow out because of his heavy radio schedule.

Canton—Julius Glass and Danny Landau, formerly of Cleveland, have joined WHBC, Canton, as promotion director and announcer, respectively. Glass was formerly with WGAR, Cleveland, as continuity editor.

Three New Permits, Total Now 16; What Cooks on Hearst-WBAL-Balto?

Washington, May 28.

FCC is expected to dribble out a few more grants for black and white television stations this week, but is hitting the bottom of the barrel, with few other bids in its files containing sufficient up-to-date info to enable it to pass on them. Three more television permits went out of the commission's offices last week to Hearst Radio, Inc., and Radio-Television Co. of Baltimore, for Baltimore; and to Albuquerque Broadcasting Co. (KOB) for Albuquerque, N. M. With these actions, low-band video is ready to go into 16 communities.

Hearst Radio, Inc. won its permit over the strong dissent of FCC Commissioner Clifford J. Durr, who wanted a hearing. Action of FCC in handing a television channel to Hearst is arousing comment here, in view of the fact that Hearst's standard outlet, WBAL, Baltimore, is slated for a July hearing on its license renewal. Big questions here are: Does this mean FCC is ready to give out video permits to anyone brash enough to brave the mob and stay in the low-band picture? Or does it mean the commission is leaning toward renewing the WBAL license, despite the upcoming hearing?

Meanwhile, Westinghouse Radio Stations last week yanked its bid for a monochrome station in Pittsburgh, on the ground that it hopes to experiment with "stratovision" on the higher wavelengths. This leaves only DuMont Laboratories, Inc., still pushing for a Pittsburgh station.

In Cleveland, Scripps-Howard indicated it is still in the market for a low-band outlet by calling on FCC to grant immediately its bid there. Only DuMont and Scripps are still in the running for Cleveland's four remaining channels. NBC received a grant there May 17.

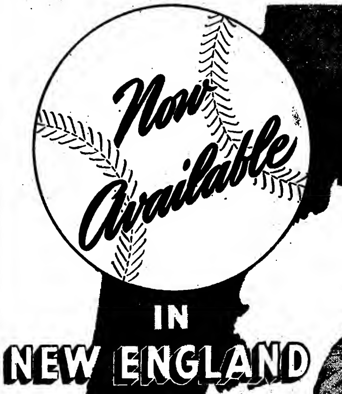
TEXAS TELE BID

Fort Worth, May 28.

Carter Publications, Inc., has applied to the FCC for license to operate a commercial television station here to be operated on channel number five.

Group own and operate WBAP here and own half interest in KGKO here.

Raleigh—An application has been made to the FCC by Ralph D. Epperson to establish a standard radio station at Mount Airy, 800 kilocycles, 250 watts power, daytime hours.



JIM BRITT
and his
SPORTS ROUNDUP

• *Tuesday* • *Thursday* • *Saturday 6:15 — 6:25 p.m.*

A ten-minute resume of scores and highlights of major league baseball and other headline sports events. Jim Britt is Yankee's ace sportscaster whose exclusive daily play-by-play descriptions of Braves and Red Sox games are presented for the eighth consecutive year by The Atlantic Refining Company and co-sponsored for the second consecutive year by Narragansett Brewing Company, Cranston, R. I.

There's greater interest than ever in this program as New England rocks with baseball excitement

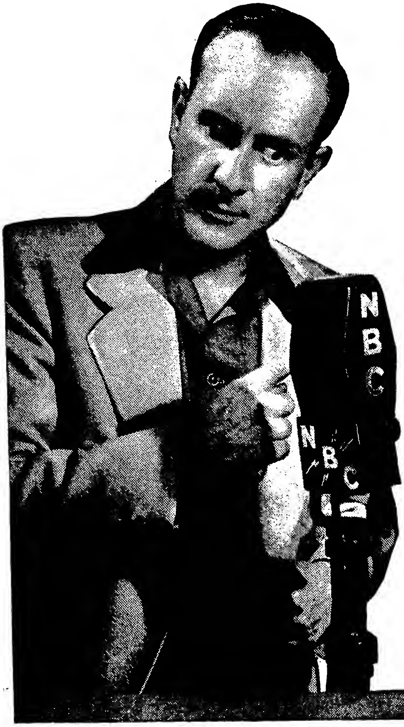
THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

It happened on NBC



BUD ABBOTT

Born William Abbott under a circus tent in Asbury Park, New Jersey, he was the son of a circus advance man and a bareback rider. His first job was in Coney Island's Dreamland Park where he did a kid-prank in the Crystal Maze. When the customers would get lost in the maze, Abbott would appear and lisp: "Are you lost, mister? I'll take you outside for a dime."

At sixteen Abbott occupied the box office of a Brooklyn burlesque theater. He had just got this job when he walked into a waterfront café and woke up to find himself stoking coal on a Norwegian freighter bound for its home port. Back in Brooklyn he re-entered the box office field, and later with his brother operated theaters in six cities.

One night in a Pennsylvania town he was rushed on stage to replace an ailing comic. He never left the stage. In 1936 he joined a sad-faced little clown named Lou Costello in a Minsky burlesque unit in Chicago.

▶ In January, 1938, Bud Abbott and Lou Costello were doing a five-a-day act at Loew's State Theater on Broadway. Ted Collins, Kate Smith's business manager, was in the audience and spotted them. They appeared on the Kate Smith Hour. Soon they were regularly engaged on this show. In July, 1940, they moved to NBC as a summer replacement for Fred Allen. The following April they began a regular spot on the Edgar Bergen-Charlie McCarthy show. In October, 1942, under the sponsorship of Camel Cigarettes, they began their own show on NBC. It immediately became one of the top Hooper-rated shows.

Back of their fun-façade, Abbott and Costello take life seriously. They pride themselves that in all their years in burlesque they never used a profane word. Concerned with the growing juvenile delinquency problem, they have established a national youth-serving agency to promote the

AMERICA'S NO. 1 NETWORK

(The Story of Abbott and Costello) NO. 12 OF A SERIES

LOU COSTELLO

Born Louis Cristillo in Paterson, New Jersey, his first love was basketball. He attended high school only during the basketball season. When his teacher made him write on the blackboard 100 times, "I'm a bad boy," he never forgot it. Years later it became a trade mark known to millions — "I'm a Ba-a-a-d boy!"

Lou hitchhiked to Hollywood, arriving with 65¢ in his pocket. During his first six months in the film capital he was constantly on the verge of starvation. Helene Costello, starring in an early talkie, "Trail of '98," was required to dive out of the second floor window of a Klondike hotel. Dressed in a flowing black wig and a can-can dress, Lou took the dive. Later he also took her name—out of gratitude when she saved his job for him.

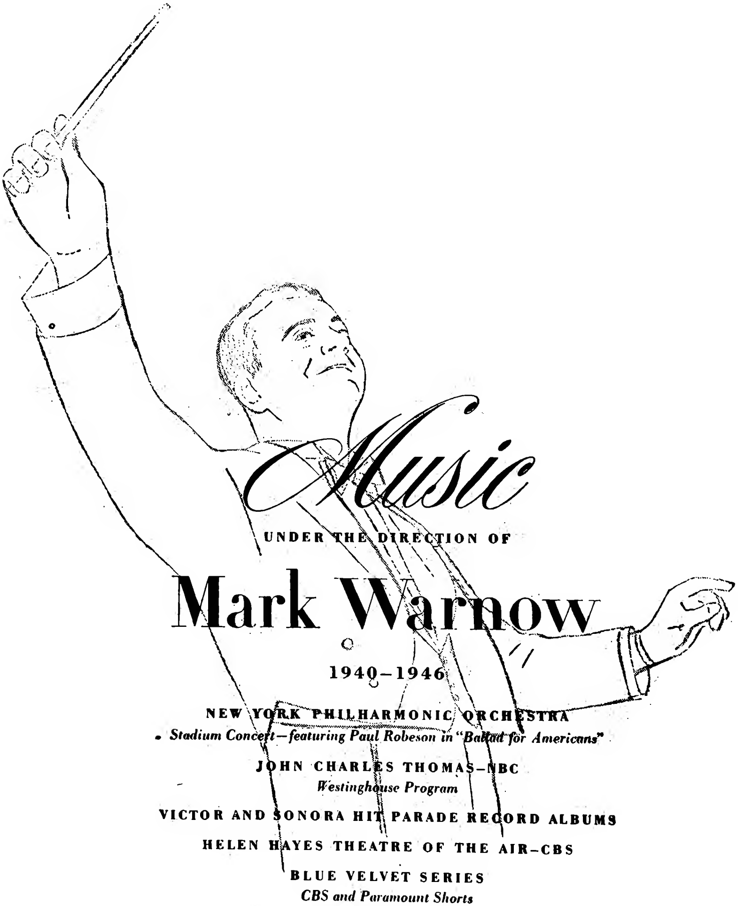
After two years of stunting and bit parts he hitchhiked back east and landed a job in burlesque in St. Joseph, Missouri. Then he was off to Minsky's and a fateful rendezvous with Bud Abbott.

health and good citizenship of boys and girls. Known as the Lou Costello, Jr., Youth Foundation—named in memory of Costello's infant son who died in 1943—its headquarters will be a building costing more than $200,000, financed entirely by Abbott and Costello.

Abbott and Costello would be the first to tell you that their real success came with radio. Once on NBC they skyrocketed to fame and fortune. It is a familiar story. Opera stars or burlesque comedians, concert singers or boogie woogie idols—it makes no difference. Given that indefinable something known as showmanship, backed by genuine talent, they achieve their greatest success on NBC. For NBC impartially opens to showmanship and talent of all kinds its superlative facilities which lead to the world's greatest audience and the association of other great programs heard on NBC.

... the National Broadcasting Company

A Service of Radio Corporation of America



Music

UNDER THE DIRECTION OF

Mark Warnow

1940–1946

NEW YORK PHILHARMONIC ORCHESTRA
- *Stadium Concert—featuring Paul Robeson in "Ballad for Americans"*

JOHN CHARLES THOMAS—NBC
Westinghouse Program

VICTOR AND SONORA HIT PARADE RECORD ALBUMS

HELEN HAYES THEATRE OF THE AIR—CBS

BLUE VELVET SERIES
CBS and Paramount Shorts

NEW YORK PARAMOUNT—5 weeks

NORMAN CORWIN "PURSUIT OF HAPPINESS"

MARCH OF TIME (NBC) and WE THE PEOPLE (CBS)

CAPITOL THEATRE—4 weeks

and exclusively for Radio on

YOUR HIT PARADE

Sponsored by the American Tobacco Co.

Publicity—Lyn Duddy
Management Music Corporation of America

Construction Freeze Hasn't Hit Broadcasters Hard, Says CPA, NAB

Washington, May 28.

Indication that broadcasters throughout the country are faring well in getting okays for station construction from local Civilian Production Adminstration committees was given this week in a spot-check at CPA and NAB headquarters here.

Although no count has been kept of radio appeals, Fred Sinclair, deputy in charge of CPA construction projects, indicated that only a handful of radio cases have come to the attention of the Washington office, and majority of these had been approved by local CPA boards.

At the same time, over at NAB offices, Vice President A. D. ("Jess") Willard, Jr., declared that "not a single broadcaster" has come to NAB for assistance in coping with the CPA ban on construction topping $1,000.

Bob Bartley, head of NAB's FM Department came up with the same response. Said Bartley: "Nobody seems to be having much trouble, or I guess we would have heard plenty by now."

Willard indicated that, generally, broadcasters appeared to be on good terms with local CPA committees. He added, however, that lack of protests from broadcasters to date may be due to fact that many of them have not gotten deliveries of transmitter equipment and so have not yet coped with construction hurdles.

While situation now appears rosy for the radio men, Sinclair stressed that CPA headquarters has called on all regional directors "to tighten up" on okaying non-vet projects. He added that, while bulk of radio applicants may have gotten under the line so far, next batch of CPA actions on the local level may clamp down on commercial building.

Getting Around

CPA headquarters here reported that, so far as is known, only one appeal by a broadcaster has been forwarded to the Washington office, and that one was turned down, as involving too much expenditure of critical materials. Local OPA groups may reject a broadcaster's application, it was pointed out, and he has option of appeal. The local group may approve that appeal, but cannot turn it down again.

Most startling fact about the OPA setup is absolute lack of information at CPA headquarters on field actions in any one industry. With over 36,000 cases handled locally, CPA offices in Washington still have no facts and figures on general construction pictures throughout the country.

Mrs. Thackrey Wants KLAC So Badly She's Spent 22G for Bally

Washingtoh, May 28.

New York Post publisher Dorothy Thackrey told the FCC last week (23) she has already sunk $22,000 in publicity for a change in call letters of station KMTR, Hollywood, to KLAC. In a formal motion, she called on FCC to over-ride protests of existing L. A. station KFAC, which claims the new call is so similar to ts own that listeners will be confused and its own listening impaired.

Mrs. Thackrey, who recently bought KMTR, switched to the new call letters on the ground that she was inaugurating an entirely new program policy and wanted listeners to know they were getting a new service.

In addition to the $22,000 she has personally invested in advertising the new call KLAC in billboards, trade press ads, etc., the Los Angeles Daily News has spent $6,000 to publicize its newscasts as coming from station KLAC. The Bohemian Distributing Co. has also put out $4,200, her motion declares, to boost its sponsorship of the Pacific Coast Baseball League over the Thackrey station. Another flack campaign has touted the switchover of Al Jarvis' "Make Believe Ballroom" show from the Warner Bros. station to KLAC.

Pointing to stations with similar calls in several other U. S. cities Mrs. Thackrey stressed that since KLAC is at 750kc on the dial, and KFAC is way up at 1330kc, there is little chance of confusion.

MARKHAM REGIME SEEN CUEING WGY CHANGES

Schenectady, May 28.

Appointment of George Emerson Markham, director of General Electric Co. agricultural broadcasting for 22 years and for the past several years manager of its WGFM and WRGB stations, as WGY manager, succeeding Kolin D. Hagar, resigned, has brought no immediately noticeable changes. Observers believe, however, that there will be some, because Markham is known to be a man with definite ideas about radio. Although most of his WGY activities have been on farm and science programs, he is well acquainted with all phases of broadcasting. Markham's experience with FM radio and television makes him a particularly well rounded radio executive.

Some sideliners think that the new WGY boss will have different ideas about production and the amount of money to be spent on it. He is credited with having sharp ideas and high ideals about radio and radio presentation.

Toledo—Judith Lawton has been named program director and William H. Spencer commercial manager of WTOD, Toledo, new radio station soon to begin operations.

Agencies That Gripe Vs. Spot Adjacencies Insist On Slots, Sez Fred Weber

New Orleans.

Editor, VARIETY:

Your recent article on spot announcements stealing the show was very interesting. Having experienced some 20 years of the business on both sides of the network and station announcement picture, it prompts some expression of opinion.

The same advertising agencies producing the network shows are the purchasers of announcements. It is they who insist that a purchase be based on the survey of the program preceding and following the offered spot.

These agencies do not wish time surrounding sustaining local or network shows. They will only purchase the spot surrounding the rated commercial show. Thus, how can the industry be condemned by the group that justifies the condition?

The economics are not the controlling factor, though it must be recognized that spot announcements revenue must assume its share of the expense of current and future development of broadcasting operation.

Fred Weber.
General Manager, WDSU.

San Antonio—Owen Johnson has been named merchandising and promotion manager of KTSA, replacing Bud Lutz, who resigned last week. Johnson was recently discharged from the Air Corps and was a former announcer at WGST, Atlanta.

WSYR, WELI Want to Use U.S. DX, Compound PW Drive to Ditch Lines

The attack against A.T.&T.'s monopoly of land lines for radio, begun two weeks ago with the Press Wireless, Inc., tests for beaming radio programs by shortwave, has now been joined by two stations which have asked FCC for permission to pick up the U. S. State Dept.'s programs originating from the United Nations in New York.

Press Wireless this week concluded its tests, during which time it beamed shows from its shortwave transmitters near New York and relayed some of the test-shots from its West Coast transmitter. FCC authorized the tests, strictly on a non-commercial basis. But if the system proves feasible, several dozen stations around the country have already indicated that they would like to hook up with PW. That would be the first break in the FCC's traditional guardianship of the telephone trust's right to exclusivity in the business of relaying radio programs by land wires inside the United States.

However, while reports were still being awaited about the results of the PW tests, stations WSYR, Syracuse, and WELI, New Haven, have petitioned FCC for permission to pick up the State Dept. DX shows out of the UN. It's understood that a number of other stations, unwilling or unable to pay the A.T.&T. charges for lines directly to the UN, would follow suit by picking up the State Dept. shortwave coverage if permision is granted to WSYR and WELI.

"We are doing our best," said E. R. Vadeboncoeur, veepee of WSYR, "to carry a great deal of news and analysis of the United Nations Security Council meetings. But no matter how good a job we do, we feel certain that the ability of our station to make it possible for our listeners to hear the actual voices of the delegates, during the course of the actual proceedings, would give us an educational and informational medium for making UN proceedings understandable and interesting which could not be equaled by any other form of broadcasting."

Shows for the Press Wireless tests originated in studios of N. Y. indies WMCA and WNEW, plus a special studio set up in the Times Tower at 42nd and Broadway. Heard on the shows were WMCA prexy Nathan Straus, WNEW program director Ted Cott, WMCA's nightly "Five-Star Final" documentary, and commentators Quincy Howe, Royal Arch Gunnison, Charles Hodges, Frank Kingdon, George Eliot and Don Dunphy.

Wichita—KFH teed off last week with the first in its series of public service shows designed especially for the benefit of returning servicemen.

WBEN

has nation's highest McCarthy rating

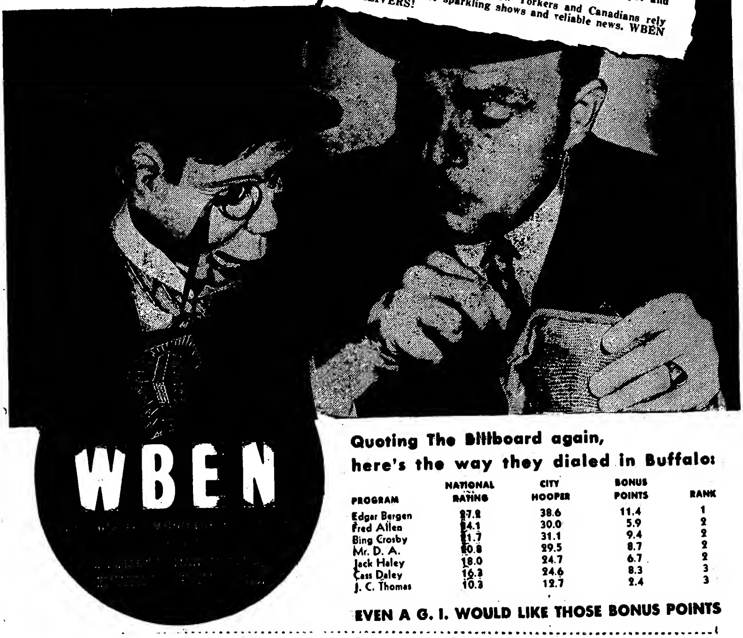
"We mowed 'em down, so help us!"

The Billboard, in its April 20, 1946, issue says: "WBEN Connects"

"Station WBEN ran into the spotlight last year, with top ratings on Bob Hope and Bing Crosby. It's in the spotlight again. With Hope and with Crosby it delivers a sock audience but not No. 1 for Der Bingel. They love Edgar Bergen and his wooden heads up on the border. And they love Fred Allen, Mr. D. A., Jack Haley, Cass Daley and John Charles Thomas also."

Highest Hooper rating in the country for Edgar Bergen, second highest for Fred Allen, Bing Crosby, Mr. D. A. and Jack Haley, and third highest for Cass Daley and J. C. Thomas is proof conclusive that WBEN is an "Audience-Delivering" station! And WBEN produces comparable high ratings for local programming for both national spot and local advertisers.

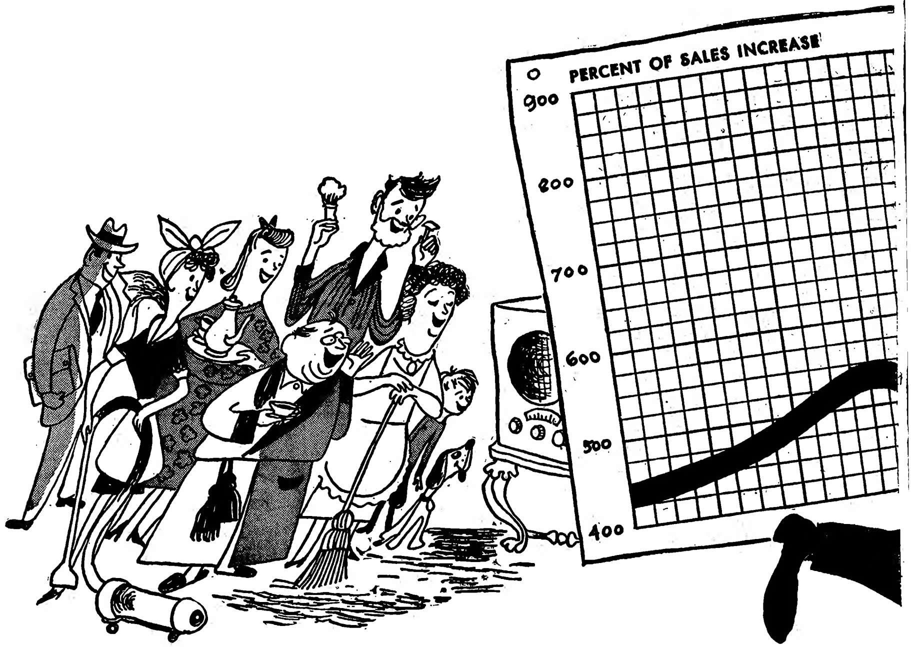
Thousands of Western New Yorkers and Canadians rely upon WBEN for sparkling shows and reliable news. WBEN DELIVERS!



Quoting The Billboard again, here's the way they dialed in Buffalo:

PROGRAM	NATIONAL RATING	CITY HOOPER	BONUS POINTS	RANK
Edgar Bergen	27.2	38.6	11.4	1
Fred Allen	24.1	30.0	5.9	2
Bing Crosby	21.7	31.1	9.4	2
Mr. D. A.	20.8	29.5	8.7	2
Jack Haley	18.0	24.7	6.7	2
Cass Daley	16.3	24.6	8.3	3
J. C. Thomas	10.3	12.7	2.4	3

EVEN A G. I. WOULD LIKE THOSE BONUS POINTS



GODFREY'S GOT EVERYTHING

Any one of the four things Arthur Godfrey offers a national sponsor makes him a good network bet. With *all four* wrapped up in one personality—he's *the biggest buy in daytime radio.*

Now Godfrey has taken over the largest half hour in morning radio, at 11 o'clock on CBS, with a studio audience for the first time. He has polished and perfected this network show with a full year's shakedown run. And he brings to it the same salesmanship that made results-history on his local shows on WABC and WTOP. Here's the kind of buy you get once in a lifetime...by grabbing *first* network sponsorship of a born showman as he goes big time.

I. HE HAS THE PRESS WITH HIM

No matter what kind of people publications speak for, they *love* Godfrey. For instance

NEW YORK TIMES: "He's the living contradiction of radio's success formula for product salesmanship."

NEWSWEEK: "Godfrey's rambling technique has paid off in more than eighty-five sponsors and a solid foothold in the $2,000-a-week income bracket."

SALES MANAGEMENT: "Before you can shake off his hypnosis, you may be lulled into buying a package of headache powders, a mink coat, or, possibly, a can of floor wax."

REDBOOK: " 'It ain't what he says but how he says it.' Godfrey can take...copywriter's prose, and just by his inflection and comments, turn it into something which will stop you."

IT TAKES *(everything except, of course, a network sponsor)*

2. HE HAS A RECORD OF SALES SUCCESSES FOR EIGHTY-FIVE ADVERTISERS AND PRODUCTS

Including Pepsodent, Pepsi-Cola, Barbasol, B. C. Remedies, Spratts Dog Food, O'Sullivan Rubber Heels, Old Gold Cigarettes, National Premium Beer, Smith Brothers Cough Drops, Interwoven Sox, Quaker Oats, Penn Tobacco.

3. HE CARRIES THE HEARTY RECOMMENDATION OF HIS LOCAL SPONSORS

SAVINGS BANKS OF NEW YORK STATE: "Godfrey's early morning announcements played a large part in producing 350,000 requests in ten days for prints of the 'Iwo Jima Flag Raising'. As a result of his initial announcement an estimated 25,000 people called to get their copies of the picture. He has been effective in impelling his listeners to action."

THE PENN DAW RESTAURANT, WASHINGTON, D.C.: "Godfrey brought us 65,000 customers in a single year."

SMITH BROTHERS: "We experimented with the early morning Godfrey program over WABC to determine a product policy in advertising for general media. At the same time we continued with other local media as used elsewhere. Thus the use of Godfrey in our local advertising resulted in a 30% increase in sales in the New York market compared to a 12% national increase. Continued use of the Godfrey program has resulted even though our product has been in short supply."

4. HE HAS A SWELL GANG OF "LITTLE GODFREYS"

Janette Davis, Vocalist • Marshall Young, Baritone • Frank Saunders, Lyric Tenor • The Jubalaires, Male Quartet and Guitarist • Hank Sylvern, One of Radio's Most Versatile Orchestra Leaders • And Hank Sylvern's Orchestra

Make Our Man Godfrey YOUR MAN GODFREY ON CBS*

*Ask your CBS representative for the complete story

NEW ENGLAND'S FINEST RADIO NEWS SERVICE
WHDH

Five-minute news programs — every hour on the half-hour — keep thousands of alert listeners tuned to WHDH.

A complete WHDH news writing and reporting staff has, in addition, the full facilities of the great Boston Herald and Traveler organization — providing the most comprehensive news coverage of any New England station. Buy time now while select spots are available. Plenty of power — 5,000 watts — and a clear channel at 850 — to take your message to alert New Englanders.

5000 WATTS at 850 on the DIAL WHDH BOSTON

KOB Decision Stalled, ABC Still Unhappy

Washington, May 28.

For the third time, FCC yesterday (27) turned down a request of ABC. calling for a "prompt decision" on bid of radio station KOB, Albuquerque, for a permanent construction permit and license.

Angle is that the New Mexico outlet has a special temporary grant to operate on 770 kc, which was given exclusively to clear channel station WJZ, the web's New York flagship. KOB has been hitch-hiking on the channel, pending an FCC decision on clear channel allocations.

SRL Picks A.N. Williams As Radio Ed; June 9 Bow

A. N. Williams, who before his Army service was on NBC production staff, is the new radio editor of the Saturday Review of Literature.

The secrecy attendant upon that appointment has been guarded with the firmness of state security, with SRL announcing nothing about the identity of the personality who's going to do the regular radio chore for it. However, Williams is the man. He starts June 8 and, for the summer, will alternate his department with the music section. SRL expects to go to 96 pages in the fall, when it will run its radio section weekly and, incidentally, make a pitch for advertising in the section.

Radio Reviews

Continued from page 31

contest and tells listeners to write letters and then wait until the Friday's broadcast for the winner. Listener interest could be worked up by daily prizes plus the grand weekly prize. Hard to get items, such as shirts, nylon hose and other merchandise could be the prizes offered to dialers on each broadcast, it would be a "wish come true" for many to have one of the items above.

Jack Foster is an able foil for Miss Mays and keeps program moving along well. *Andy.*

"SPORTS"
With Harry Wismer
5 Mins.; 9:55 p.m.; Mon.-thru.-Fri.
UNITED STATES ARMY
WJZ-ABC, N. Y.

Pitching to teen-age eligibles for o.d.'s, the U. S. Army is using some sound psychology in mixing its straight recruiting propaganda with some easier-to-take sports news. Dish is palatable, and this five-minute spot could easily establish itself as roundup time for sports addicts below, in, and above volunteer age.

Harry Wismer's handling of the chatter is brisk, newsy, and to the point. Material quickly ranged over the day's baseball scores, trades and Mexican league jumping beans to current outlook on pennant possibilities. Recruitment talk is brief and direct, telling youngsters of the educational opportunities that go along with a three-year enlistment. Kids will find this line persuasive.

"CURRENT EVENTS QUIZ"
15 Mins.; Thurs., 1:15 p.m.
Sustaining
WGY, Schenectady

"Current Events" presents junior high school students of Schenectady in a modest but acceptable educational program. The boys and girls participating—on a rotating basis—are intelligent and informed, but not outstandigly so, like "Quiz Kids." That is perhaps in the feature's favor, for the coruscation of the network know-alls is said to make many youngsters uncomfortable. With the classroom listening pattern followed in many Schenectady public schools, tbat angle is important.

Quarter-hour makes quiet but interesting radio fare for adults, as well as for students. The former have an equal chance to test their knowledge of current developments. Questions cover a rather wide range, but all are answerable by close readers of and listeners to the news. Boys and girls "compete" as teams, although no prizes are offered.

Bill Bradt, who features a soft, easy approach in a voice that is over thick tonally, turns in a creditable emceeing Joe Kelly stint. *Jaco.*

"HEADLINES CLUB"
With Jack Zaiman
15 Mins., Thur., 6:30 p.m.
Sustaining
WDRC, Hartford

This Jack Zaiman is a smart cookie. He's political reporter for the Hartford Courant. Weekly he has a 15-minute interview show with either a city or state politico. It builds for him a beautiful news grapevine for his reporting job. Shot in itself is a cross-fire patter with interviewee. Gives the who, what, and whys of his success in politics.

It's adequately handled and informative by providing local voters with backgrounds of men in public office. *Eck.*

Transcription Review

Continued from page 31

of the Rachmaninoff 2nd Concerto, nee "Full Moon and Empty Arms." Gene Conklin sang and whistled a breezy "Nola," the King's Men scored with "Steamboat Bill," and the orch wound up the solid quarter-hour of sweet music with "Ciu Ciu."

It's varied, punchy and altogether pre-seasoned to taste. *Mike.*

"GEORGE BARNES OCTETTE"
Producer-Director: Jack Richardson
Co-Op
460 Stations
(*Standard Radio*)

Hot guitarist George Barnes is surrounded by a sympathetic woodwind and rhythm combo in that new section of Standard Radio's library dedicated to exaltes of le jazz hot. Guy is unquestionably unique in his line, turning in some clean, melodic soloes, besides backing up other soloes by his in-the-groove sidemen with some weird string-plucking.

Most of the stuff is original, but there are a number of unusual arrangements of standards that the most avid jazz cultist would approve, be he a two-beat Dixielander, barrelhouse, blues or what-have-you devotee. These include "Love Nest," "It Must Be True," "Blue Skies," and the like.

Then there's the creme-de-la-creme of the layout, meaning the originals, which bear such strange titles as "Intricacies of a Threshing Machine," "Concerto for Three Minutes," "Man Riding Bicycle Down the Street Meets Fair Lady," "Private Life of a Vulture," etc.

It's all stuff that Standard's 460 subscribers should appreciate, being commercial, thanks to the solid beat throughout, even though on the dilettante side subject-wise. *Mike.*

"CAPTAIN STUBBY AND THE BUCCANEERS"
With Tom Fouts, Tony Walberg, Sonny Fleming, Jerry Richards, Tiny Stokes; John Dalton, announcer
Producer: Phil Davis
Writer: Marge Kerr
Co-Op
15 Mins.
(*Transcription Sales*)

First package of Marge Kerr, N. W. Ayer N. Y., radio dept. talent buyer, and Phil Davis, orch leader, looks okay. Platter series offers a quintet of musicians in a novelty musical quarter-hour that has its unusual side. Group consists of versatile performers, with accent on the zany side, but their stunts have class, and they're good musicians as well. Program is varied, with rhumbas, westerns, ballads, rhythm tunes, comedy tunes well mixed. Tenor soloist (Tiny Stokes) is good, and three of the boys are okay vocalists.

Group of youngsters is just out of Navy and performing on WLW, Cincinnati. Accordion, guitar, clarinet, bass fiddle and washboard combine in excellent effects as well as smooth rhythms, with clarinet work a standout. Typical program offers ensemble in rhythm number "Yankee Doodle Dandy"; tenor singing ballad "Rainbows"; accordion and clarinet combining smartly on "Flight of Bumble Bee"; trio singing western ballad "Cool Water," and group winding up with a novelty song like "My Black Hen," with appropriate noise effects. Talking and ad libbing during songs also helps. A good music show. *Bron.*

Follow-up Comment

Those "Music to Read By" programs suffer plenty from careless engineering. This goes for WHN, WINS, WEVD and most other New York outlets that play easy-on-the-ear late hour instrumentals. It's nice music when you hear it. It would be nice, too, if the control men would listen once in a while. A pianissimo passage for strings disappears completely from the air but when the announcer announces he blasts you into the next room. If it keeps up they can bill these sessions as "Music to Get Your Goat By."

"Author Meets the Critics," which had been on WHN, N. Y., indie, for three years, switched to its new home, Times-owned WQXR, last Thursday night (23) without losing anything in the transfer. Under the expert guidance of John K. M. McCaffrey, who emceed the show at its old home, the highlighted guest of the evening was Mrs. Eleanor Roosevelt. Her book of questions and answers from the Ladies Home Journal, "If You Ask Me," was the volume under dissection this trip. Only the dissection was much more polite than usual. John Mason Brown and Ilka Chase, acting as the crix, fell over each other in praising, rather than damning, the author. But everybody in the studio audience as well as on stage liked their respectful approach, and there was little doubt but that listeners liked it too. Producer Martin Stone has a good show in this package, and Book of the Month Club, as sponsor, gets its money's worth.

Hires "Sunday Party" on ABC (a switch from "Sunday Evening Party" out of consideration for West Coasters, for whom it is still afternoon) continues to dish up bright music for soft-drink imbibers. Newest addition to the show is tenor Phil Hanna, who serves as a foil for canary Louise Carlyle, and comes up with some nice vocals during the operation.

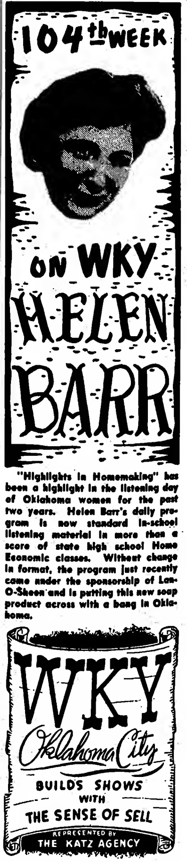
Program's musical specialty seems to be show tunes, and Hanna's voice is eminently suited for this type of material. Guy is a little weak in the higher registers, but more than makes up for this with his gab ability in commercials and song intros. In program caught (28), he did "I Didn't Mean a Word I Said," duetted with Miss Carlye on "It Couldn't Be True, or Could It?" and worked in an ollo of songs from "Annie Get Your Gun"

Writers Guild Inks Chi ABC Newsers' Contract

Chicago, May 28.

A collective bargaining agreement providing for a 40-hour week and a minimum monthly starting salary of $235 for news staff writers was signed last weak between ABC's central division and the midwest office of the Radio Writers Guild.

The contract, retroactive to March 1, and running through Jan. 15, 1949, also calls for time and a half for overtime, a 10% salary increase after one year, and another 10% boost after two years. The apprentice's minimum salary, not over six months, was fixed at $185 per month.


104th WEEK
ON WKY
HELEN BARR
WKY
Oklahoma City
BUILDS SHOWS WITH THE SENSE OF SELL
REPRESENTED BY THE KATZ AGENCY

"Highlights in Homemaking" has been a highlight in the listening day of Oklahoma women for the past two years. Helen Barr's daily program is now standard in-school listening material in more than a score of state high school Home Economic classes. Without change in format, the program just recently came under the sponsorship of Lan-O-Sheen and is putting this new soap product across with a bang in Oklahoma.

B'casters Rally Vs. UN Shutout

Radio got a kick in the face at the United Nations meeting in New York last week, and the result is that radio's equal opportunity for coverage of the UN doings may come before the secretariat general of the international body.

For some reason that no one has explained satisfactorily, the Security Council's subcommittee, hearing evidence in the case against Spain, ruled last Thursday (23) that direct voice pickups from the Council chamber must be cut off. Public and press were permitted in the chamber; it was not an open session; but the ruling applied only against direct voice pickups; even radio commentators were not barred.

Immediately, the newly organized broadcasters' committee for liaison with the UN, formed only two days earlier under the chairmanship of Stanley Richardson of NBC, sent a wire protest.

Later, the Assn. of Radio News Analysts joined the fracas, sending another protest signed by H. V. Kaltenborn, Lowell Thomas, Cecil Brown, Johannes Steel, Quincy Howe and Charles Hodges—all of them officers or members of the executive committee of ARNA.

Members of the UN secretariat have been critical of the failure of the nets to carry much, if any, voice broadcasts from the Security Council. Efforts have been made by Christopher Cross, UN liaison man for U. S. Radio, to increase such coverage. It was conceded widely that the subcommittee's discrimination against radio did not help Cross' efforts.

Curious angle to the occurrence was the fact that, though the order was to keep radio that day from picking up the voices around the Security Council table, the voices were not actually cut off. WMCA, N. Y. indie which picks up everything at the Security Council, did record the proceedings.. The stuff, however, was not put on the air. "It was just plain dull," said a WMCA exec.

Putnam's Fast Wrapup

George Carson Putnam, ex-NBC gabber recently out of the Marine Corps, was hired by Mutual veepee Abe Schechter last Friday (24), and was on the air with three shows by Sunday, two of the shows being sponsored.

Putnam returned to New York last week. He had been in Reno, where he married Lee Carson, International News Service war correspondent—and where he had taken on the new middle name of Carson.

In less than 48 hours after he was hired, WOR, Mutual's N.Y. flagship, had Putnam on the air for sponsors. Kirsch's beverages bankrolls him Sundays at 8:30 a.m., and A. Goodman & Sons at 10 a.m., each for 15 minutes locally only. In addition, he started a 15-minute network show for Mutual Sunday at 1 p.m., and, according to Schechter, several sponsors are bidding for that spot.

CFRB - CFCN

Continued from page 29

mate means of convincing the federal government that the take-over will be unfair.

While correspondence has been going on for the past three weeks between Sedgwick and the Dept. of National Revenue, under whose authority CBC operates, it cannot be learned what CBC proposes to pay for a station that has been operating on the 860 wavelength for eight years. Sedgwick refused to put a value on the property, because of the intangible value of good will and the ready made audience built up by this largest of Canadian independently owned stations.

For the record however, it is known that the market stock value of CFRB right now is $1,827,500, this based on current prices for the station's 200,000 "A" shares and its 15,000 "B" shares.

Sedgwick admitted that CBC has offered him a choice of four other frequencies.

New York—Fred M. Stoutland, for 13 years with Lennen and Mitchell, and recently out of the Air Corps, has joined the radio time buying dept. of BBD&O.

New York State's Largest Ad Drive, on Nationwide Scale, Gives Radio Brush

Albany, May 28.

Another New York State advertising campaign on a nationwide basis is under way, with radio apparently left on the outside. A publicity release on the launching by the Dept. of Commerce of a comprehensive summer vacation program listed radio among the media to be used. However, inquiry at the Department last week brought the word no plans for the use of radio had been made, so far as was known. It was indicated air time might not be purchased, although this was not official. Kenyon & Eckhardt is the agency for the latest drive, in which 130 daily newspapers in 94 cities and more than a dozen magazines are receiving copy.

Campaign is described as the largest of its kind in the State's history

Duerr To Coast With Y&R's 'Do's' and 'Don'ts'

Hollywood, May 28.

Ed Duerr, production manager of Young & Rubicam's N. Y. office, planed in over weekend for a series of huddles with producers of agency's programs emanating from this point.

Having recently had confabs with clients in east, Duerr came to tip producers on views of sponsors as regards possible changes of new slants to be injected into programs next fall. He also brought a list of "do's" and "don'ts."

Radio Shoots Life Into Press Arm As WHCU Vitalizes 51 Weekly Sheets

Ithaca, May 28.

How WHCU has been taking the upstate weekly newspapers out of their long-established backyard-fence-gossip-formated lethargy and coverting them into organs for discussion of vital community problems has already stirred considerable comment.

On the premise that there are always healthy overtones in "letting one end of the street know what the other end is doing," M. R. Hanna, WHCU mgr., has inaugurated a Sunday series tabbed "Review of the Weekly Press," with Sam Woodside as editor, in which cooperation of 51 weekly papers in 12 upstate counties has been enlisted.

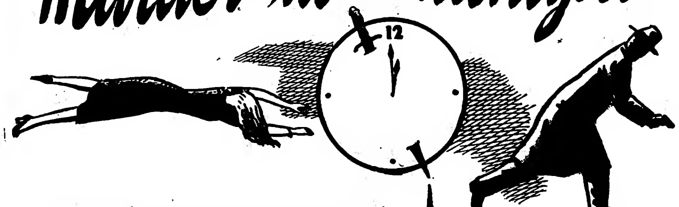
Since program was inaugurated three weeks ago, a lot has been happening to the weekly sheets in spreading ideas from community to community. They've been taking stands on juvenile delinquency, tolerance, politics, improved highways, housing for veterans, and have even established a ceiling price for a "Sitters' Club.".

Weekly the WHCU show highlights the contributions being made by the various weeklies. Behind the station project is an attempt to activate and crystallize grass roots thinking and understanding of the world.

For Sale! At a price any client can afford!

A NEW KIND OF TRANSCRIPTION SHOW!

Murder at Midnight



This new series of transcribed half-hour programs is more than just a collection of the best mystery dramas ever produced—either live or recorded. For it represents a new idea in electrical transcriptions—the idea that a transcribed show's budget should match "live" show budgets. As a result, "Murder At Midnight" bows to no other program on the air.

Top-notch writers, actors, directors and producers have collaborated on this new recorded show. Top-notch engineering skill has recorded it. No expense has been spared to make it—yet it's offered at a price 1/2 to 1/3 lower than you'd expect. And the result is a witch's broth of shivers and suspense that will knock your audience for a ghoul!

TOP-NOTCH WRITERS: ROBERT NEWMAN (*Inner Sanctum, Mystery in the Air, The Man from G-2*) BILL MORWOOD (*Bulldog Drummond*) SIGMUND MILLER (*Inner Sanctum, Suspense*) PETER MARTIN (*Celebrity Club, An American Portrait*) MAX EHRLICH (*Suspense, House of Mystery, Counterspy*).

TOP-NOTCH CAST: Narration: RAYMOND MORGAN (*This Is Your FBI, Famous Jury Trials, Gangbusters, Counterspy*) Talent includes: BARRY HOPKINS, BETTY CAINE, BERRY KROEGER, AGNES YOUNG, AMZIE STRICKLAND, FRANK BEHRENS, LAWSON ZERBE, ROBERT LYNN, and other well-known network stars.

TOP-NOTCH DIRECTION AND PRODUCTION: Director: ANTON M. LEADER (*Radio Reader's Digest, You Make the News*). Music Director: CHARLES PAUL (*Mr. and Mrs. North, Ellery Queen*). Producer: LOUIS G. COWAN, INC. Sales, Recording and Processing: WORLD BROADCASTING SYSTEM.

PRODUCED BY
LOUIS G. COWAN, INC.
250 W. 57th ST. NEW YORK 19, N. Y.
Circle 6-4864

Flash!

RADIO DAILY, MAY 24, 1946:

". . . . For sheer psychological suspense, we'll match 'MURDER AT MIDNIGHT' with *anything now on the air.* It's powerful stuff . . . . If you liked Arch Oboler's 'Lights Out,' wait'll you get an earful of this."

DISTRIBUTED THROUGH **WORLD BROADCASTING SYSTEM, INC.**
A Subsidiary of DECCA RECORDS, INC., 711 FIFTH AVENUE, NEW YORK 22, N. Y. WI. 2-2100

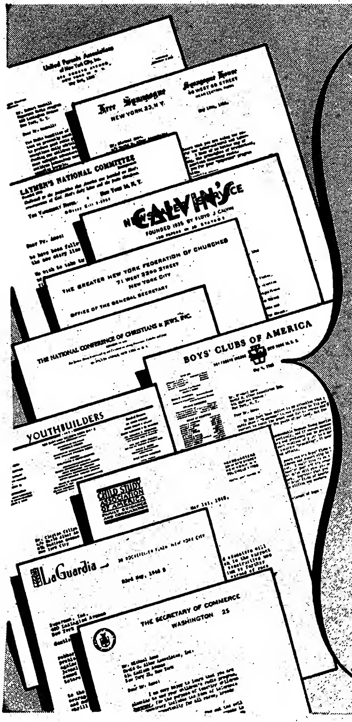
What happens when you inject "Social Significance" into a children's radio program?

WE ASKED ourselves that question when we proposed that Superman join the fight against bigotry and intolerance.

Of course, we were pleased by the whole-hearted support and co-operation of our sponsor, the Kellogg Company, and their agency, Kenyon and Eckhardt. Naturally, we expected the endorsement of great national organizations, religious groups, educators, parent associations . . . and we got it — enthusiastically (see below).

But what about the public . . . what about our audience of teen-agers and sub-teen-agers? Could we do a public service without sacrificing the thrills and excitement which have made the Adventures of Superman so popular?

The answer came swiftly and conclusively . . .


United Parents Associations of New York City, Inc.
Free Synagogue
NEW YORK 23, N.Y.
Synagogue House
40 WEST 68 STREET
LAYMEN'S NATIONAL COMMITTEE
CALVIN'S
NEWSPAPER SERVICE
FOUNDED 1935 BY FLOYD J. CALVIN
THE GREATER NEW YORK FEDERATION OF CHURCHES
71 WEST 23RD STREET
NEW YORK CITY
OFFICES OF THE GENERAL SECRETARY
THE NATIONAL CONFERENCE OF CHRISTIANS & JEWS, INC.
BOYS' CLUBS OF AMERICA
YOUTHBUILDERS
CHILD STUDY ASSOCIATION OF AMERICA
LaGuardia
30 ROCKEFELLER PLAZA NEW YORK CITY
THE SECRETARY OF COMMERCE
WASHINGTON 25

"Let it be hoped that other radio producers, magazine writers and cartoonists in the juvenile field (which, incidentally, includes many adults also) will follow the good example of Superman. May commercial sponsors also see the enormous possibilities of rendering basic assistance to the building of democracy while at the same time presenting good entertainment and advertising their products."

National Conference
of Christians and Jews

"I believe parents and educators will applaud the positive social approach in the current Superman program. It represents a constructive use of the children's own favorite medium to further ideals of democracy and combat the spread of race and religious prejudice. The effort to guide children's attitudes without slowing down the entertainment value of their program is an interesting and provocative experiment in radio."

Josette Frank
Child Study Association of America

"I write to congratulate you upon this adventure. 'Superman' has become a real hero to millions of boys and girls. Undoubtedly your venture in this series will secure the approbation of all patriotic citizens in the United States. I shall be keenly interested to know the reaction that you secure from the broadcasts."

G. L. Morelock
General Board Of Lay Activities
The Methodist Church

"To have a program on the air for children against intolerance, to tackle school absenteeism, juvenile delinquency and public health, will be welcomed by all parents, school authorities and all people interested in the welfare of our childhood. Yours is an interesting experiment, bound to succeed. Good luck and more power to you."

LaGuardia
30 Rockefeller Plaza

"I am very happy to learn that you are planning to use your children's radio program, Superman, for the purpose of teaching children that democracy includes the idea of tolerance and equal opportunity for all races, creeds and colors. The best way of stamping out the evil of discrimination against races and creeds is to educate the minds of children. It is much easier to plant the truth in a young mind than to disabuse mature minds after anti-social teachings have taken firm root."

H. A. Wallace
The Secretary of Commerce

"It is encouraging to see the Superman program present for its vast audience entertainment coupled with a stimulating dramatization of the essential principles of fair play, understanding and tolerance among all races and creeds."

Greater N. Y. Federation
of Churches

"On behalf of 130 newspapers in the United States, Calvin's Newspaper Service hereby presents this Citation to the Superman radio show for its worthy and significant efforts to combat bigotry and intolerance in the United States. The power wielded by radio is immeasurable and the producers of Superman are to be commended for directing it along the channels now being pursued. We applaud heartily this noble attempt to make better citizens of our children and to eradicate from their minds all thoughts of racial and religious intolerance."

Willa Lee Calvin
Calvin's Newspaper Service

"We have been following with a great deal of interest the new story line of the Superman radio program. We wish to take this opportunity of commending the producers for being in the vanguard in the important fight against intolerance and bigotry. You may be certain that your campaign has our heartiest endorsement."

Howard Kiroack
Laymen's National Committee

"I am delighted to learn that you are using the extremely effective medium of radio for the inter-cultural and inter-religious education of young people. I know of no better way of inculcating in the minds of the young, the principles of brotherhood, fair play and equality, upon which American democracy rests. Every good wish to you for your 'Superman' program in its new task and its vital function."

Stephen S. Wise
Free Synagogue

"'Superman', from now on, will have many new and wonderful connotations for the children and grown-ups who heard you yesterday. You, as an individual and as a human being, were 'SUPER' and your words made a terrific impact upon the audience. Everyone has been quoting you, which means they will always remember the message for peace which you brought to them."

Mildred F. Israel
Youthbuilders

"We want to express not only our pleasure but our highest commendation to you for this magnificent step forward in the presentation of radio programs. It is a distinct contribution to a better tomorrow and an auspicious augury for the future of radio entertainment."

Mrs. Rose Kobert
United Parents Associations

"This is very commendable because Young America takes its radio serials seriously, and if enough sponsors, radio script writers and producers can be prevailed upon to present the current problems of youth in a manner that they will not consider preaching, it cannot help but have the desired effects."

David W. Armstrong
Boy's Clubs of America

ON THE NEW SUPERMAN

By JACK GOULD

THOUGH he did not make the headlines, Superman was news of a rather high order in radio last week. Discarding his conventional excursions in escapism, he set out on a new series of adventures in which he proposes to combat the more mundane evils of racial and religious intolerance, adolescent gangsterism and other related problems of the juvenile (5:15 P. M., Monday through Friday; WOR-Mutual).

Specifically, the sponsor of Superman has stolen a march on those pedagogues who over the years have spoken bitterly of the blood-and-thunder radio serial. He has used the same format as sugar-coating for sound and constructive thoughts which any parent should want instilled in an heir, and presented the results as both entertainment and education to which the child will listen. The educational leader long has puzzled over how modern youth might be led astray by ill-considered programs which tended to put the chief dramatic emphasis on wrong-doing. The radio sponsor perhaps has been perplexed equally by the problem of heeding such pleas without boring the kids to death. In Superman the twain is a lot nearer the meeting in an experiment of far-reaching implications.

From the Script

On the basis of the initial installments the new Superman would seem a true success from most every standpoint. The first theme to be introduced is that of tolerance, with Superman using his wonder powers in behalf of an Inter-Faith group which is fighting a gang of hoodlums known as the "Guardians of America."

How the theme is interwoven into the script might be judged by an excerpt from last week's program. Danny O'Neill, a young Irish boy, was set upon by the hoodlums because he reported he had seen them set fire to David Hoffman's drug store. Jimmy Olsen, cub reporter on "The Daily Planet," is speaking with Clark (Superman) Kent:

JIM: . . . He (Danny) knew they'd do something to him for squealing.

KENT: Don't use that word, Jim. Danny didn't squeal. He reported an act of violence against the public. Not only against Dave Hoffman and his drug store but against all of us. The fire was only the beginning. There's a lot more to come—unless we nip it in the bud. This sort of thing—hating people and trying to destroy them because they don't go to the same church you do—is like poison ivy. If you don't kill the roots, it spreads.

It is with similar brevity and simplicity of language that the theme is reintroduced later in intelligently small doses. At no time is Superman mounting the soap-box and preaching. What he has to say is made to sound perfectly logical and appropriate to the script. The producers of Superman keep their minds on the issue which is to entertain.

Modern Times

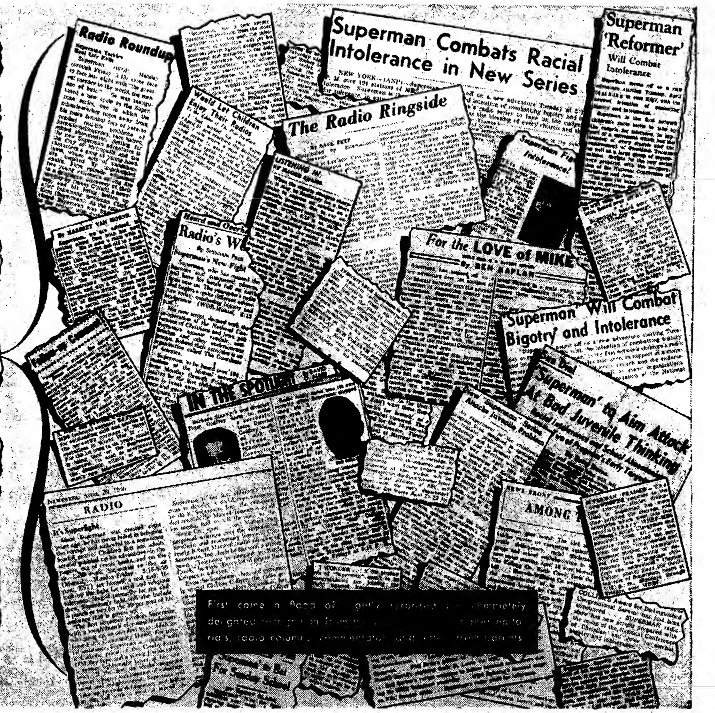
By all odds, this seems the most sensible policy and one which educators could study with considerable care. At every hand the educational possibilities of radio are expostulated upon with visionary rhetoric, yet all too seldom do education's leaders recognize that to win mass audiences a program must be top-grade listening, produced, as it were, with showmanship.

In children's fare, this failing has resulted frequently in hopeful prayers for the presentation on the air of "good" literature for children. Such a program obviously has its place, but it seems foolhardy to suggest it as an antidote for the comic-strip heroes. It is not detracting from the lasting value of "Treasure Island," for instance, to suggest that in the child's mind the book may have certain inevitable limitations imposed by time. If Jim Hawkins wants to find an island, why not pick it out by radar and go there in a half-hour in a space ship propelled by atomic energy? To the modern child choosing his own heroes, young Jim may be something of a dope. If times have changed for adults, they have changed no less for children.

Participant

The significance of the new radio Superman is not only that he is a reflection of these times but that now he is to be a constructive participant in them. If Superman holds an iota of the influence attributed to him by his critics, then his adoption of a new way of life must be regarded as an encouraging augury transcending radio itself. Certainly, everyone will wish him well on what by all odds could be his most important adventure.

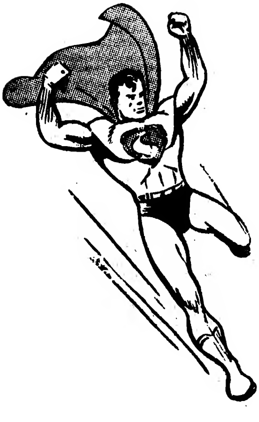
In this connection it is pertinent to note the auspices under which that adventure has been launched. In much of the discussion of radio's role in society it has been made to appear that the interests of the community and those of a commercial advertiser cannot be compatible. W. H. Vanderploeg, president of the Kellogg Company, sponsor of Superman, and William B. Lewis, vice president of Kenyon & Eckhardt, the advertising agency on the show, have demonstrated in this case, however, that quite the contrary can be true when, as they have shown anew, there is the will.


Radio Roundup
Superman Combats Racial Intolerance in New Series
Superman 'Reformer' Will Combat Intolerance
Would Let Children Enjoy Their Radios
The Radio Ringside
Superman Fights Intolerance!
Listening In
Radio's W
For the LOVE of MIKE
By BEN KAPLAN
Superman Will Combat Bigotry and Intolerance
'Superman' to Aim Attack At Bad Juvenile Thinking
IN THE SPOTLIGHT
RADIO
AMONG

First came a flood of [illegible] completely delighted [illegible] from [illegible] radio [illegible] nals, radio columns, [illegible]

Here is the nation's answer!

SUPERMAN... No. 1 JUVENILE PROGRAM -HOOPERATING!



Then the final evidence . . . the day-time Hooperating of May 1-7, *Superman topped all other nine network juvenile programs!* The radio audience welcomed beyond our wildest hope Superman's applied social significance.

ADVENTURES of SUPERMAN

Produced by Robert Maxwell Associates for Superman, Inc.
Directed by Allan Ducovny • Written by Ben Peter Freeman
Educational Advisor—Josette Frank, Child Study Association of America
Sponsored by Kellogg's Pep through Kenyon & Eckhardt, Inc.
Mutual Network 5:15 - 5:30, Mon. thru Fri.

From the Production Centres

IN NEW YORK CITY . . .

Ed Murrow lining up a "cross-the-tracks" show, in which CBS interviewers will go into homes around the country pitting banker's views against laborer's, etc., for cross-section slant on economic conditions, etc. ....ABC-Bing Crosby stock deal reported pretty hot at the moment. That is, 10 minutes ago....Arnold Moss back on the Reader's Digest show for CBS after a leave of absence in Hollywood making his picture debut, for International, in "Bella Donna" with Merle Oberon, George Brent and Charles Korvin. Unusual is the fact that Moss was signed for a feature part without a screen test....Steve Price, CBS director, will be in charge of teaching radio techniques at the strawhat Ogunquit Playhouse, Ogunquit, Me., this summer. He'll also direct one of the season's plays ... Virginia and Garry Davis to appear on WNEW's "Invitation To Stardom" program, about Broadway understudies, Sunday (2). Virginia acts in "Call Me Mister" and understudies Betty Garrett; Garry plays in "Three To Make Ready," also understudying Ray Bolger....Herman Neuman, WNYC's musical director, to conduct Carnegie "Pop" Concert June 4, with Tom Scott, Susan Reed, Mary Lou Williams, Huddie Ledbetter, and Golden Gate Quartet in folksongs as part of program....Mutual's Tom Slater to broadcast dropping of wreaths into sea, for Navy personnel lost in war, at tomorrow's (Thur.) exercises aboard USS Franklin D. Roosevelt.... Beatrice Kay Show moving from Thursday into Wednesday night spot on Mutual July 3, as "Fresh Up Show" goes off....WOR's "Private Showing" goes Mutual net June 9.

Margaret Gardner has been named veepee in charge of Coast operations and a member of the publicity firm of Coll, Freedman & Gardner. She'll make her headquarters in Hollywood....Elmo Ellis Israel, former production manager of WSB-NBC, Atlanta, has joined Young & Rubicam as a staff writer and editor for "We, the People"....Peter and Sandra Michael, scripters of NBC's serial, "Lone Journey," kudosed over the air yesterday (28) for "literary merit." Award was made by Dr. J. Wayne Wrightstone, associate director, N. Y. Board of Education.

G. W. (Johnny) Johnstone, director of radio public relations for the National Ass'n. of Manufacturers, leaves this Saturday for a month transcontinental business trip. He will visit NAM regional offices and network and local news commentators and radio broadcasting station personnel in Chicago, San Francisco, Los Angeles, Hollywood, Kansas City and St. Louis ....Harry Wismer has been signed for a new 15-minute, local N. Y. sportscast, weekly on Saturdays, at 6:45 p.m., over WJZ, ABC flagship. Stanza, signed for 52 weeks beginning this Saturday (1) is sponsored by haberdashery, Weber & Heilbroner.

Andre Brummer, husband of Ruth Brummer, of WNEW program dept., will conduct the Carnegie Hall Pop concert June 9. He is associate conductor of the legiter "Song of Norway"....Jason Johnson into cast of ABC's "Hop Harrigan."....WMCA staff producer Beatrice Mellicker being married June 16 to Alvin Phillips....Bob Shaw pacted for scripting of five of the U. S. Steel 60-minute summer mystery shows on ABC. First, on June 30, to be adaptation of Helen MacInnes' book, "Above Suspicion".... NBC sound effects men no like new edict effective June 1, requiring them to wear business suits on all shows after 6 p.m.....WNEW grabbed itself a mittful of kudos for its five-day-round-the-clock, "Operation Famine" which yielded 22,039 cans of food, $9,485, plus a special AWVS citation for "outstanding contribution to the campaign"....Irene Lesser has resigned from publicity dept. of Universal Pictures and has joined Lou Goldberg's office handling radio publicity.....Tom Breneman and his "Breakfast in Hollywood" show slated to come east in July....Jean Hersholt, now in N. Y., to broadcast his "Dr. Christian" show from CBS studios here for next six weeks.

IN HOLLYWOOD . . .

Dick Uhl, of Ruthrauff & Ryan's N. Y. headquarters, due in Friday (31) to assume production reins of Dick Haymes' CBS show for Auto-Lite. Dave Young, who has been doing chore, will take brief vacash and then take over production of "Surprise Party"....Constance Bennett last week signed with Ken Dolan, program-packager. She will be offered in a dramatic series....Jack Smith off his CBS show for P&G four days last week with laryngitis....Ray Perkins, recently out of Army, has gone to KFEL, Denver, where he's now doing daily program....Garry Moore will USO-tour overseas the month of July. Not definite yet which command he'll work ....Clare Olmstead, McCann-Erickson's Coast chief, confined to home last week with severe cold....Bob McAndrews, NBC's local ad and promotion manager, going to N. Y. Sat. (1) for home-office confabs....Bill Randol, Don Lee production manager, flew to Baltimore last weekend on two-week vacash ...Charles Bulotti, Mutual's local program director, attending soft-drink convention in San Francisco....Barry Sullivan, NBC photo editor, ill at home....Bernard Douglas, veepee in Foote, Cone & Belding agency's N. Y. office, here for conferences with Burt Oliver, local manager, and with Arnold Maguire, producer of Tony Martin's CBShow for Bourjois. Talks are anent autumn plans. Douglas, incidentally, saw his first Martin broadcast on Sat. (25). He sold the show on N. Y. end without ever having glimmed it....Ed Kemble and Jack Heintz out of uniform and into Mutual-Don Lee here. Former is sales service manager, newly-created post, and Heintz is sales exec....Verna Felton has joined Tommy Riggs' Borden program as permanent cast member....Colton Cronin, of Ken Dolan agency, back from N. Y.....Dick Compton, prexy of ad agency bearing his name, due here in mid-June, strictly on a vacation....Edward Everett Horton, currently before cameras in Columbia's "Down to Earth," heads for N. Y. on June 9 to join Kraft summer airshow on NBC. Horton will be fixture on program till autumn....Maxon, Inc. has landed a new account in broadcasting department of Howard Hughes Productions.... Bunnie Baker toplines new quarter-hour show being auditioned today at NBC. Format is musical and produced and packaged by John Marshall and John More....Al Paschall, production manager of Ralph Edwards' "Truth Or Consequences" entered Queen of Angels hosp on Mon. (27) for major leg surgery.

FC&B Bay City Tops Quit to Form Agency

Hollywood, May 28.

Gene Harrington, veepee and manager of San Francisco office of Foote, Cone & Belding, last week quit, along with Mark Buckley, radio director of agency's Bay City outpost.

Pair shortly will announce formation of own agency there. Foote, Cone & Belding will not fill vacated posts for several weeks, it is indicated here.

Old Vic-CBS

Continued from page 27

stars in "Peer Gynt," with Olivier as the button moulder. The radio adaptation of "Richard" is being made at CBS program writing division by James and Elizabeth Hart under supervision of Robert J. Landry, supervisor of Workshop series. Charles S. Monroe is adapting "Peer Gynt" to radio.

CBS deal with the Old Vic is said to involve payment of $10,000 for the two broadcasts, with both Olivier and Miss Leigh forfeiting their share to permit the remainder of the cast to divide the coin. CBS, however, wouldn't confirm the financial setup. Deal was negotiated between Davidson Taylor and I. S. Becker for CBS and Laurence Evans, general manager, and John Moses, agent for the repertory group. It's a one-price package deal, including the services of all members of the company plus John Burrell as director and Herbert Menges as musical conductor, the latter's own original music being utilized in "Richard." (The Edward Grieg score will, of course, be used for "Peer Gynt"). Associated with Burrell in the direction of the two broadcasts will be CBS staff director Richard Sanville.

Jaeger's Fluff Payoff Disks in Philco Tiein; Ayem Shows on Teeoff

Tee-off date for C. P. ("Pete") Jaeger's new Souvenair Co., which is to produce and distribute albums of recordings of the best radio fluffs, has been postponed from June 1 to June 18. First release will be made on that date of the best gags from the studio audience of Tom Breneman's "Breakfast in Hollywood" show.

In a distribution tieup with Philco, the pressings will be released under the title of "Souvenair Hall of Fame." Albums will be spotted in Philco's merchandising outlets throughout the country.

Albums, containing what Jaeger terms "hitherto untapped entertainment avenue," will contain material mostly from audience participation shows, in which the guests often make slips of the tongue that break up the shows. Second album, slated for release within a few weeks after the Breneman pressings, will be based on Don McNeill's "Breakfast Club."

Jaeger, former veepee over creative sales of the ABC web, announced that present plans call for the pressing of 14 shows from each program into six sides.

Uridge Vice Fitzpatrick As WJR's New Genl. Mgr.

Detroit, May 28.

Owen F. Uridge has been appointed vice president and general manager of WJR (CBS) in Detroit. Uridge succeeds Leo J. Fitzpatrick, who resigned a week ago.

Uridge has been identified with WJR for the past 18 years and was assistant general manager and in charge of sales since 1937.

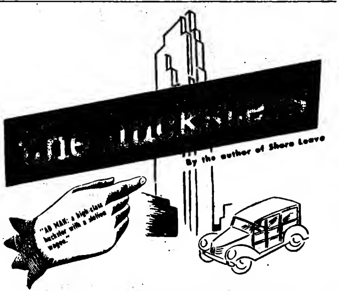
16 Dailies Combine

Continued from page 27

had been made of the major markets and their relationship to the three principal types of advertising: Radio, newspapers and magazines of national circulation. The survey, with figures being kept secret, was made by Marion Harper Association.

Harold B. Sherwood, advertising director of the New York Daily News, is president of ANAN; Daniel E. Moran is director of publisher relations; and Edward D. Madden is executive veepee and general manager. Moran, recently out of the Army, had been president of Newspaper Groups, Inc. and veepee of the corporation which published This Week. Madden has been vice prexy of McCann-Erickson, where he headed the central new business dept.

The newspapers in the group, and their radio station affiliations, are: Washington Star, WMAL; Baltimore Sun; Philadelphia Inquirer, WFIL; New York Daily News; Boston Globe (tied in with the Cowles group and WCOP); Cleveland Plain Dealer; WHK and WHKC (Columbus); Atlanta Journal, WSB; Columbus Dispatch (WHKC); Louisville Courier-Journal WHAS, and Louisville Times; Des Moines Register & Tribunes, Cowles radio interests; Chicago Tribune, WGN; Milwaukee Journal, WTMJ; St. Louis Post-Dispatch, KSD; Omaha World Herald, KOWH; Minneapolis Star-Journal-Tribune, WTCN; and Indianapolis News, WIBC.


The Hucksters
By the author of Shore Leave
"AD MAN: a high-class huckster with a station wagon."

CLIP THE COUPON
(What Coupon?)

TAKE
ADVANTAGE
OF THIS
SENSATIONAL
FREE OFFER
(What free offer?
—it's $2.50)

READ THE
HUCKSTERS
THIS VERY
MINUTE
(Okay, tonight will
be all right)

WILL clients and ad agencies put Wakeman on the black list? Will talent agents cut him dead in the streets? Will this new, streamlined, vitaminized, creamy, crispy, crunchy novel be barred from the networks? Wouldn't you like to know?

THE FOLLOWING SPACE HAS BEEN RESERVED FOR COMMENT BY SOME OF RADIO'S LEADING LIGHTS

FREDERIC WAKEMAN'S
long-awaited novel of advertising and radio
June Selection Book-of-the-Month Club
Leased to M. G. M. for $200,000 for 10 years
RINEHART & COMPANY, Inc., New York 16

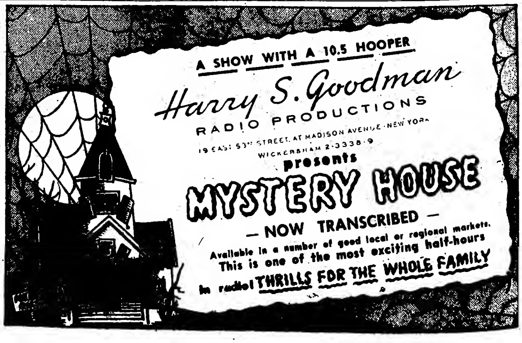
Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

PROGRAMMING PROBLEM
Additional sales pressure needed in 15 markets
. . . no network time available

WHAT TO DO
Then reach for your phone and get complete facts from your nearest NBC Radio-Recording representative about our Custom-Built Program Service which provides network-caliber programs . . . built to your specifications . . . and distributed for local broadcast to stations which umbrella the 15 markets you wish to cover.

If your programming problem resembles this . . . call the nearest office of the NBC Radio-Recording Division.

NBC RADIO-RECORDING DIVISION
Radio City, New York • Chicago • Washington • Hollywood • San Francisco


A SHOW WITH A 10.5 HOOPER
Harry S. Goodman
RADIO PRODUCTIONS
19 EAST 53rd STREET AT MADISON AVENUE · NEW YORK
WICKERSHAM 2-3338-9
presents
MYSTERY HOUSE
— NOW TRANSCRIBED —
Available in a number of good local or regional markets.
This is one of the most exciting half-hours
in radio! THRILLS FOR THE WHOLE FAMILY

Berlin, ASCAP Availability-Point Row Becomes Complicated Over Appeals

Irving Berlin and the American Society of Composers, Authors and Publishers' classification committee seemingly are making a serious issue of the availability-point worth of Berlin's catalog of self-written songs.

Originally awarded 4.000 points after splitting with Saul Bornstein, his old partner, and selling up the new Irving Berin, Inc., Berlin has since been battling steadily for the 5,500 points he thinks his material is worth in the ASCAP scheme.

Several weeks back, after months of wrangling, ASCAP's appeals board jumped Berlin to 4.750 points, splitting the difference with him. Publishers' classification committee, consisting of the publisher members of the directors' board, were not going to disturb the appeals board ruling. But last week Berlin appealed the new rating.

Promptly, the classification committee appealed the appeals board award to the writer-publisher of the 4,750 points. Which means that the publishers on the main board are now contesting the appeals board boost and want to reduce Berlin to the 4.000 points he originally drew. It has the power to overrule the appeals group.

Classification committee's action is based on the overall value of the Berlin catalog and Bornstein's material when the two men were partners. At that time, the combined firms were rated at 5.500 points. When the split came, Berlin was given 4.000 points and Bornstein, 2,750, which totals 6.750 points, or 1.250 more than they were rated when under the same roof.

Berlin's action occurred during the directors' board monthly meeting last week, which was moved up from tomorrow (Thursday) because of the holiday.

EDDIE PEYTON FORCED TO BLOW HORN AGAIN

Pittsburgh, May 28.

Eddie Peyton, former nitery owner and bandleader, who has been working exclusively as comedian and m.c. for last decade, was forced to pick up an instrument again during his booking at Don Metz' Club, Oakland. It was because there are no floor shows at Metz' on account of the AGVA-nitery owners differences and in order to fill date. Peyton had to go in as a musician with regular house orch maestroed by Piccolo Pete.

It's also the first time Peyton has worked here in a decade in a club other than his own. He sold his spot on the Steubenville Pike couple of years ago and since has been working mostly in Florida.

Bothwell's New Orch Set for 400, N.Y., Date

Johnny Bothwell's new orchestra gets its first shot at a major location June 13 when it goes into the 400 Club, New York. He'll hold for two weeks, after which the 400 closes for the summer due to a lack of air-conditioning.

Bothwell's combo is only a few weeks old. Before he set it up, however, the former Boyd Raeburn saxist was cutting disks under his own name for Signature Records. He's tied to General Artists.

Kay Starr Buys Pact From Jewel Records

Hollywood, May 28.

Blues-singer Kay Starr has bought the contract which tied her exclusively to Jewel Records. Thus the pending suit in Superior Court here, by which singer sought release from waxery on grounds she had been promised "to be built up into stardom" and was not, will be dropped. Neither Miss Starr nor Ben Pollack, owner of Jewel, would disclose price paid for pact, which had 26 months to run.

Over weekend it was learned that Miss Starr has signed to make an album for Lamplighter Records, firm owned by Ted Yerxa, who holds chirp on five-year personal-management contract. Deal with Lamplighter is not exclusive.

Brandwynne Into Biltmore

Nat Brandwynne's orchestra follows the current Dick Stabile into the Biltmore hotel, N.Y., June 12, for eight weeks. When Brandwynne opens, however, the hotel's entertainment will be shifted to the Roof from the current Bowman Room.

Biltmore is Brandwynne's second major N.Y. hotel this season. He recently finished at the Roosevelt, nearby. He was supposed to go into both the Waldorf and the Riviera, Fort Lee, N. J., but neither date worked out.

Suit-Happy Scribe Loses Case Again

Songwriter Ira B. Arnstein, who has sued many of the top songwriters in the past on plagiarism charges, without success, ran into the same blank wall last week. Jury in U. S. District Court, N. Y., presided over by Judge John C. Knox, decided that Arnstein's charges against Cole Porter were without merit. It dismissed his plagiarism action after one hour and 50 minutes of deliberation.

Arnstein's almost constant litigation in the music business has cost publishers and individual songwriters more than $250.000 in the past 20 years defending his suits. All of his previous actions were tossed out of court without as much attention as the recent jury trial.

Arnstein originally sued Porter for $1,000,000 damages for alleged piracy of his published and unpublished works. Action was originally rejected by Federal Judge Francis G. Caffey, who refused to let the suit go to trial. U. S. circuit court of appeals reversed Caffey, however, and ordered Arnstein be heard. It directed, however, that the merits of the infringement charges only be weighed; that damages would have to be decided by a subsequent action.

Arnstein had charged that Porter's "Night and Day," "Don't Fence Me In," "I Love You" and "You'd Be So Nice to Come Home To" were lifted from his "La Pierre," "A Mother's Prayer," "A Modern Messiah," "I Love You Madly" and "Sadness Overwhelms My Soul."

During trial, which started May 6, numerous witnesses outstanding in the theatrical world testified. Among them were Monty Woolley, Dr. Sigmund Spaeth and Deems Taylor.

UNRRA BIZ UPSETS LA GUARDIA'S TEMPO

N. Y.'s ex-Mayor Fiorello LaGuardia had to cancel a scheduled performance as guest-conductor at the N. Y. Carnegie "Pop" Concerts May 30, because of conflicting UNRRA appointments. Little Flower, who has conducted at N. Y.'s Lewisohn Stadium, was to debut with the "Pop" orchestra, leading three Sousa numbers as part of the Memorial Day program.

This will mark second bowout for LaGuardia. He was scheduled to baton a number opening night, but also had to cancel because of UNRRA biz. He may be given another spot June 8.

Muzak Into K.C.

Kansas City, May 28.

Wired music will soon be available to firms in Kansas City and surrounding territory from a firm known as Business Music, set up to handle a Muzak franchise here.

General manager of the new firm is Frank Hesselroth, who left a position as secretary of the Advertising and Selling Club for the post. He's associated in the firm with O. L. Taylor and Alex Keese of the Taylor-Howe-Snowden Radio Sales of Amarillo, Texas, which operates Muzak franchises in several Texas cities.

New secretary of the Ad Club is Jack Bernet.

Open-air dance pavilion at Indian Lake, also known as Russell's Point, Ohio, will be operated by Lou Bruno, manager of the Trianon Ballroom, Toledo, with assist from Milton Tarloff.

Coin on the Side

Hollywood, May 28.

Billy McDonald, one-nite-stand booker in Frederick Bros.' local office, apparently keeps up his sales gab, even under ether. He entered Good Samaritan hosp here last week for an appendectomy.

Two days later he had booked Al Jahns' orchestra for the annual nurses' dance at Samaritan, June 14.

Dorsey Bros. Pact Hypoes Meadowb'k, Terrace Rm. Talent Grabbing Contest

Rivalry for band talent that has existed between Frank Dailey's Meadowbrook and the Terrace Room, Newark, since the latter opened, has taken a new twist. Jimmy Dorsey, who sold his band into the Terrace along with his brother's, Tommy Dorsey's, combo to help get the spot underway, has been dickering with Meadowbrook for a fall date.

At the same time, the Terrace asserts it has an option on Jimmy Dorsey's band for a fall or winter shot. He has already played two dates there, one last year and another during the past April.

Coast MPCE To Seek Autonomy

Hollywood, May 28.

Coast group of the Music Publishers Contact Employees Assn. decided Monday (27) in meeting to hold no more discussions until their local was given some sort of autonomy and authority to handle local problems by New York headquarters. Decision followed tabling by board members of several motions on the ground that all powers are vested in N. Y., since local group is a single chapter, embracing only 117 of a total of 700 members nationally.

Hollywood local cannot make decisions on such matters as "payola" violations or even new members, no matter how local a problem might be. All decisions must come from New York. Because of this it was agreed that no more meetings "for a year, if necessary" will be called until the petition for autonomy in local matters is made to N. Y. and acted upon.

Hollywood board is particularly irked over the fact that in spite of approval given by prexy Bob Miller to local songpluggers' benefits, all revenue must revert to N. Y. to go into the general fund.

SPIKE JONES' CORN BIG IN WHEAT BELT

Winnipeg, May 28.

A eager mob of 4.500 fans packed the Civic Auditorium here May 25 to hear Spike Jones' City Slickers. Tickets were sold out about a week in advance, being limited to the capacity of the aud. Hundreds more could have been sold, but fire and safety officials clamped down.

Daylight saving time was responsible for a delay in the starting time of the band. Jones' outfit arrived at 6:45 p. m. standard time, 7:45 p. m. Winnipeg time. He was to start work at 8 p. m.

Air-Cooling Hitch May Halt Bob Chester Date

Terrace Room, Newark, N. J. would like to close after the run of the current Richard Himber orchestra June 9 and not wait for the expiration of the Bob Chester date following. Reason given is that air-conditioning equipment cannot be readied due to a negative attitude by D. C. officials governing such installations.

If Chester is set on a date at the Million Dollar Pier, Atlantic City, now being negotiated, then the Newark spot will not use him. If the pier date isn't completed, Chester will work out the Newark contract.

Chi Room Lays Off

Chicago, May 28.

Trouble in snagging an air-conditioning unit has forced the Rainbo Ballroom to abandon operation during the summer months. Spot will close with Charlie Barnet's orchestra June 16. It plans to reopen late in August.

Robbins' Metro Deal Deflates Pubs Who See Devaluation in Own Holdings

Many major music publishers are not too happy about Jack Robbins' sale of his 26% interest in the Robbins, Feist, Miller music catalogs to Metro for $500.000, plus tax, or $673.000.

Though most of the publishers who had been rivals of Robbins understand that he sold out cheaply because he was unhappy in his association with the film company, and wanted to get out at any price, they feel that his acceptance of a half-million net for his 26% suggests a valuation of their own holdings far below actual worth.

There has been constant discussion of the Robbins-Metro deal among publishers ever since it occurred almost two weeks ago. Virtually every publisher has his own idea of what the Feist catalog, one of the best in the business (probably No. 2 to the Harms, Inc., holdings, rated the top catalog), plus the Robbins firm and Miller, are worth.

Quotations are fairly uniform at between $8.000.000 to $10.000.000 for the three. Since Robbins took a total of $673.000 for 26% of them, his ex-rivals see future catalog sales being measured against that price, in spite of the conditions under which Robbins sold out.

Since handing over his holdings to Metro, Robbins has been busying himself with affairs of the American Artists Bureau, the talent management setup he recently sold to his son, Buddy, and Howard Richmond, a nephew. This outfit originally was the Robbins Artists Bureau, which he started some time ago and which Metro recently forced him to drop.

It's not likely, however, that Robbins will remain forever out of the music business. He has had many offers since bowing out to Metro, among them a reported $250.000 per year deal with Broadcast Music, Inc. He told the directors' board of the American Society of Composers, Authors and Publishers last week that he would never consider a business deal with ASCAP's rival.

Metro, incidentally, is reported shortly starting a campaign to buy out all other holders of stock in Robbins, Feist, Miller. Among them are Domenico Savino, Stephen Levitz, Bernie Prager and Jack Bregman, partner in Bregman, Vocco Conn, latter holding under 5% of Robbins stock.

Reg Connelly Returning

Reg Connelly may return a couple of weeks ahead of schedule this weekend, sailing on the Queen Mary.

London music publisher has made a number of deals for song material while here. He was to have clippered back but space bookings are congested, hence the decision to return somewhat sooner.

Strike Jangles Music Biz Gently

Railroad strike of last week didn't do too much damage to the band and music businesses, since it was over almost before it got started. Few bands were caught unable to get to their next dates, and as for the shipment of music, publishers have been having considerable trouble the past few weeks moving material by mail and every other possible route anyway so the rail ban didn't add too much to their headaches.

By the time the strike was actually called, most bandleaders had been able to secure busses to transport them on one-night dates in anticipation of a rail tieup, and so were safe. One of the few caught short was Sam Donahue, in Dallas. He managed to beg and borrow road transportation for himself and his men to his next two stands and by that time the rails were almost normal.

While the strike was going full blast, however, one group getting fidgety was the American Federation of Musicians. Union's annual convention begins Mon. (3) in St. Petersburg, Fla., and delegates from the coast and northwest must leave home territories by today (Wed.) and tomorrow to be on time. Many of course would have flown and probably will anyhow, but scores still stick to the rails.

COL.'S NEW JAMES PACT TOPS POP BAND COIN

Hollywood, May 28.

Columbia Records recently tore up the five-year contract it had with Harry James and substituted a new deal for the same length of time claimed to be one of the biggest ever written for a pop band.

Details of the deal are being kept well under cover by Columbia, fearing a disturbance among other artists. Up until the new James contract was written, Benny Goodman is said to have been the highest paid Columbia cutter. He draws a guarantee of $40,000 annually.

James is unquestionably Columbia's No. 1 artist in point of sales. He has received between $150.000 and $175.000 annually in royalties from the company during past few years.

Tony Pastor Reopens Cedar Point June 15

Cedar Point ballroom, Sandusky, O., reinstating its name band policy after nearly a four-year hiatus, opens with Tony Pastor's orchestra week of June 15. Entire season is set with names.

Summer resort, the largest in northern Ohio, has Buddy Rich's crew for week of June 22; followed by Jerry Wald, Bobby Sherwood, Johnny Long, Art Kassel, Eddy Howard, Alvino Rey. Dancery closes season week of Aug. 23 with Stan Kenton's outfit.

GRAHAM FORMS PLATTERY

Hollywood, May 28.

Bob Graham, under pact as actor to Paramount and to Jewel Records as singer, is forming own pop-plattery here in association with Jack Stern, formerly with Irving Berlin Music.

New diskery, which has not yet chosen tag of labels, will specialize in small jam combos. Graham personally will continue to chirp for Jewel, at least until expiration of present pact of one-year.

ABE OLMAN ELECTED AS MPPA DIRECTOR

Abe Olman, gen. mgr. of the Robbins, Feist, Miller music combine, was elected to directors' board of the Music Publishers' Protective Assn. He takes over chair formerly occupied by Dick Murray, who shifted last January from gen. mgr. of the Paramount Pictures-owned music companies to asst. to John G. Paine, gen. mgr. of the American Society of Composers, Authors and Publishers.

Olman's position as head of the Robbins group was taken over from Jack Robbias, who last week was bought out of the setup by Metro.

GAC's Krasny en Route To AFM's St. Pete Meet

Milt Krasny, gen. mgr. of General Artists Corp., now stationed in Hollywood, is in N. Y. currently on his way to the AFM convention at St. Petersburg, Fla. Meet opens Mon. (3).

Krasny will leave N. Y. Sat. (1) for St. Pete and after the convention returns for a week before heading west. He'll be the only agent rep there. Neither MCA nor William Morris is sending anyone.

Others heading south for the AFM confab include the execs of N. Y. local 802, plus a delegation from the Newark local. Frank Dailey, a Newark official, will be in the latter group.

S.E.P. ON MCA IN 4 PARTS

So-called expose on company operation of MCA is due in Satevepost late this summer or early fall.

Story will run in four parts, authored by David G. Wittels.

Shapiro To Chase 'Rainbows' No More; Drops All Claims to Three-Way Tune

Shapiro-Bernstein, which has figured in a three-way scrap with Fred Fisher, Inc., and Robbins Music over ownership of the song "I'm Always Chasing Rainbows," will not buck the situation any longer.

Co. has agreed to drop all claims to the tune, acquired from Harry Carroll, co-author with Jim McCarthy, in deference to a prior renewal agreement Carroll had made with Fisher personally. This was done in 1935, and after his (Fisher's) death his widow turned the agreement over to the firm bearing his name.

Shapiro has agreed to drop its claim to 50% of the copyright only if Fisher and Carroll forward complete releases from any obligation. This course obviates the necessity of a suit Fisher was preparing against Shapiro and Robbins seeking 50% title to the tune per its renewal through Carroll.

Carroll and McCarthy wrote "Rainbow" years ago and it was published then by McCarthy & Fisher, Inc. After McCarthy's death, his widow disposed of her renewal rights to Robbins. Fisher, having gotten the 50% which Shapiro took title to as of March 2 last, is now said to be negotiating with Robbins for that firm's half of the song.

Olympic to Press For ARA

Hollywood, May 28.

ARA, pop-plattery, closed deal over weekend whereby Olympic Record Corp. will press 500,000 disks monthly for six months. ARA owns a plant here, but has been unable to perk up enough production of late.

In essence, Musicraft will be pressing a rival's platters, since former owns majority of stock in Olympic.

Dave Rose to Play UCLA

Hollywood, May 28.

David Rose will play a dance-concert date, his first in four years, at "Tropicana Ball" on UCLA campus Sat. (1). Batoneer agreed to supply the music for hoofing only if he could use a 45-piece band, which was agreed. Kitty Kallen, vocalist on Rose's airshow, will thrush.

Although a William Morris client, Rose was set for date by Music Corp. of America.

Tito Guizar Buys Into Mercury Records Firm

Hollywood, May 21.

Tito Guizar, Mexican vaude and screen tenor who currently is facing cameras in Columbia's "Thrill of Brazil," last week bought a piece of Mercury Records, pop-plattery headquartered in Chicago which shortly will unveil Coast office.

Singer himself is also under chirping contract to the diskery.

Desmond Guestar With Old (Glenn Miller) Love

Johnny Desmond, vocal soloist who got his start as a single because of the commotion he created with the late Major Glenn Miller's AAF band overseas, will work with that outfit for the first time since both returned to civvies. Saturday (1). He'll do a "Matinee at Meadowbrok" broadcast with the Miller combo from Fank Dailey's Meadowbrook on CBS, 5 to 6 p.m.

Desmond will do three tunes with the band, all of which he did with it overseas—"Laura," "Symphony" and "Together."

10 Best Sheet Sellers

(Week Ending, May 25)

Gypsy	Leeds
Laughing on the Outside	BMI
Prisoner of Love	Mayfair
Sioux City Sue	Morris
All Through Day	Williamson
I Don't Know Enough	C-P
They Say it's Wonderful	Berlin
Full Moon, Empty Arms	Barton
I'm Big Girl Now	World
Oh What It Seemed	Santly-Joy

Aquarium Ritzy; Slaps On Covers

Aquarium Restaurant, N. Y., which recently instituted a policy of high-priced bands, last week revised its relatively low prices for customers. Ben Harriman, owner, who had been mulling a cover charge idea, experimented first with the establishment of a $2 minimum.

When there was no customer beef about it, he revised that to call for a $1 cover from all those who occupy tables in the room. People at the bar, who have an unobstructed view of the band, can still get by with a short beer.

Aquarium startled band buyers several months ago by the manner in which it went after a name band policy. It has yet to pay a band lower than $4,000 a week and is paying most $5,000. That's a lot of scratch to get up from a gross that was never guaranteed by a cover or minimum.

Spot continues to buy the top names, however. After the current Gene Krupa comes Charlie Barnet, then Les Brown, then Count Basie. That's as far as the spot is booked, though there's a deal on to bring in Ina Ray Hutton's male band in conjunction with Buddy Rich's new combination, now working its way back from the Coast.

Twin Thornhill-Lawrence Styles To Intrigue N.Y.

Band and music business in N. Y. is looking forward to the prospective debuts in this area of the Claude Thornhill and Elliot Lawrence orchestras. The two bands achieve their "sound" differently but actually the two, to the layman ear, will be almost impossible to distinguish. Both men are pianist-leaders with almost identical keyboard styles.

Thornhill originated his ideas before the war. Then he broke his band up to go into the Navy. Lawrence is a newcomer, having matriculated from WCAU, Philadelphia, where his dad, Stan Lee Broza, is musical director. He led a studio band on the station for more than a year, getting choice CBS air time to build a rep. He opens July 1 at the Pennsylvania hotel, N. Y. Thornhill debuts tonight (Wednesday) at Post Lodge, Larchmont, N. Y.

NBS, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, May 17-23, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
As If I Didn't Have Enough On My Mind	Melrose
Atlanta, Ga.	‡Stevens
Coax Me a Little Bit	Bourne
Come Rain Come Shine—*"St. Louis Woman"	Crawford
Day By Day	Barton
Do You Love Me?—†"Do You Love Me?"	BVC
Full Moon and Empty Arms	Barton
Gypsy, The	Leeds
I Don't Know Enough About You	‡C-P
I Don't Know Why	Feist
I'm a Big Girl Now	World
I've Got Sun In Morning—*"Annie Get Your Gun"	Berlin
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
Laughing On the Outside	‡BMI
More Than You Know	Miller
Oh, What It Seemed to Be	Santly-Joy
One More Tomorrow	Remick
One-zy, Two-zy	Martin
Personality—†"Road To Utopia"	B-V H
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Should I Tell You I Love You?	Harms
Sioux City Sue	Morris
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Without a Penny In Your Pocket	Global
You Won't Be Satisfied	Mutual

*† Filmusical. * Legit Musical. ‡ BMI Licensed.*

Syndicate Buys 4-Star Lock, Stock & Diskery

Hollywood, May 28.

Syndicate headed by Cliff McDonald and Don Pierce last week bought 4-Star Records outright from Dick Nelson, who founded firm. Purchase also includes a seldom-used label, Gilt Edge, and processing plant as well as office building housing company.

McDonald long had handled recordings for Nelson, and Pierce had charge of administration. Many differences had cropped up of late between Nelson and McDonald, who was under long-term contract at $250 a week to direct diskings. Friction led to McDonald and Pierce rounding up some unidentified backers and meeting Nelson's price.

Werner Janssen Disks Tie In With 'Masters' Shorts

Hollywood, May 21.

Werner Janssen's symphony orchestra will cut saleable diskings of the scores of James A. Fitzpatrick's forthcoming series of "Famous Music Masters" shorts, as well as the scores themselves. Platterbooks will be put on sale simultaneously with showings of featurettes, to be sold in special tieups with music dealers.

Four sides of three-minute platters will be in albums in addition to a brief summary and dramatization of the life of the composer whose music is played. Total of 26 albums and shorts are planned.

Musicraft Toppers To Set Up Coast Branch

Hollywood, May 28.

Irving Felt, prez of Jefferson-Travis Corp., parent firm of Musicraft and Guild Records, planed in from N. Y. late last week with Peter Hilton, recently appointed prez of Musicraft.

Pair will perch here for one more week, setting up local office. Bob Weiss, assistant to Hilton, breezed in four days ahead of bosses. Weiss probably will chief Coast office.

SANTLY-JOY Standards

IT'S THE TALK OF THE TOWN

By SYMES, NEIBURG, LIVINGSTON

Tommy Valando, Gen. Prof. Mgr.

THE TALK OF THE TOWN

GEORGE TOWNE

Currently

ANSLEY HOTEL

ATLANTA, GA.

Broadcasting Four Times Weekly

WOR-Mutual, Coast-to-Coast

OPENING MAY 28

PELHAM HEATH INN

NEW YORK

Mgt.: MUSIC CORP. OF AMERICA

I DON'T KNOW WHY

Lyric by ROY TURK Music by FRED E. AHLERT

SEEMS LIKE OLD TIMES

Words and Music by CARMEN LOMBARDO and JOHN JACOB LOEB

Leo Feist

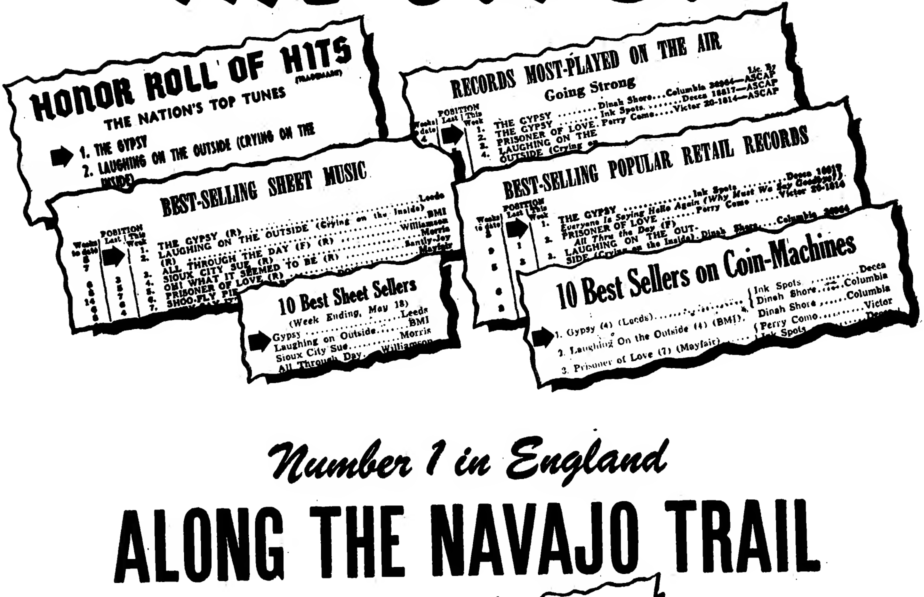
UNPRECEDENTED!

Number 1 Across Two Continents

LEEDS MUSIC CORPORATION

Number 1 in the U. S. A.

THE GYPSY



HONOR ROLL OF HITS (TRADEMARK)

THE NATION'S TOP TUNES

1. THE GYPSY
2. LAUGHING ON THE OUTSIDE (CRYING ON THE INSIDE)

BEST-SELLING SHEET MUSIC

Weeks to date | POSITION Last | This Week
1. THE GYPSY (R) ....Leeds
2. LAUGHING ON THE OUTSIDE (Crying on the Inside) (R) ....BMI
3. ALL THROUGH THE DAY (F) (R) ....Williamson
4. SIOUX CITY SUE (R) ....Morris
5. OH! WHAT IT SEEMED TO BE (R) ....Santly-Joy
6. PRISONER OF LOVE (R) ....Mayfair
7. SHOO-FLY PIE

10 Best Sheet Sellers

(Week Ending, May 18)

Gypsy ....Leeds
Laughing on Outside....BMI
Sioux City Sue....Morris
All Through Day....Williamson

RECORDS MOST-PLAYED ON THE AIR

Going Strong

Lic. By
1. THE GYPSY ....Dinah Shore...Columbia 36964—ASCAP
2. THE GYPSY ....Ink Spots....Decca 18817—ASCAP
3. PRISONER OF LOVE. Perry Como....Victor 20-1814—ASCAP
4. LAUGHING ON THE OUTSIDE (Crying on

BEST-SELLING POPULAR RETAIL RECORDS

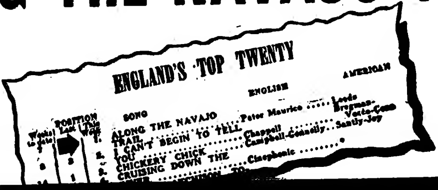
Weeks to date | POSITION Last | This Week
1. THE GYPSY ....Ink Spots....Decca 18817
Everyone Is Saying Hello Again (Why Must We Say Goodbye?)
2. PRISONER OF LOVE ....Perry Como ....Victor 20-1814
All Thru the Day (F)
3. LAUGHING ON THE OUTSIDE (Crying on the Inside). Dinah Shore....Columbia 36964

10 Best Sellers on Coin-Machines

1. Gypsy (4) (Leeds).... Ink Spots ....Decca / Dinah Shore....Columbia
2. Laughing On the Outside (4) (BMI).... Dinah Shore ....Columbia
3. Prisoner of Love (7) (Mayfair).... Perry Como....Victor / Ink Spots....Decca

Number 1 in England

ALONG THE NAVAJO TRAIL



ENGLAND'S TOP TWENTY

Weeks to date	POSITION Last	This Week	SONG	ENGLISH	AMERICAN
		1.	ALONG THE NAVAJO TRAIL	Peter Maurice	Leeds
		2.	I CAN'T BEGIN TO TELL YOU	Chappell	Bregman-Vocco-Conn
8	2	3.	CHICKERY CHICK	Campbell-Connelly	Santly-Joy
	1	4.	CRUISING DOWN THE RIVER	Cinephonic	

AZUSA

LEEDS MUSIC CORPORATION • LOU LEVY, President • NEW YORK • CHICAGO • HOLLYWOOD • LONDON

Inside Orchestras—Music

Buddy Rich is doing a burn over having had to share billing with Slim Gaillard recently during vaudate at Orpheum, Los Angeles. Rich's band initially was inked in as main attraction with Benny Rubin and Nick and Vicki Collins sublined. But when Sherrill Corwin, operator of Orph, got b.o. reports on Rich's biz at prior Golden Gate theatre, San Francisco, date and computed biz at Palladium, Hollywood, where Rich played six weeks this spring, he added Gaillard to vaude bill as insurance. Gaillard had been pencilled in to follow Rich date, but was shoved up by Corwin at nearly last minute.

Latest orchestra leader to bankroll a new band for a "protege" is Gene Krupa, who has shoved out the scratch for Charlie Venturo's forthcoming combo. Venturo has been featured sax in Krupa band for last couple of years and will break from skin-beater's combo next week when Krupa goes west for chore in "Beat the Band" picture. The saxman is now lining up his jammers and will go into rehearsal on June 15.

Deal mentioned two weeks ago in VARIETY, via which ownership of three major music publishing firms would have been transferred to Wall street interests and run by a major figure now in business, has fallen through. Snag on which the entire setup was caught is not explained and the possibility that the deal might again be revived is deemed remote.

Leeds Music is looking diligently for a man to head the prospective staff and operation of the new Peter Maurice, Inc., publishing house set up via its reciprocal arrangement with the Peter Maurice firm of London. So far, Lou Levy, head of Leeds, has been unable to find the man he wants to run the new firm. Most of the better contact men are under contract.

BMI Pin Up SHEET

Hit Tunes for June
(On Records)

A STORY BOOK ROMANCE (Block)
Jimmy Foster—GI 101 • Guy Lombardo—Dec. (soon to be released)

(Ah, Yes) THERE'S GOOD BLUES TONIGHT (Embassy)
Martha Tilton—Cap. 244 • Tommy Dorsey—Vic. 20-1842
Lucky Millinder—Dec. 18835 • Les Brown—Col. 36972
Clyde McCoy—Vogue 752

ALL THE CATS JOIN IN (Regent)
Benny Goodman—Col. 36967 • Roy Eldredge—Dec. 23532

BLUE CHAMPAGNE (Encore)
Jimmy Dorsey—Dec. 3775 • Freddy Martin—Vic. 20-1878
Frankie Masters—Okeh 6279

I DON'T KNOW ENOUGH ABOUT YOU (Campbell-Porgie)
Johnny Desmond—Vic. 20-1861 • Peggy Lee—Cap. 236
Mills Brothers—Dec. 18834

LAUGHING ON THE OUTSIDE (B M I)
Dinah Shore—Col. 36964 • Enoch Light—Cont. 1175
Merry Macs—Dec. 18811 • Teddy Walters—ARA 135
Jerry Wald—Sonora 3007 • Vincent Lopez—Mercury 2074
Sammy Kaye—Vic. 20-1856 • Andy Russell—Cap. 252

MOON OVER BROOKLYN (London)
Guy Lombardo—Dec. 18809

TOO MANY IRONS IN THE FIRE (Marks)
Mills Brothers—Decca (soon to be released)

VEM VEM (Pemora)
Jose Morand—Apollo 1007 • Don Jose—Gotham 101
Pancho—Dec. (soon to be released)

WHO TOLD YOU THAT LIE? (Stevens)
Connee Boswell—Dec. (soon to be released)

WITHOUT YOU (TRES PALABRAS) (Peer)
Andy Russell—Cap. 234 • Desi Arnaz—Vic. 20-0158
Jayne Walton—Mercury 3002 • Noro Morales—Maj. 5000
Randy Brooks—Dec. 18874 • Jack Carroll—Music Art 750

B M I HIT TUNES
ARE AVAILABLE, TOO,
ON ALL TRANSCRIPTION SERVICES

BMI
[illegible] MUSIC, INC.
[illegible] NEW YORK 19, N. Y.
New York • Chicago • Hollywood

British Best Sheet Sellers

(Week Ending May 16, 1946)

London, May 17.

Can't Begin Tell You	Chappell
Chickery Chick	Connelly
Along Navajo Trail	Maurice
Cruising Down River	Cinephonic
Grand Night Singing	Chappell
Ashby De La Zouch	Gay
Good, Good, Good	Connelly
Bygones Be Bygones	Feldman
I Dream Of You	Macmelodies
Atchison Topeka	Sun
Might Well Be Spring	Chappell
I'll Buy That Dream	Wood

Music Notes

Page Cavanaugh Trio inked to exclusive recording pact by ARA....Jan Peerce will solo at Hollywood Bowl concert on July 18....Delta Rhythm Boys open four-week stand today (Wed.) at El Rancho, Las Vegas....Harold Adamson has put lyrics to "On the Trail" portion of Ferde Grofe's Grand Canyon Suite....Spade Cooley's western band will wax 16 hillbilly tunes for Columbia Records this week, in four sessions on Coast....Diana Lynn will wax Capitol album of torches, with her piano backed by Paul Weston's house orch....Boyd Raeburn band will finish album for Jewel Records June 3. Five sides to go....Dick Elwell, prez of Bel-Tone Records, Coast plattery, in N. Y. for two weeks....Stan Kenton crew will commence cutting its first albums for Capitol June 4....Robert Emmett Dolan scoring Paramount's Betty Hutton starrer, "Perils of Boomtown"...Teddy Walters waxed four sides for Musicraft over weekend....Skip Nelson will chirp ten tunes for Capitol Transcriptions June 5, backed by Buddy Cole orch....Ray Herbeck band will slash six sides for 4 Star Records June 15 in N. Y....Herbert Stothart scoring Metro's "Sea of Grass"...Allen Roberts and Doris Fisher cleffed four songs for Columbia film.

Herman Shubert, operator of the Pelham Heath Inn, New York, will run a golf driving contest for music men and band leaders at range next to his spot...Jackie Gayle, manager of Eddie Heywood, into music publishing business as United Music Corp....Bob Burton, BMI attorney, to Canadian Assn. of Broadcasters meet end of this week....Joe Howard, songwriter, working in a movie short built around his old song, "I Wonder Who's Kissing Her Now."

Boost of 15½% In 1945 Music Sales

Increase in music sales during 1945 was pinned down to percentage points last week, following a survey of jobbers all over the country by the Music Publishers Protective Assn. Boost over 1944 was determined at 15.5% in dealer-sales only, the "rack" sale not being included.

In the combined years, 1943 to 1945, the percentage increase in music sales amounted to approximately 40%. Year 1943 showed a 11.7% boost over 1942, and '44 a 13.2% jump over '43. Those figures, however, still leave the music business of the past six weeks in the middle of the worst slump since 1942, when publishers were getting rolling again after the long battle between radio and American Society of Composers, Authors and Publishers. At that, sales of the first quarter of this year were still comfortably above last year ('45).

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	17	1,350	37,950
Jerry Wald*	New Yorker (400; $1-$1.50)	8	1,575	15,750
George Paxton	Pennsylvania (500; $1-$1.50)	1	1,700	11,850
Xavier Cugat	Waldorf (550; $2)	1	3,100	5,400
Buddy Morrow	Lincoln (275; $1-$1.50)	2	800	2,175
Joe Reichman	Roosevelt (400; $1-$1.50)	2	1,900	4,025
Hal MacIntyre	Commodore (400 $1-$1.50)	3	1,875	5,850
Alvino Rey	Astor (750; $1-$1.50)	1	3,750	3,750

** Asterisks indicate a supporting floor show. New Yorker has ice show Lexington, an Hawaiian floor show; Waldorf, Joan Edwards, John Sebastian.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Back to average 2,900.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Still going good at 2,800.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Kisley, DiGatanos, LeBrac & Bernice keeping busy with 5,400.

Buddy Rich (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Woody Herman closed Thursday (23), Rich in Friday (24). Strong 6,500.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). Steady 4,700 for Straeter, Gil Lamb, Nip Nelson, et al.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Up to hot 5,700 after an opening week of 4,800.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Steady clientele keeps figure up; 3,500 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). New band opening with new show hiked spot to at least 3,700 covers.

Location Jobs, Not in Hotels

(Chicago)

Ray Anthony (Rainbo; $1-$1.25). Slid to average 6,500.

Billy Bishop (Blackhawk; 500; $2-$2.50 min.). Below norm 2,800 for Bishop, Jay Seiler, et al.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Danny Thomas continuing to head for a Chez record with 6,000.

Eddy Howard (Aragon; 90c-$1.15). Off the usual take but doing a fair 15,000.

Henry Lishon (Frolics; 700; $3-$3.50 min.). N.s.h. 3,500 with Gypsy Rose Lee.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Climbing, with 4,500 still interested in Martha Raye.

Benny Strong (Trianon; 90c-$1.15). A wobbly 11,000.

(Los Angeles)

Sammy Kaye (Palladium, B. Hollywood, 4th wk.). Strike or no strike, still collecting nice coin with 25,000 admissions.

Jan Garber, Bobby Sherwood (Avodon, B. Los Angeles, 2d wk.). Built up during the second frame to a hefty 15,200 patrons.

Joe Sanders (Trianon, B. South Gate, 2d wk.). Strike held down to 4,200 entrants.

Stan Myers (Slapsy Maxie's, N. Los Angeles, 7th wk.). Off because of general conditions to 3,500 customers.

Eddy Oliver, Page Cavanaugh Trio (Trocadero, N. Hollywood, 2d wk.). Picked up for no appreciable reason to do neat 3,000 tabs in both rooms.

Garwood Van (Ciro's, N. Hollywood, 7th wk.). Joe E. Lewis holding spot in golden class with 3,050, a bit off last week.

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A GREAT RHYTHM SONG!!
Wherever There's Me—There's You
By SUNNY SKYLAR and PATRICK LEWIS
Recorded for VICTOR on May 19th by
Betty Hutton
Republic Music Corp. 607 5th Avenue, New York

Did You Know THAT

[illegible]

● ● ● in two short years has appeared with, Morton Gould, Raymond Scott, Benny Goodman, Milton Berle, Dick Powell, Paul Baron, Allan Roth, Leo Reisman, Harry Sosnik, Ray Bloch, Frank Sinatra, 1944-1946 ● ● ● replaced Hildergarde on Raleigh's Summer "Beat The Band" – 1944 ● ● ● co-starred with Johnnie Johnston on The Chesterfield Show for 39 consecutive weeks 1944-1945 ● ● ● was chosen by Eddie Cantor to be his singing star on tour of G.I. hospitals 1945 ● ● ● was held over and successfully appeared at The Troika, Washington, D. C. Hotel Belvedere, Baltimore, Maryland, Hotel Statler, Detroit, Michigan on *first personal appearance tour* 1945-1946 ● ● ● appeared on the Jack Smith Show Feb. 14 and repeated Feb. 25 and March 26, 1946 ● ● ● is an exclusive Signature recording artist. The demand for her records is tremendous—Signature has been swamped with orders from the entire nation ● ● ● received excellent notices on her records in Metronome, Modern Screen, Dorothy Kilgallen's column, Hollywood Note ● ● ● has received rave reviews from Disc jockies all over the country including Martin Block, Steve Ellis, Gene Norman; Art Ford, Eddie Chase ● ● ● was selected by 1500 readers of Bandleaders Magazine as their favorite gal singer. Her recordings of "Day by Day" and "Waitin For The Train" placed in the first five of the recent platter popularity poll ● ● ● is only twenty years old

? ? ? ? ? ? ? ? ? ? ? ?

EXCLUSIVE SIGNATURE RECORDING ARTIST

MANAGEMENT MUSIC CORPORATION OF AMERICA

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Betty Rhodes (vocal with Russ Case Orch) "I'd Be Lost Without You"-"What Has She Got That I Haven't Got" (Victor 1886). So-billed "First Lady of Television" sings the newest Sunny Skylar tune titled "I'd Be Lost Without You.' Miss Rhodes shows possibilities and Russ Case plays the dots on the score well, but the structure for hitdom just isn't in the song. It's average, musically and lyrically. Only recommended to introduce the femme. Certainly can't judge her real potentialities from this. "What Has She Got" is best side. Miss Rhodes, in a warm, flexible voice warbles the slower beat easier, and sounds like the great, late Miss Helen Morgan in the upper scales. This side will sell. Good torch lyric. Neatly played accomp. Recommended.

Kay Kyser (vocal by Lucyann Polk and Campus Kids, Michael Douglas) "Love on a Greyhound Bus"-"All the Time" (Columbia 36979). "Greyhound" is best tempo to come off a Kyser disk in a long time. Lucyann Polk skats the lyric expertly, and backed by the Campus Kids, a strong vocal group, wraps it up for a lot of potential nickels. Band plays well. Recommended with a double eagle! "All the Time" is ballad-wax. Michael Douglas, who sings like a strong Dennis Day, sounds fine. Much better than average band vocalist heard around these days. Tune, from the pic "No Leave, No Love" will do well. But "Greyhound" will hit top for its the plug tune, and well catch juke and airtimers fancy.

Bob Crosby (vocal by Crosby and Gordon Polk) "Cement Mixer"-"Where Did You Learn to Love" (ARA 137). This Bob Crosby cutting of "Mixer" is one of the poorest of recent indie releases technically speaking. Band is badly balanced, and sound quality is nil. Vocalist is badly recorded. Words barely distinct. Poorly arranged. Not recommended. "Where Did You Learn" has Crosby's voice. He sounds fine, but the band is behind the catcher's mask all the time. What could be an expert clarinet solo is lost in poor waxing. Not recommended.

Ginny Simms (vocal with Lou Bring Orch) "They Say It's Wonderful"-"What Could Be Sweeter" (ARA 139). Another ARA disk, and Miss Simms ordinarily a singer with perfect diction, comes out mush-mouthed. Listening behind quality it sounds good. Lou Bring orchestra performs classily, and builds a find curtain of fiddles. Won't sell because of quality. Not recommended. "What Could be Sweeter" is much worse. Doesn't give Miss Simms or Bring a chance!

Al Goodman (featuring Maxine and Jimmy Carroll, Audrey Marsh) "They Say Its Wonderful"-"I Got Lost in His Arms"-"You Can't Get a Man With a Gun"-"Doin' What Comes Natur'lly (Victor 46-0001-12-inch). This is the Al Goodman tribute to "Annie Get Your Gun." Billed as a Victor "double feature" disk, it incorporates four of the fifteen tunes from the score, on two sides. Sung by Jimmy Carroll and Maxine, "They Say" and "Lost" are the closest wax rendition to the actual Ethel Merman-Ray Middleton "in person" performance onstage. Handled legit, they're played beautifully by the maestro, who reflects his long pit career. "They Say" is the standout on the "A" side, and calls for an extra olive twig to Carroll who carols with finesse. But the whole wreath is handed to Miss Audrey Marsh on the reverse. She really gets her teeth into "You Can't Get A Man," and drives it home! Accompanied by a mixed chorus, its great! Goodman's men play superbly! There is proof of Miss Marsh's vocal adeptness when a sweet segue is made to the opening lines of "Doin' What Comes Natur'lly." Femme sings like a balladeer for a few bars, and then switches to a hick hick for returns! This is the top side, of a top performance on all sides. Highly recommended. Since it's a 12-inch disk, air and hearth sales are the only outlet.

Alvino Rey (vocal by Jo Anne Ryan, chorus) "Sepulveda"-Bumble Boogie" (Capitol 262). "Sepulveda" is a boulevard in Hollywood. It seems a silly basis for a tune, since the word is difficult to understand as put to music. This disk is nicely done, however. Vocal by Jo Anne Ryan, is fair. Chorus, by bandsmen, is adequate. Band plays well. Recommended. "Bumble Boogie," an instrumental, showcases the Rey rhythm, and the group has a lot of that. Accomplished work by the maestro will sell the platter. Adapted from "Flight of the Bumble Bee" it consists of a lot of hand picking by guitarist Rey. Likeable and recommended.

Jo Stafford (vocal, with Nat King Cole, Ray Linn, Herbie Haymer, and Orch conducted by Paul Weston) "Cindy"-"I've Never Forgotten." "Cindy" is side with fast beat. A folk song, it could be classic modern stuff if sung by Johnny Mercer. Too fast for Miss Stafford. Instrumentally fine. Not recommended. "I've Never Forgotten" is much easier for the Capitol star. From the film "Earl Carroll's Sketch Book" its very average in construction, musically and lyrically. Poor choice of tunes on both sides for the vocalist. Won't help anyone.

Chu Chu Martinez (Lou Bring Orch) "Without You"-"Two Silhouettes" (ARA 5006). Another ARA misfit. Chu Chu Martinez is lost behind poor waxing. Lou Bring's band suffers too. What you hear of Martinez is fine. Syrupy and Spanish, he scores! Poor waxing edges it in black, however. "Two Silhouettes," like the "A" side, has a chorus in Espanol. Bring plucks fiddles behind it. But that recording engineer was trying to make a Mexico City Siesta sound like a Kansas City traffic-jam, and he didn't leave out the night noises in the silo.

Peggy Lee (vocal with Dave Barbour Orch) "Baby You Can Count on Me"-"Linger in My Arms a Little Longer, Baby" (Capitol 263). "Baby" is good stuff by Miss Lee. Smart lyric, and warbled smartly by the pop chantoosey. Group do some adept accompanying. Will sell. Recommended. "Linger" is the stuff that ballads are made of: both orchestrally and vocally muted, its soft and caresses the lobes. Fine for late time airshots, or the hearth. Recommended.

Four King Sisters (with Buddy Cole Orch) "Chiquita Banana"-"Pin Marin" (Victor 1884). This is the "Banana" song's debut on commercial wax. That is, wax that isn't for station break usage. Originally sung as an E.T. by Elsa Miranda for a fruit company's commercial radio break. Four Kings swing it well, and if the national waxbuyers aren't tired of hearing this ditty follow the stentorian tones of the local announcer's station identification, they'll buy. If played for air audiences perhaps the local radio hawker should announce "the following is not a commercial transcription." Otherwise a few dialers may flip the switch, thinking it is. "Pin Marin" noted in this spread last week on George Olson's disk as a Mexican moppet fave, hasn't changed much. Although the femme group do it better than Olson (they sing together). It's commercial draw is doubtful. "Banana" recommended.

Bob Hope's "I Never Left Home Album." Eight Sides. (Capitol Album CD-26, 10047-10050). Capitol's ambitious effort to snag buyers for novelty disks, but with purpose. Eight sides waxed with Pepsodent's favorite man, represent briefly the thousands of gags flung to military men over half the world's surface by Hope during the war years. On each side there are rapid-fire funny lines by the ski-nosed comic. Applause by the O.D., Bluejacketed, and Leathernecked audiences, plus musical bridges dubbed by Paul Weston's Orch. In playing, the eight sides are actually four sets of two, with each set being a replica of a broadcast or show given before Coast Guard, Navy, Marine and Army fans. Only drawback to airing possibilities, is the Hope incorporation of an occasional toothpaste plug, which may be objectionable to non-NBC stations. But, on the other hand, it's a great way for net stations, and indies, not carrying the Tuesday night laugh-getter to astonish audiences by proclaiming, "And now we present, Bob Hope!" And then, sotto voce, "recorded." Should do fine business with home Victrola owners.

Saxie Dowell's new band will make its vaude preem at the RKO theatre, Boston, June 27.

10 Best Sellers on Coin-Machines

1. Gypsy (5) (Leeds)	Ink Spots ....Decca Dinah Shore......Columbia
2. Laughing On the Outside (5) (BMI)....	Dinah Shore ......Columbia
3. All Through the Day (7) (Williamson).	Perry Como..........Victor Frank Sinatra.....Columbia
4. Prisoner of Love (8) (Mayfair).........	Perry Como..........Victor Ink Spots ....Decca
5. They Say It's Wonderful (1) (Berlin)...	Perry Como ....Victor Andy Russell ....Capitol
6. Sioux City Sue (4) (Morris)	Bing Crosby ....Decca Tony Pastor ....Cosmo
7. I'm a Big Girl Now (5) (World)........	Sammy Kaye ....Victor
8. Shoo-Fly Pie (10) (Criterion)	Stan Kenton ....Capitol Dinah Shore ......Columbia
9. Don't Be a Baby, Baby (2) (Triangle)...	Mills Bros. ....Decca Tommy Dorsey ......Victor
10. Oh What It Seemed to Be (16) (Santly-J)	Frank Sinatra.....Columbia Frankie Carle....Columbia

Coming Up

I Don't Know Enough About You (CP)....	Peggy Lee...........Capitol Mills Bros............Decca
Cement Mixer (Mills)	Slim Gaillard ....Cadet
Bumble Boogie (Martin)......................	Freddy Martin ....Victor
Ashby De La Zooch (Manhattan)..........	Merry Macs ....Decca
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton......Decca
In Love In Vain (T. B. Harms)...........	Margaret Whiting ..Capitol
Seems Like Old Times (Feist).............	Guy Lombardo.......Decca Vaughn Monroe.....Victor
Atlanta, Ga. (Stevens)	Sammy Kaye .. ....Victor Andrews Sisters......Decca

THANK YOU MR WINCHELL
NEW YORK, TUESDAY, MAY 21, 1946
Walter Winchell In New York
Many of the New York bars are going back to the 7-day week schedule—though they cannot promote enough lager and hooch... Gracie Fields' impression of Florence Desmond imitating Gracie was the big howl of the Blue Angel week...Jack Benny starts his 15th year in radio (in October) and his 35th season in show biz... He was in the Hooper "First 15" a decade ago—and still is...
Samba, "Vem Vem," may win the "Rum and Co-Cah Co-lah" crown. Pancho introduced it at the Casino-on-the-Park. It's a combination samba-polka—the first of its sort.
captures the New York flavor. It's on a 12-inch Decca.
VIVA! VIVA! VIVA!
VEM VEM
(THE CUBAN KISSING GAME)
LYRICS BY... ERVIN DRAKE
JIMMY SHIRL
MUSIC BY... JOSE MORAND
LISTEN FOR VEM VEM ON THE PET MILK SHOW
SATURDAY, JUNE 1st, 9:45 P.M.
1525 BROADWAY
NEW YORK

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY

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THE POSTMAN ALWAYS RINGS TWICE

SHE'S FUNNY THAT WAY

Words by RICHARD A. WHITING
Music by NEIL MORET
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Recorded by
PEGGY LEE Capitol 236
MILLS BROS. Decca 18834
JOHNNY DESMOND Victor 20-1861
CAMPBELL-PORGIE, INC., 1619 BROADWAY, NEW YORK 19, N. Y.

Chi Makes Up Its Mind to Stage 1st of Annual Fair Series Aug. 17-25

Chicago, May 28.

Despite an earlier cancellation by Mayor Edward J. Kelly, the first of a series of annual Chicago fairs will definitely be held, only on a smaller scale and earlier than the previously announced October starting date. It's definitely set for Aug. 17-25, with next year's shindig skedded for two weeks, starting the Saturday before Labor Day.

Committee previously announced still goes, with John Balaban, of Balaban & Katz, the only show biz rep included. Others are Chi civic leaders, bankers, public utilities execs, unionists and department store and mail order house heads.

Amusements, such as those that packed 'em in at the Century of Progress in 1933-34, are out for the first fair, with the $5,000,000 planned to be spent to be concentrated on industrial exhibits on Northerly Island, site of the last fair, and special displays in business centers such as the Merchandise and Furniture Marts. There'll also be a water carnival and other athletic events.

Cueing the committee's "take-it-easy" attitude, publicity will, for a starter, be centered in the midwest, inasmuch as they don't want to appear to be encouraging travel from distant points in the face of current room shortages. It'll be a forerunner, in other words, of a World's Fair-sized event that should really be something by 1947, conditions warranting, and that will eventually—they hope—match the Mardi Grass and other annual regional events.

Merger of Al Borde, Stan Zucker Agencies Out After Long Dicker

Possibility of the Al Borde-Stanford Zucker agency merger ended abruptly when Borde left for his homeoffice in Chicago, Thursday (23). Reason for dropping negotiations after several weeks of dickering is believed to have come over the division of stock in the new corporation and degree of control to be exercised by each of the components.

Plan for the merger included Frank Sennes, Cleveland booker, coming into the fold. Sennes, who books some top-monied spots, would have given the combine a powerful wedge into some of the larger clubs in the midwest. Sennes, however, dropped out of the deal as well.

Under the consolidation plan, outfit would have had offices in N. Y., Chi, Hollywood and Cleveland, and firm would have installed a film department.

It's said there's still the possibility that deal may be picked up again. However, that's unlikely unless Borde and Zucker agree to cut original demands drastically.

SHORT TAIL FAILS TO SAVE LICENSE

Columbus, O., May 21.

Though he claimed he was too short to see what was happening through the crowd, George D. Sherbon, who is five-feet-three-inches tall, operator of George's Night Club near Coshocton, O., was deprived of his beer and-wine license by the Ohio Liquor Board, on charges of having permitted a strip tease and a lewd movie to be shown in his club last Oct. 21.

Sherbon said that the Coshocton Boosters' Club, composed of businessmen interested in promoting high school athletics, had taken over his spot and put on the show. He said he was told the films were to be of the Notre Dame football team and other sports events, and his lack of height prevented him from seeing what was going on.

License revocation was effective May 11, the day after he was given a hearing on charge of exhibiting immoral films.

Puppeteers Meet

Waterford, May 28.

First national puppetry festival since the outbreak of the war will be held June 27-30 in Waterford, at the Rufus Rose Marionet theatre. Similar meets have been held annually since the inception of the Puppeteers of America in 1937.

Skedded to perform are Frank Paris, Ted Mabley, Bill Baird, Virginia Austin and George Prentice.

'Rochester' to Shuffle Off to Buffalo at 5G

Eddie "Rochester" Anderson is booked for McVann's, Buffalo, at $5,000 weekly out of which he pays for a femme stooge. Date at this spot hasn't been definitely decided upon but it has been agreed that the club will make room for the Jack Benny program comic, when he's available.

Music Corp. of America is routing Rochester to play a series of cafes, but may sandwich in some theatre dates as well.

Gov't Gets Clipped On 5100 Club Sale

Chicago, May 28.

U. S. internal revenue dept. finally sold the 51 Hundred Club, northside nitery against which they held a $21,000 Federal tax deficiency, but the Government netted only $4,425 on the sale.

Furniture and fixtures were bought last week for $8,525 by a finance company which held a chattel mortgage on the fixtures to the tune of $6,500, so the G-men got only $25 on that deal. However, 1,815 bottles of liquor went for $4,400 to a Chi tavern owner.

Government had made a previous attempt to sell the spot as a going concern, but nobody put in a bid.

Billy Reed Buys N.Y. Spot for New Nitery; Monte Proser Partner

Billy Reed last week purchased entire building at 70 East 54th street, N. Y., to house an intime nitery to be known as the Little club. Spot will be opened as soon as necessary alterations are permitted.

Reed, recently discharged from the Navy, was producer at the Copacabana, N. Y. Monte Proser, Copa's operator, has coin in the new spot.

SQ RODEO FOLDS IN PITT DUE TO RAIL BAN

Pittsburgh, May 28.

Gene Autry and the SQ Rodeo had to fold here Saturday night (25) following week's engagement at Gardens on account of railroad strike, cancelling out two remaining dates on schedule, at New Haven and Providence. Cancelling of the rail ban came too late for the show to revive the already dropped New England bookings. Rolling stock was all taken to eastern headquarters at Waverly, N. Y., by whatever means were available and later be moved back west.

Autry came here by auto. He pulled out immediately after final performances at Gardens for Chicago, driving all night to make his radio show out there Sunday afternoon (26).

Rodeo, incidentally, was a complete sell-out here, doing biggest biz in its history locally. Gardens management was forced to stick in an extra matinee Friday (24) to handle the overflow.

Desi Arnaz Set For Roxy, Para Stands

Desi Arnaz, who came to the Copacabana, N. Y., as a bandleader, will double as a single when entire Copa show goes into the Roxy theatre, starting June 19 or 26. He's also been signed with his band to play the Paramount theatre next year.

Odd part of the Roxy deal lies in the fact that Arnaz as a single will draw $5,000 while his entire band gets $4,000 weekly while playing the Copa.

Others included in the Roxy deal include Raul and Eva Reyes, Julie Wilson and Bob Johnson. General Artists handles Arnaz, but Music Corp. of America set the package. It's the third time house has used a Copa show.

Dancer Injured in Bus Smash Settles for $5,750

Pittsburgh, May 28.

Under a compromise settlement, Francoise Patenaude, 19-year-old dancer, received $5,700 from Joseph Price of Indiana, Pa., a showman, for injuries she sustained last November while a passenger in a bus owned by Price. Smash occurred near DuBois, Pa.

Miss Patenaude was a member of a small vaude unit enroute to DuBois at the time for a theatre engagement.

20 Miami Clubs Run All Summer

Despite passing of regular season and exodus of lush spenders, 20 niteries in Miami are continuing operation through summer. All are operating on more moderate talent budgets than obtained during regular season, but according to reports, all are doing profitable business.

Among better known spots continuing shows for summer are Kitty Davis', Clover Club, Club Bali, Paddock Club, Jeff's, Jimmy's-on-the-Trail, Sky Club, Beachcomber, Riptide, Bar 'oMusic as well as several of the hotels.

Current talent budgets for spots range from $1,500 to $3,000 weekly, rated a modest sum in comparison to what they dole out for shows in regular season.

Cleve. Industrial Heads Now Realize Value of Showbiz Showmanship

Cleveland, May 28.

Biggest crowd-puller here this spring has proven to be the Mid-America Exposition, an 11-day exhibit of Cleveland's industrial products at the Civic auditorium, which is part of the city's sesquicentennial celebration program.

At first some of its ultra-conservative backers fought against the idea of booking big movie and radio names for the daily shows, claiming they would overshadow the exhibits. They were voted down on the grounds that more theatrical showmanship was needed. Wisdom of the move was confirmed when Kenny (Senator Claghorn) Delmar emceed the kick-off proceedings last Thursday (23).

Pseudo-Southern politician pulled an estimated 8,000 to the initial matinee and slightly over that on his evening performance. To further glamorize the displays of industrial machinery and gadgets, the sponsors were scheduled to bring in Carole Landis from Hollywood, for a p.a. and several radio units. Latter to include the "Ladies Be Seated" radio troupe with Johnny Olsen as emcee, the Midwestern Hayride show from WLW, and the Boone County Neighbors.

After watching Senator Claghorn's mouthpiece gag up the exposition, Cleveland manufacturers agreed that there must be something to this new-fangled business called showmanship.

JOAN BARRY STILL CREATING NITERY STIR

Youngstown, O., May 28.

Joan Barry, former protege of Charlie Chaplin, did not make herself very popular during her week's engagement at the Pines Night Club here (15-20). Frank Mazzaco, manager of the club, requesting a press interview from Miss Barry, got his fingers smashed. She slammed the dressing room door on the manager's fingers.

Later, John H. Auble, Jr., of the Youngstown Vindicator, was admitted, and Miss Barry reluctantly answered routine questions in a momentary interview until, with another display of temper, she flipped her music into a corner, disconnecting the lights. That ended the interview.

Surf Club, Va. Beach, Has Ice Show for Full Season

Surf club, Virginia Beach, Va., has booked an ice show for the entire summer. "Serenade on Blades" will remain throughout a succession of name bands.

Room has so far set Johnny "Scat" Davis, Jack Teagarden and Bob Chester.

AGVA, Pitt Owners Settle Bond Dispute With Local Agents Posting the Cash

Pittsburgh, May 28.

Differences between AGVA and local nitery owners over posting of cash security bonds for performers, which have kept floor ssows out of town since first of the month, came to an end over the weekend when a group of local agents stepped into the picture and agreed to put up the dough themselves. Move was acceptable to performers' union and each Pitt agent will shell out for the spots he books.

Both sides are naturally claiming this as a victory, but there doesn't seem to be very much of that one way or the other. It's just a case of having the buck passed on to other hands.

Earlier in the week there had been some indications of a break when Pittsburgh nightclub owners guild gave the go sign to Schwartz' Nite Court of Fun and Allen's, member cafes, to post the bond. These places were slowly dying inasmuch as they had no dancing but relied entirely for biz on a nuthouse type of entertainment. On the surface, however, owners said that would be the extent of their concessions, that they intended to hold firm against putting up any cash.

Then the picture was additionally complicated when Nat Nazarro, jr., who heads AGVA here, announced that Joe Lieber, an AGVA member who refused to relinquish his membership when he accepted position of guild exec. sec'y, had been placed on unfair list for alleged activities against union members and therefore AGVA could not deal with him in any negotiations. Guild in turn gave Lieber a vote of confidence in the form of a new contract for a year at a big boost in salary.

Few of the smaller spots immediately made plans to get shows back as soon as settlement was made, but few of the larger ones were in no hurry to resume entertainment. Several, including Nixon Cafe and Villa Madrid, already had commitments with extra bands and announced they would make no decisions about resumption of floor shows until present contracts expired.

It Happens Every Year, So Forget the Flowers

Palace theatre, Columbus, will drop its stage show policy for the summer after the Glenn Miller-Tex Beneke bandshow June 24 for three days. House is a regular three-day vaude stand, and is booked by Danny Friendly of RKO. Scarcity of top-flight stageshow material is behind the move.

Prior to the summer vaude exit house will have several vacant stage show periods due to Friendly's inability to secure suitable fare.

Duke in L.A. Clash Over House Shift

Recent sale of the Orpheum, Los Angeles, to J. Arthur Rank and the shift of the house's vaudfilm policy to the Million Dollar, L. A., by operator Cherrill Corwin, have brought about a sharp clash between the latter and Duke Ellington's orchestra.

Corwin has Ellington under contract for week of July 2, the agreement calling for the date to be played at the Orpheum. Since Rank takes over the house Saturday (1), Corwin wants to move Ellington to the Million Dollar. Ellington won't go.

Though the Million Dollar is a larger house than the Orpheum and Ellington has a chance to earn more coin on a percentage basis, he feels that the newer location is too far away from the trade he wants to play to. He has refused to okay the shift of his contract to the Million Dollar house, which is nine blocks from the Orpheum.

N.Y. CAFES, NAME BANDS HURT BY RAIL BAN

New York nitery ops agreed that the two-day railroad strike hurt business, but extent of damage cannot be determined inasmuch as the rail tieup came at a time when business was at a fairly low ebb. Bonifaces agreed that much out-of-town trade was missing, but some of it was compensated for somewhat by the fact that tourists stuck in New York took to the amusement spots.

Greater part of the loss was registered by the lack of suburban patronage, much of which always comes in by car. Last week this type refrained from doing so because they were fearful of not getting parking space.

Following settlement of the strike, business was still slightly off Saturday, but normal biz, which has been said is off, came Monday (27).

New York name band rooms, which have been off their feed for some weeks now, were hit pretty hard by the brief rail tieup. It had a more hurtful effect since it occurred near the end of the week, with partial resumption of service late Saturday (18) not in time to allow for patron-plans for that evening.

Hollywood Cafes Pay Top Coin for Names

Hollywood, May 28.

Despite generally poor nitery biz here currently, top spots are found to be paying out more coin than ever they have before, in order to get name floorshow acts.

Joe E. Lewis is getting $4,000 a week at Ciro's, and Florentine Gardens is paying Jimmy Savo $2,000. Larry Adler, now getting $2,500 at Las Vegas, will get same when he hits a local spot. Harry Richman starts stand at Florentine on June 19 at $3,000 per.

Filmsters in Coast Rodeo

Hollywood, May 28.

Top riders of the film industry will compete in the annual rodeo to be sponsored by the Sheriff's Relief Assn. at the Coliseum Aug. 25.

High money prizes are expected to draw rodeo stars from all parts of the country.

Brazil's Crackdown On Gambling Cancels Many English Act Bookings

London, May 17.

With government ban on gambling in Brazil and closing of all casinos, there has been wholesale cancellations of big vaudeville and cabaret names. Quite a few English names are affected.

Those already cancelled by new edict, from this area, are Maurice Chevalier, Lucienne Boyer, Ambrose and band, and Roberta who played there last year and was due for return date. Long lists of U. S. acts previously were knocked out.

Hope Tees Off Stadium Swing in Glendale, Cal.

Hollywood, May 28.

Bob Hope's air-borne variety show, booked for ball parks and stadiums throughout the country, opened in Glendale, Cal., and will tour the Pacific Coast before heading east. Coast bookings include Fresno, June 2; Long Beach, June 4; Spokane, June 6; Tacoma, June 7; Seattle, June 8; Portland, June 9; San Francisco, June 10, and Oakland, June 11.

Other stopping places are Denver, Tulsa, Oklahoma City, Dallas, Houston, San Antonio, Omaha, Minneapolis, St. Paul, Chicago, Philadelphia, New York, Syracuse, Buffalo, Rochester and Atlanta.

Hope in Dallas June 16

Dallas, May 28.

Date for the appearance here of Bob Hope and a supporting group at the Cotton Bowl has been set for June 16. With Hope will be Skinnay Ennis' orchestra, Jack Pepper, local comedian who toured with Hope overseas: Paramount studio starlets and others.

Troupe is skedded at Houston June 17 and San Antonio June 18.

Ted Lewis' Boff Riviera Preem Proves Need for 'Casting' Nitery Customers

By ABEL GREEN

Say what you will about Sherman (Stork Club) Billingsley's Enid (Okla.) yen for what he calls "nice people," and Jack & Charlie's pseudo-snobbishness at their 21 Club — that opening night turnout at Bill Miller's Riviera almost squares everything. If the so-called class joints have erred in catering to phonies and decorative layoffs at the expense of perhaps unknown substantial people, this is almost to be preferred to what happened at this Jersey roadhouse last Thursday. For one thing it proved that everybody seems to have 10 bucks—plus.

The premiere tariff for the Ted Lewis date was $10 a head—actually $12 with the basic minimum 20% extra, not counting the other extras—and it certainly evidenced that the barometer is no longer on the economic basis. A brash, black-eteer-type audience, suspiciously of the same calibre which gave Miami Beach such a black eye this winter, turned out in all its vulgar finery. And everything happened, including a switch on that oldie about the drunk who thought the rostrum was the gents room. In this case a femme literally got into Ted Lewis' act, by walking across the stage in search of the powder room, and it was a tragic moment indeed for the time-honored high-hatted tragedian of jazz.

If the turnout in numbers bespoke anything for Lewis' draw the vet jazzist was paid off in spades. No disputing his draw. But like the old wheeze—is money everything? Unquestionably it is to the new boniface, Bill Miller, whose initials fit the previous incumbent, Ben Marden, who still owns this Riviera-like inn. Miller's is a rental arrangement. But if there looms any sort of standard as a determining factor, no question but that the new lessee and his syndicate, maitre d', Marcel, and the rest, will have to start casting the customers.

So far as 70% of the premiere audience was concerned the show was a secret. Seemingly it was more important to parade glad rags, furs and jewels, and yoo-hoo at one another. Hence it is all the more a tribute to Lewis and his show that the unit created any impact. And that it did, too, as Lewis and his "shadow," in this case Paul White (in lieu of Snowball Whittier), did the now classic "Me and My Shadow." The Stanton Sisters with their acrobatics; the zingy drum majorette Audrey Zinn with her amazing twirls and whirls; the vocalizing Reid Sisters (3); Nancy Belle Diamond's taps, Geraldine Dubois' vocalistics and Elroy Peace, another tiptop colored terper, round out a good support, whose accent is the sight appeal. With the chirpers the mike does yeoman service in giving them a much needed assist to eclipse the unruly crowd.

Of course, amidst the turmoil, noise and general inattention, what comes through in telling manner is the authority of a seasoned trouper like Lewis, he of the battered top hat, trilling clarinet and limber legs as he gives a 1946 fillip to the technique which, for more than a quarter-of-a-century, has won him acclaim for the tiptop showman that he is. You see the Lewises, Jessels and Berles of today and it's little wonder that the microphonic upstarts must concede they have yet to take showmanship lessons.

The new boss-man, Miller, who has suddenly come into his own with the Frenchy Charles Trenet at his midtown Manhattan Embassy, and is parlaying himself into a doubleheader winner with the lammister from Circleville, O., yclept Monsoor Ted Lewis, looks set for the summer. Lewis is in for only a limited stay (due shortly into the Latin Quarter on Broadway) but very definitely he has given Miller's reopening of the Riviera a gilt-edged impetus. The spot has been shuttered since '42 because of gas-rationing.

Waldorf and St. Regis Roofs

Segueing from this Palisades roadhouse back to Gotham, the summer season is officially harbingered with the opening of the two top roof restaurants of the town—the Waldorf-Astoria's Starlight Roof and the Hotel St. Regis' Viennese Roof. Xavier Cugat who, not so long ago, was a relief band at the Waldorf, not only is garnering a fancy $8,500 guarantee but eclipsed his percentage break the first week with what is unquestionably the No. 1 congarhumba dansapation. Svelte, sleek and South American, Cugie and his 30-piece combo (vocally featuring Dulcina and Jose Monero) are worth anybody's $2 couvert. This is one of the few N. Y. spots getting a cover, but worth it. Mischa Borr, per usual, is a fine alternate.

The St. Regis, like "Old Man River" and the affable maitre d' Jean, goes rolling along with its Josef Urbanesque decor (seasonally done over) as the prime appeal. Here, truly, is an environment which, without phoney pretentiousness of exclusivity gets genuine class clientele. And all it offers is fine service, an unusually fine wine cellar and kitchen, and two effective bands in Paul Sparr's major combo, featuring the personably blonde Peggy Norman as featured vocalist, and Theodora Brooks and her smaller Latin combo. Miss Brooks, like her famed predecessor, Ethel Smith, presides at the Hammond organ, and between both bands the customers get a marathon of solid dansapation.

Jack Lynch's, Phila.

(HOTEL WALTON ROOF)

Philadelphia, May 24.

Henny Youngman, Carl Ravazza, Bob Dixon, Paul Duke, Elaine Jarrow, Eddie DeLuca Orch (8); *no cover or min.*

Henny Youngman—thanks to a wad of new material—is really ringing the laugh gong during his current engagement at Lynch's Walton Roof. The comic gives out with some fresh and punchy stuff which keeps the customers guffawing. His timing also seems sharper. He's in the closing spot, which gives him the opportunity of delivering his stuff with a punch, rather than trying to spread it out over a long period as master-of-ceremonies, a chore he essayed in previous nitery engagements in this town.

Seen for the first time in Philly is Carl Ravazza and the guy has caught the fancy of the customers. Loaded with personality, Ravazza clicks solidly with his renditions of novelty tunes like "Her Bathing Suit Never Got Wet," "Always Marry a Woman Uglier Than You," as well as romantic ballads — "Prisoner of Love," "Might As Well Be Spring" among others.

Paul Duke, familiar to Walton Roofers, returns with his smooth and mystifying magic act in which he pulls cigarettes, cigars and meerschaum pipes out of the air.

Elaine Jarrow, a sexy-looking terper, combines acrobatics with taps. Bob Dixon, personable m.c., does an adequate job of tying the show together as well as contributing a couple of vocal numbers.

Eddie DeLuca's music, as usual, up to its high standard in accompanying show and dancing.

House almost capacity-filled when reviewed, despite rail strike. *Shat.*

Rio Cabana, Chi

Chicago, May 24.

Jan Murray, George & Gene Bernard, Manor & Mignon, Rio Cabana Loveties (8), *with Ellen Terry, Don Bradfield; Cee Davidson Orch* (9), *Rio Rhumba Band* (5); $3.50 *minimum.*

Rail strike notwithstanding, Rio Cabana was jammed with natives and the visiting firemen caught between common carriers at the Jan Murray-George and Gene Bernard opener. AGVA-ites beat their brains out as a result, as who wouldn't with that w.k. 20th Century-Fox tycoon, George Jessel, at the ringside?

Murray and the Bernards divide comedy honors, former killing 'em with his cutting adlibs, the "Joe Louis vs. Punchy Schlemiel" stuff, "Dr. John's Other Knife," loony-bin guest who painted the grass green, and "Laugh, Clown, Laugh." Off loudly, after a heartfelt tribute to Cee Davidson and "his grand aggravation of musicians."

Chicagoans pondering the manner in which celebs react to biting satires of themselves were treated to the spectacle of The Voice rolling in the aisle as a result of George Bernard's takeoff on a swooner in need of digitalis. The pair, who intro themselves as "satirists of the satirists of singers," teeoff in Andrews Sisters pinafores with "Three Little Sisters" and don't have time for changes through the Crosby-Martin "Wait Till the Sun Shines, Nellies," Andrews trio, again, doing "Massachusetts," Betty Hutton's "Stuff Like That There," and Sinatra's "Sunday, Monday or Always."

Act gets additional punch via letting the records get ahead of them, a la Irwin Corey, another Blue Angel, N. Y., fave. Wind up with "Paramount Newsreel," and off a solid hit.

Manor & Mignon, making their Chi debut, are a svelte, cleancut ballroom duo who top some routine turns in their first stint with a shoulder-to-shoulder spin that pleases. Gal, a blonde looker, holds the eye through a tango, one-step to "Who?" and cavortings to "I've Told Every Little

(Continued on page 56)

Dario Dicker to Dispose of His Half Of N. Y. Martinique Falls Through

Dario, who in conjunction with Jimmy Vernon, operates La Martinique, N. Y., has thrown his half of the nitery on the block. Deal was on last week between Dario and Frank Caspar, operator of the Kungsholm restaurant, for sale of his end. Dicker, however, fell through, because of price differences.

Dario originally asked $250,000 and subsequently dropped to $225,000, while all that Caspar would go was $175,000. Only arrangement discussed was cash. Frank Law, N. Y. press-agent, brought both parties together.

Dario, during negotiations, considered going into partnership with Barney Winkel, who expects to open the Cosmopolitan restaurant, N. Y., in about two weeks. Club is located on the site of the defunct 800 Club. However, Dario, walked out of the deal not wanting to be in competition with himself.

Dixie Hotel, N. Y., Shifts Policy to Acts Plus Bands

Dixie hotel, N. Y., went into an act and band policy as switchover from the straight comedy-orchestra policy. New idea started yesterday (Tuesday) with Larry Funt's band and Lou Seiler.

Hattie Althoff will book the spot.

City to Close Cafes For Fire Hazards

Youngstown, O., May 28.

City Fathers have been asked to give Fire Chief Clarence V. Thomas authority to padlock night clubs, taverns, theatres and other public buildings which fail to comply fully with all fire regulations, following an airing of fire conditions in the city by Council. Move is result of a blaze which destroyed the Manhattan Room of the Hotel Pick-Ohio early in the morning, May 12.

Three days after the fire, said to have been caused by a cigaret; Chief Thomas closed the Rayen-Wood Auditorium, sports and entertainment spot, and last Friday (17) he closed the Heidelberg Gardens, frame restaurant building in Idora Park, with a seating capacity of 500. Latter was condemned as a fire hazard. Auditorium will remain closed until sufficient exits are built.

Chief Thomas said he had no authority to order immediate correction of fire hazards, and his department was without power to close public places in which fire hazards exist. "We can't go into a night club, theatre, or bar and close it if we find a violation," he said. "As it now stands, we must serve notice on the owners and bring them into court." Such action was taken in the two places ordered shut down.

Thomas intends by his current inspection campaign to obtain adequate fire escape facilities and the removal of inflammable hangings in public places. Pick-Ohio blaze was fed by heavy draperies throughout the cocktail lounge, and only because the hotel building itself was highly fireproof was a disaster averted, the fire chief said.

Thomas Folds Torch Club

Torch Club, Youngstown night spot where as many as 350 patrons crowd into a "two-by-four" brick building with barred windows, was declared a fire hazard by Chief Thomas. He ordered John Cherol, operator, to correct conditions by June 15.

Thomas discovered that inflammable materials covering walls and exit doors in the rear portion of the building make the club virtually a firetrap. Previously, the chief inspected the Tropic Club, Club Lido, Mickey's Bar, and the Shamrock, but found no violations of city fire regulations.

BILLY RAYES

91st Consecutive Week
AS
Master of Ceremonies
Earl Carroll's Sketchbook
Earl Carroll Theatre
— Hollywood —
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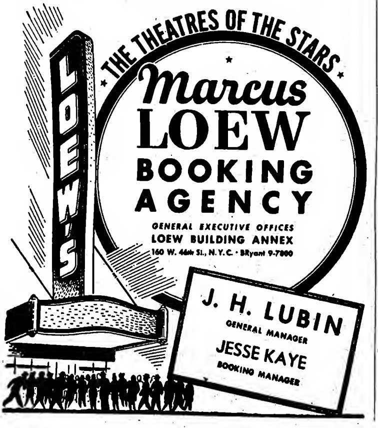
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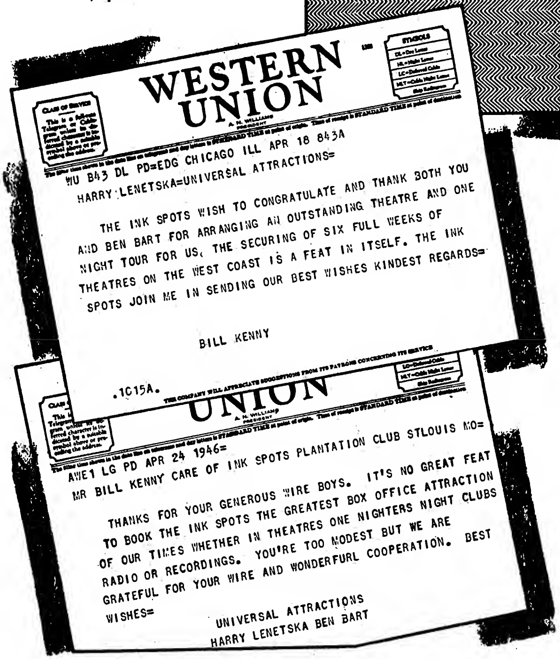

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Coney's Nickel Empire

Continued from page 1

ing on the dotted line to relieve Charles L. and Alfred F. Feltman, sons of the late Charles, founder, of some 250,000 square feet of property covering two square blocks. This marked first time in history of Feltman's which came into being in 1871, that outsiders were running the mammoth comestible emporium. Pioneer Feltman, who came to the summer safety-valve for the masses in 1871, was credited with many innovations including importation of Tyrelean singers and original wedding of hot dog and roll, inspired no doubt by old Nuremburg custom of dishing out sausages with pieces of bread.

Feltman Facelift

In a fashion somewhat reminiscent of super-spectacle days of Fred Thompson and Skip Dundy, builders of Luna Park and New York's Hippodrome, and other bigtime plungers at the island, Kallman, Bechhold and Socoloff this week revealed grandiose plans for complete overhauling of Feltman's property. Another $800,000 will be spent on rehabilitation of site, according to Kallman, who is listed as president of new corporation known as Feltman's of Coney Island, Inc. Bechhold is executive veepee, and Socoloff, chairman of the board.

Ultimate plans call for complete tearing down of present structure and erection on boardwalk side of a restaurant seating 2,500 patrons. Restaurants, with 200-feet front, will be dubbed Ocean Terrace. There will be several modern boardwalk concessions, as well. Feltman's carousel on Surf Avenue side, extraordinary money-maker at all times, will be modernized and remain on present site. In center of Feltman's property, a large dancehall will be built to accommodate 6,000 dance fans with name bands as attractions. In addition, there'll be 150-foot bar serving franks, hamburgers, beer. More than 60 concessionaire booths will surround the dancehall.

On Surf Avenue side, new outfit plans two-story steel and concrete structure, 200 feet long and 200 feet wide, calling for tremendous bar and restaurant seating 2,000 individuals. Large hot dog stand and grill will also be constructed on ground floor. Second floor will have banquet department catering to parties of 1,000 and executive offices. Operators confident these plans will materialize by 1948.

In conjunction with Coney Island project, Feltman's of Coney Island, Inc. plans to take name of Feltman's and exploit it on nationwide basis by opening similar Feltman's restaurants in Miami; Atlantic City and Broadway, New York. Furthermore, outfit will market Feltman's hot dogs in cans and Feltman's mustard in bottles, using radio and newspaper space to plug these products. Also, new organization is contemplating construction of fleet of specially designed small trucks to dispense firm's hot dogs, hamburgers, ice-cream, etc. Idea is to sell trucks and foodstuffs, for small down payment, to ex-servicemen who will hawk the wares up and down byways of urban and suburban communities.

Meanwhile some 60 painters are going over Feltman's, daubing it with white, green and red paint and giving it an air of genuine festivity. Eatery has been completed relamped and management has some 400 hands at work, including 300 waiters and a kitchen crew of 50. Early June should see restaurant, partially revamped, and featuring five-piece Tyrolean orchestra. Lee Scott will be restaurant manager and Edgar F. Kallman, brother of Alvan, in over-all managerial seat. Feltman's will continue to be only eatery on island serving a 15c bow-wow. Other spots, with Nathan's in vanguard, are getting 10c for Coney Island chicken.

Luna and Steeplechase

Luna Park situation is still much confused with one-time beautiful park in a shambles as result of 1944 conflagration which destroyed most of midway's rides and games. Question of fire insurance dough has Prudence Bond outfit, Bill Miller and Danzigers wrangling in court. Only portion of Luna Park operating this season, similar to 1945, is strip of exterior leased to combine of Phil Pates, Chick Guelfi and Abe Seskin for use of small games and minor concessions.

Steeplechase Park is observing its Golden Jubilee this season with Frank Tilyou, out of Navy, and his brother, George C. Tilyou, Jr., operating. 1946 season was inaugurated May 18 with new gate setup. Instead of usual one-price admish, park management now serves up tickets at three price levels, 25c, 50c and $1. Old arrangements called for $1.20 admish. Currently, patron shelling out two bits gets into the park and is entitled to two rides. Top of $1 is good for entry and 12 rides.

Nothing radically new on the ride front at island save for flurry of pre-flight trainers similar to those used by Army Air Forces. As in past, Cupid continues to be a silent partner in the ride industry, with most of dark and flat rides appealing to amorous nature of proletariat. For aphrodisiac amusements, Coney is still pre-eminent in this land. Cyclone, foremost of Coney's gravity rides, is getting two bits, as is old L. A. Thompson stimulator, both on Surf Avenue.

Probably with an eye on biz likely to result from large moppet trade this summer, more and more carousels are springing up. Even old Tilyou homestead on Surf Avenue has been demolished and a merry-go-round put up. Kids under 12 may still get on bobbing horses with lavender eyes for a jitney, but everybody else shells out a dime or more. Shooting galleries are snaring two bits for five shots.

Sideshows

Eden Musee and World in Wax, Coney's major ceroplastic tabernacles, are getting 20c admish and doing boom biz despite lack of any new sensational homicidal replicas. Ceroplastic bally at Eden Musee is a holdover, Lady Godiva astride white horse, while World In Wax is repeating Beauty and the Beast. Fred Meers, manager of Eden Musee, figures on putting Red Barber, WHN's sportscaster of Dodgers games, in "Hall of Fame" where latter will rub shoulders with late John Barrymore, Marie Dressler and Napoleon. Alcatraz Killers and Sinatra and Crosby are among visual high moral lessons on display at World in Wax.

No importation of any outstanding freaks this semester. Two principal freakeries, Palace of Wonder and Wonderland Circus, appear to be on same level as last year. Wonderland, getting 30c gate, is valentining "Olga, Headless Girl" and "Eke and Ike," pin-heads, while the Palace is hot and bothered over "Milo, Mule Boys" and "Anita, Elephant Face Girl—only human on earth with a nose like an elephant's trunk." Couple of girlie shows around, including Tirza's Wine-Girly Revue on Surf Avenue, holdover, and new Bowery Follies on Bowery, with Natcha, "Queen of the Shake" and Betty Real, dancer. Tirza is getting 38c, Bowery Follies, 40c.

Bars and grills aplenty, with Irish talent, as usual, predominating. Mousie Powell's band at Stable Irish House and Milt Britton's outfit at Atlantis on boardwalk. Half Moon Hotel has hauled down red and white hospital flag after two full years as hospital for convalescent sailors and now reverts to civilian status. One of best-managed eateries on Island, somewhat removed from main artery, continues to be Gargiulo's on W. 15th, where all-year round residents find relief from hurly-burly, and partake of Escoffier-like dishes.

Fielding's Rep High

License Commissioner Ben Fielding is making good rep for himself at island. Majority of concessionaires speak highly of him and thus far gendarmerie has had little occasion to crack down on operations of dubious games of skill. Most of the cardinal virtues have been removed from the games at the island and there's little, if any, victimizing of Joseph Doakes. Even peep shows have been put through the incinerator so that youngsters haunting penny arcades can't be contaminated.

Last year, when it was next to impossible to obtain cigarettes in city, one could grab himself a carton or two by persistent playing at the poker-rolls. This year the numerous Coney poker-roll parlors are ballyhooing nylons as prizes and the stampede, sister, is really on.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 28.

Albert Guffanti of National Screen Service shot in at the Will Rogers for general checkup.

John Louden back to bed routine.

Joe Denicolo back at the lodge after mastering an operation at the General hospital.

Jack Fanning, acrobat, (Blue Devils) is back taking the cure.

Marilyn Shaw elated over surprise visit from her parents.

Jack Sanson and Albert Knofla in from Manchester, Conn., to visit Al Michalski.

Hotel Alpine, which has been shuttered for the past two years, to reopen under new management.

(Write to those who are ill.)

Jean Sablon, now playing musical comedy in France, will open at the Mount Royal hotel, Montreal, Aug. 19.

Night Club Reviews

Continued from page 54

Rio Cabana, Chi

Star." Chiaroscuro couple are very much okay.

Show should end with Murray, but the Lovelies close instead with the toolong Eddie Noll-designed "Mocha-Java Jive." Also do "Man Hunt," with Don Bradfield piping as though he were John Charles Thomas giving an imitation of Bert Lahr but with a straight face, and Ellen Terry soloed for some ballet.

Arrangements and a few original tunes for the line's numbers by Madelene Dahlman are nice—especially the "Hunt" background with smatterings of "Gaite Parisienne." Midway they do "Hat Parade Hits," with Bradfield singing "Sweet, Sentimental Spring" and "Blue Orchid." Lighting here is particularly outstanding; elsewhere n.s.h.

Davidson and Bradfield divide emcee chores nicely, and the two orchs are on the beam. It looks like a busy couple of weeks for headwaiter Sam Alex and his crew.

Mike.

La Conga, N. Y.

Pupi Campo Orch, Marianne, Del Casino, Diosa Costello; $1.25 *dinner minimum.*

Just around the corner from the former La Conga, on the site of what most recently was Tony Pastor's, on Broadway, the new La Conga indicates it can become a rhumba one spot. Spot has been decorated nicely and has for its initial lure Diosa Costello, the lass with the delicate derriere.

Nobody sleeps when Miss Costello is on. She tosses that chassis around with a low-down abandon that frequently disturbs a guy's consciousness. Her lyricizing of these Latin tunes imparts a common understanding to her audience even if it doesn't interpret the language literally. There's nothing subtle about the Costello gal. Even if those lyrics were clean—who'd believe it?

Del Casino, recently out of the Army after a long hitch, has a pleasing tenor voice, but there are a few things he could correct easily. For one thing, he should never stray from the mike, a la Neapolitan street-singer style, as he does on "Sorrento." A sharp distinction is obviously drawn when one's tones are pitched high by a mike, then reduced sharply by straying away from the instrument. Casino's choice of tunes needs improvement; on the opener he did two successive Latin-idiom songs, and started his routine, too, with an oldie pop. Casino has a nice, ingratiating manner, and he looks not unlike the late Russ Colombo, being nice-looking and quietly simple in the projection of his personality, which is an improvement on the too-obvious personality manner of most crooners. The opening-night audience liked him.

Marianne is a solo interpretative dancer whose forte is innumerable whirls. She's plenty graceful and clicked with this audience.

Pupi Campo, Miss Costello's husband, plays a neat show and does some fancy footwork on his own and with his wife.

Kahn.

Zanzibar, N. Y.

(FOLLOWUP)

Combination of Eddie "Rochester" Anderson and the King Cole Trio buttresses the current Zanzibar show to the extent where it will nab the mass transient trade along with the younger jive fans. It's a parlay with guaranteed b.o. and entertainment values.

Major draw, of course, is Rochester, the Negro comic on the Jack Benny program whose personal Hooper must be considerable. It's his first nitery date since hitting the bigtime, and his name on the marquee warrants his $5,000 paycheck. His familiar phizz and gravel voice wins the mob immediately, and from then on it's clear sailing. He doesn't have to extend himself or have a particularly brilliant act. Everything he throws at the audience is readily received. He opens with a few lines on Benny's penury, a song, "If Money Grew on Trees," and then a series of struts with a nifty-looking femme foil, Edie Young. It's his first p.a. in years without Kitty Murray, who added considerable rowdyism to his previous turn. But with Miss Young, it's a dressier looking routine, and one which doesn't detract from the Rochester antics. Rochester does all right by himself and the cafe.

The King Cole trio, one of the best instrumental groups in the business, provides further variety to the show. Surprisingly the overwhelmingly tourist audience takes to the trio who give out with "Sweet Lorraine" and "Straighten Up and Fly Right." They'll most likely bring in a few juves who might ordinarily go to the 52d street swingeries.

Rest of the layout is in the usual Zanzibar tradition with Marie Ellington's vocals, Howell and Bowser's comedy, Maurice Rocco, Bunny Briggs and the line of Zanzibeauts. Claude Hopkins' band cuts show neatly.

Jose.

Kid Ivory Wizard To Play Concert Date

Pittsburgh, May 28.

"Sugar Chile" Robinson, the kid boogie woogie wizard, and the unit he's had with him in theatres are being brought here June 12 for a one-night concert at the local home of long-hair music, 3,800-seat Syria Mosque. Kid's date is being sold at one of the highest tops of the year for the Mosque, $3.90, including tax.

Gambling on the date is Ralph Harrison, former Pittsburgh bandleader and now a booking agent here. He's pulling up the guarantee.

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AN OPEN LETTER

TO ALL PERFORMERS, LARGE AND SMALL, AND TO ALL WHO PAY THEIR SALARIES:

For many years I have operated restaurants and night clubs. During this time I have engaged hundreds of performers—both "name" attractions and acts without box-office names. I have never had a controversy with any performer, including a few I have cancelled because they were unsuited for the type of shows I present.

A few weeks ago it was necessary for me to book a performer without first auditioning her. She proved unsatisfactory at the first show and I was forced to close her out after the opening night. I paid her $500, the full amount of her two-week contract, without argument, even though she made only two appearances. In deference to her reputation, I announced to the newspapers that she had been forced to cancel because of illness.

On several other occasions in the past, I have followed the same procedure. Always I have paid the performer's salary for the full term of the contract, without bargaining or quibbling or trying to negotiate a cut. Never have I failed to live up in full to my part of an agreement with any performer.

On April 26th, my headwaiter told me a man had asked to see me. I met him in the lobby of my club and introduced myself. Without even removing his hat or introducing himself, either by name or as a representative of AGVA, he told me I would have to post a cash bond covering two weeks' salary for the entertainers in my shows. Not until I asked him did he tell me he represented AGVA.

After I got him to take his hat off and sit down, he told me, in a demanding and arbitrary tone, that I would have to put up the money or agree to do so that night. If not, he would pull out the performers in my show immediately. I explained that I had contracts already signed, covering not only the current show but the one to follow.

"Contract's don't mean much," he replied. "There are always loopholes in contracts." Not only because of this sample of AGVA representation, but for a number of other more serious reasons, I refused to post the bond.

On May 15th I received a form letter from the American Guild of Variety Artists advising me that I had been placed on the AGVA unfair list for failure to sign a minimum agreement and post bond covering two weeks' salary for all performers. It was the first mention AGVA had made to me of a minimum agreement, which would not affect the salaries of those in my floor shows, anyhow. The cheapest act I have played in years received three times the minimum requested.

AGVA is attempting to throttle the industry that supports its members—the night clubs where most of vaudeville now is.

If AGVA is successful in this campaign, there is nothing to prevent the same demands from the musicians' union, the bartenders' union, the cooks' union, the waiters' union, etc. Few new night clubs would or could open. And many that are otherwise healthy businesses would close.

Even if he can afford it, no business man can approve anything like this AGVA demand. If AGVA is successful, this campaign will result in the posting of a large, a very large, amount of cash in the hands of a few union heads in New York. This money will earn money. But, not for me. It is scarcely a profitable business transaction for me to borrow money from a bank to post bond with AGVA, if that is necessary, then pay interest to the bank while my money earns money for AGVA.

And, what protection does my money have? Suppose AGVA invests this money in its treasury, as insurance companies do? Suppose the investments fail, as investments sometimes do? Suppose some future AGVA treasurer mysteriously disappears? Do I then sue a defunct corporation? And do I tell the performers in my floor show that week that AGVA has their salaries? Do I just say, "Sorry, no salary for you this week. I paid that to AGVA a long time ago?" I do not, and you know it! This is a one-way ride the night club operators are being taken on.

Since this is not the only issue confronting us today, it is high time operators in this country got together to protect the rights and principles of our business. I would be happy to hear from other operators of night clubs who feel the way I do about this matter.

Personally, this goose is laying no more golden eggs! I will drop the floor show policy at my club if AGVA sticks to its present demands. And performers had better wake up before AGVA's actions boomerang all over the country! Performers may find patrons of night clubs and cocktail lounges getting along happily without them.

HERBERT SACHS, Owner,
DUET Restaurant and Supper Club,
727 15th St., NW,
Washington, D. C.

Variety Bills

WEEK OF MAY 29

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (29)
Guy Lombardo Orc
Willie Shore
Bob Williams
Annamary Dickey
State (30)
Miller B & Lois
Crosby Sisters
Joe Phillips Co
Frank Packor
Slate Bros
The D'Ivons
WASHINGTON
Capitol (30)
The Dunhills
June Lorraine
Ted Claire
Hugh Forgie
Smith & Hart
George Freeme
3 Arnaunts
Milton Blakely
WASHINGTON
Howard (30)
Cootie Williams O
Buck & Bubbles
Gardon & Dogs
Ginger Snaps
WILLOW GROVE
Park (30 only)
Palermo's Dogs
Ralph English
Wood & Lanier
Bobby Byron
3 Welles
(2 only)
The Karolls
Don Hooton
Narilni & Nadyne
Peter Chan
3 Claire Sis
WOONSOCKET
New Park (2)
Dolly Dawn
Marian Burroughs
Tom O'Neal
Williams & Dad
5 Greys

Paramount

NEW YORK CITY
Paramount (29)
Duke Ellington B
Mills Bros
Stump & Stumpy
Clark Bros
CHICAGO
Chicago (30)
Woody Herman Bd
Paul Winchell
Steve Condos
MIAMI
Olympia (29)
Maxine Turner
Hunin's Puppets
Lowery & Rae
A & M Havel
Jumbo the Seal
OMAHA
Orpheum (31)
Chuck Foster Bd

RKO

BOSTON
Boston (30)
Sylvia Manon
Larry Stevens
J & J McKenna
Milt Herth (3)
SAN FRANCISCO
Golden Gate (20)
Ciro Rimac Orc
Miguelito Valdes
Johnny Morgan
Val'nt'ne & Evelyn

Cabaret Bills

NEW YORK CITY

Aquarium
Gene Krupa Orc
Rex Stewart Orc
Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Copps
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Bernie West
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Pat Flowers
Beatrice Kraft
Geo Paxton Orc
Hotel Pierre
Myrus
Consuelo & Artini
Los Panchos
Stanley Melba Orc
Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Xavier Cugat Orc
Mishn Borr Orc
Iceland
Alan King
Una Cooper
Eileen Dencen
5 Kings
4 Whirlwinds

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Warner

NEW YORK CITY
Strand (31)
Tommy Tucker Orc
Steve Evans
3 Rose Sis
The Chords
PHILADELPHIA
Earle (31)
L Armstrong Orc
The Chocoloteero
H Conl & Atkins
Slam Stewart 4
UTICA
Stanley (4-6)
Hal McIntyre Orc
Tim Herbert
The Lambertis
Eve Matthews

Independent

NEW YORK CITY
Music Hall (30)
Bettina Dearborn
Charles Lasky
Lucille Cummings
Ed Reichert
Joe Jackson Jr
Rockettes
Glee Club
Corps de Ballet
Roxy (31)
Count Basie Orc
Ray Sax
Peters Sis
Gene Sheldon
Flatbush (1-2)
Bill Brown
Rogers & Collins
3 Crandall Sis
Tripp & Fall
Roland Morcelli Co
Jamaica (30-2)
The Jansleys
Byrnes Sisters
Henry Therrien
Ray Riggs
Les Davis
(30-31)
Duke Alden
Zenith Sis
Sally Jack & Masc't
Allen Reno
ATLANTIC CITY
Steel Pier (30)
Mage & Karr
O'Donnell & Blair
Allan Jones
Georgia Kaye
5 Willys
BALTIMORE
Hippodrome (2)
3 Kings
Mack Triplets
Lee Trent
Lowe Hit & St'n'y
Royal (30)
Billy Eckstine
George Prentice
2 Zephyrs
Jerry Taps
State (30-1)
The Karolls
Don Hooton
Peter Chan
3 Claire Sis
(2-5)
Kamy
P & B Martin
Bert Gilbert
The Top-Kicks
BOUND BROOK
Brook (1-2)
Duke Alden
Zenith Sis
Alan Reno
Sally Jack & Masc't
CAMDEN
Towers (30-2)
Armand & Pallette
Terri LaFranconi
E Oldfield Co
Joey Bishop
Montana Kid
CHICAGO
Oriental (30)
Connee Boswell
Jackie Green
LeRoy Bros
The Albins
HARTFORD
State (31-2)
Dr Neff's Show
Chooter Morris
(one to fill)
HOLYOKE
Valley Arena (2)
Mal Hallet
Jack Deleon
INDIANAPOLIS
Circle (31-5)
Spike Jones Orc
KANSAS CITY
Tower (31)
The Arthurs
Singing Weavers
Larry Collins
Sutton & Lee
NEW BEDFORD
Bliss Sq (30-1)
Williams & Dad
Dolago & Shirley
Lane & Love Birds
Marion Burroughs
Eddie Mills
PAWTUCKET
Capitol (2)
Eddie Mills
Lane & Small
Lane & Lovebirds
Bryce Sontry
PHILADELPHIA
Carman (30)
3 Reeds
Von Kirk
Mack & Desmond
Ann Brester
PROVIDENCE
Metrop'lt'n (30-1)
Hal McIntyre
Tim Herbert
The Lamberties
Eve Matthews
ROCKFORD
Palace (31)
3 Kelly Sis
Ada Lynne
Chick Thomas
(three to fill)
SPRINGFIELD
Court Sq (30-2)
D & P King
Adair Dancers

THE CHORDS
STRAND, NEW YORK
NOW
Pers. Mgt. EDDIE SMITH
1501 Broadway, New York

Vicente Gomez
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Jerry Bergen
Flora Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Copacabana
Desi Arnaz Orc
Julie Wilson
Bob Johnson
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Peter Lind Hayes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acarn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Benny Goodman O
G'wich Village Inn
Jon Merrill
Ann Paige
Carrie Finnel
B S Pully
H S Gump
Russ Carlyle Orc
Havana-Madrid
Nestor Chayres
Virginia McGraw
Don Casanova
H'ris Cl'ra Shan'n
Hotel Ambassador
Louie Betancourt O
Jules Lande Orc
Hotel Astor
Alvino Rey Orc
Hotel Belmont Plaza
Paul Regan
Jack Fields
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dick Stabile Orc
Lathrop & Lee
Phil D'Arcy Bd
Marjorie Knapp
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Larry Funk Orc
Lou Seller
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Topu Kaua
Tolima
Malie
Mokihana
J Pineapple Orc
Hotel Lincoln
Buddy Morrow Orc
Zanzibar
Rochester
King Cole 3
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Pee Wee-Marquette
Claude Hopkins Or
Ted McRae Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvani
Lou Martin Orc
Kelly's Stables
Earl Warren Orc
Vicki Zimmer
Stella Brooks
La Conga
Diosa Costello
Marianna
Del Casino
Jose Curbelo Orc
La Martinique
Bon Blue
Lessey & Moore
Roger Dannes
Dixie Roberts
Joe Candullo Orc
Sacasas Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Sonny King
Tony Kardyro
Christine Johnson
Howells
Jo Ann Summers
Madison Cafe
Jan Call
Jack Kerr
Carl Harts
Monica Boyar
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Leslie Bros
Marcella & Nich'l's
Jordan & Parvis
Olga Orlova
Adrienne Parker
Joe La Porte Orc
Riviera
Ted Lewis Orc
Noro Morales Orc
Ruban Bleu
Mervyn Nelson
Paul Villard
Gina Janas
Wally Blacker
Muriel Gaines
Cedric Wallace Tri
Rasa Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
J. Marshall
Stork Club
Morales Orc
Versailles
Evelyn Knight
Emil Petti Orc
Village Barn
Billy Kelly
Garlands
Susan Cabot
Alicia Wallace
Pago Morton
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
Eleanor Bowers
Don Fry
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Boln'te
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsige

CHICAGO

Blackhawk
Billy Bishop Orc
Alice Mann
Jay Seiler
Malone & Maudell
Chez Paree
Danny Thomas
Maurice & Maryea
Phillis Claire
Francis Marion
Lucio Garcia Orc
Gay Claridge Orc
Colosimo's
Ada Leonard Orc
Virginia Walters
Johnny Knapp
Mel Cole
Frolics
Gypsy Rose Lee
The Albins
Caver Girls (6)
Estrellitos (5)
Henri Lishon Orc
Hotel Bismarck
Duke, Art & Junior
Sherman Hayes Or
Kay & Glenn
Martinis
Dell Welcome
Mari Glaria
Eddie Fens Orc
Hotel Blackstone
The Hartmans
E Heckscher Orc
Hotel Congress
June Robbins
S Williams Orc
Pancho & Orc
H Edgewater Bch
Stephen Kisley Orc
Leitrac & Bernice
DiGatano & Adam
Preston Lambert
4 Song Styles
Hotel LaSalle
Terry Lynn
Al Chamberlain
Garron & Bennett
F ZaBach Orc
Hotel Sherman
T-A-D Hoffman
Jack Lane
College Inn Models
Carl Marx
Buddy Rich Orc
Hotel Stevens
Ladd Lyon
Jeff Lane
The Shyrettos
Arlene Lindstorm
Boulevardears
Capsey & Ayers
Orrin Tucker Orc
Latin Quarter
Martha Raye
Three Rockets
Estelle Sloan
Martin Kent
D Yost Cavaliers
L Q Lovelles
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan (3)
Merriell Abbott D
Rio Cabana
Jan Murray
The Bernards
Manor & Mignon
The Lovelies (10)
Vine Gardens
Jessie Rosella
Ken Walker
Bobby Sargent
Young & Lucky
June Hart
Dareen Winters

MARRIAGES

Marilyn Nash to Philip Yordan, Los Angeles, April 18. Groom is playwright.

Dorothy Harrison to George Veinegar, Pittsburgh, May 19. Bride's the daughter of Ralph Harrison, band leader and booker.

Edna Wolf to Freddy Castle, Pittsburgh, May 22. Groom's the Pitt bandleader just out of the service.

Phoebe Rubin to Tony Miller, N. Y., May 17. Groom is in cast of "I Remember Mama."

Marian Hopkins to George Smith, Las Vegas, May 23. Bride is a swimmer; groom is purchasing agent for Enterprise Productions.

Francine Blume to Shep Chartoc, Chicago, May 22. Grom is Chi indie radio producer.

Railway Strike

Continued from page 2

"Oklahoma!" lost only a part of its queue and grossed a record $38,000 for its third week. "Tobacco Road" at the Mayan, reported a drop in advance sales but did a gratifying gross of $8,000 for its first week.

The strike entailed slight hardship on traveling radio personnel, only a few of whom were on the road. Most of them foresaw the walkout and called off projected jaunts. Tom Lewis, of Young & Rubicam, was stranded for a time in Kansas City, en route to New York, and Stewart Dawson, of Foote, Cone & Belding, was grounded at Needles, Ariz.

Traveling bands were not delayed. Music Corp. of America had been transporting its musicians by chartered bus for a week, and General Artists Corp. reported none of its bands on the move.

Theatres weren't especially inconvenienced by the two-day rail walkout.

In Albany all shows continued to operate on schedule, with film-trucking services taking up the slack left by discontinuance of Railway Express. Exhibitors off the beaten path were told where they could pick up their film and drove in to get it. Albany booking offices, as in other parts of the country, could have carried on for long periods of time without having to resort to new shipments of film. Kansas City reported business off only slightly as result of loss of transient trade, while every form of transportation was enlisted to get prints to exhibitors.

In Denver, six houses were closed by the strike, but the keys remained open, as operators drove private cars up to 150 miles to pick up film. Those who drove into Denver from outlying towns also picked up prints for houses in those towns which lay en route to their homes. Although the Omaha territory is almost completely served by rail lines, train strike did not cause much of a cramp, as once again exhibitors drove trucks, cars, and busses to booking offices. Only casualty was a consignment of film which was left locked in an abandoned train.

Had the rail walkout continued for any length of time, the large western districts, such as Texas, would undoubtedly have had to cease operation before more than a few days were past, since film is shipped several hundred miles to service exhibitors in these vast territories.

OBITUARIES

CAPT. J. M. PATTERSON

Capt. Joseph Medill Patterson, 67, president of the News Syndicate Co., publishers of the N. Y. Daily News, died Sunday (26) in Doctors Hospital, N. Y. He entered the hospital on May 11, suffering from a liver ailment.

Known chiefly as the founder of the first successful tabloid in this country, Patterson at one time had been an ardent Socialist, a novelist, playwright and soldier in World War I. His Socialism was shortlived, giving way in later years to the ultranationalism with which he fought the foreign policies of the late President Roosevelt, along with the other two members of the anti-Roosevelt publishing triumvirate—his sister, Eleanor ("Cissy") Patterson, publisher of the Washington Times-Herald, and his cousin, Col. Robert R. McCormick, publisher of the Chicago Tribune.

Born in Chicago, Patterson was the son of Robert W. Patterson, general manager of the Chi Tribune, and Elinor Medill, who was the daughter of Joseph Medill, founder of the Tribune. Educated at Groton and Yale, he joined the city staff of the Tribune in 1900 at a $15 weekly salary, while drawing a $10,000 yearly living allowance. He broke with the paper because of his dislike for its conservative policies but returned when his father died in 1910, to take over with Col. McCormick.

After having served overseas as a captain during the war, Patterson returned to this country to set up the Daily News in 1919. He continued his work in Chicago, however, until 1925, when he left McCormick finally to devote his full interests to his new tabloid. Jamming the paper with mass appeal stories, he saw its circulation steadily mount.

A strong supporter of the New Deal in its early days, Patterson subsequently turned against President Roosevelt and his policies. His anti-Roosevelt tack took on the form of bitter denunciations of the late president's foreign policies in the years immediately preceding World War II, when his mid-western isolationism came to the fore, and, together with his sister and McCormick, led the opposition against what he termed Roosevelt's "war-mongering." Daily News has maintained the anti-Roosevelt editorial policies since that time.

He was the author of two novels and three plays, all of which he wrote between 1907 and 1914. His most successful play was probably "The Fourth Estate," which preemed on Broadway in 1909. He also wrote several successful vaudeville sketches, including "Dope." He and McCormick jointly founded Liberty mag, which they later sold to Bernarr Macfadden.

Surviving are his wife, Mrs. Mary King Patterson, women's editor of the News; a son, Lieut. James Patterson, and three daughters, Mrs. Harry Guggenheim, Mrs. Donald W. Baker and Mrs. Josephine Patterson Reeve.

IN LOVING MEMORY OF
COUNTESS OLGA ALBANI

LOU ANGER

Lou Anger, 65, film industry pioneer, died May 21 at his Hollywood home, a victim of pneumonia following a long period of illness. An actor in his early years, he played in vaudeville and in numerous musical shows on Broadway, best known of which was "The Gay Hussars."

Leaving the acting profession in 1916, Anger became associated with Joseph M. Schenck, an association which continued through the years. He moved to Hollywood in 1917, during the infancy of the industry, to produce pictures starring Roscoe "Fatty" Arbuckle. During that period he developed several top screen comics, including Buster Keaton and Al St. John. For a time he was president of Buster Keaton Comedies and became veepee and general manager of the Schenck organization in 1920.

In addition to his film activities, Anger took a deep interest in sports and functioned as president of the Vernon Baseball Club during the year it won the Pacific Coast League pennant and traveled east to beat the St. Paul Club of the American Association in the Little World Series.

In other spheres, he built the United Artists Broadway and Wilshire theatres, the Hollywood Roosevelt Hotel, the Talmadge Apartments, in which he died, and was instrumental in organizing the horse track and hotel resort below the Mexican border at Agua Caliente. Mexico owes much to Anger for the development of its own film industry. He was one of the first Hollywood leaders to interest Mexico City in motion picture production.

His widow, Sophys Bernhard Anger, former musical comedy actress survives.

ARTHUR EDWIN JAMES

Arthur Edwin James, 68, newspaperman and former ad-publicity exec for motion picture companies, died in Baltimore May 22. He had been on editorial staff of the Baltimore News-Post for the past three years.

He had formerly been city editor of the Morning Telegraph, New York, and for a time conducted the "Beau Broadway" column of the paper. He later did film publicity and also edited several film trade publications.

Two daughters survive.

CARROLL DALY

Carroll Daly, 79, retired actor, died in New York May 25.

He made his first stage appearance in 1887 in an opera company at the Criterion theatre, N. Y. In later appeared with William Faversham in "The Sqaw Man" and toured for two seasons with the late Mildred Holland in "The Triumph of an Empress".

MRS. RICHARD BARRY

Mrs. Elizabeth Barry, 69, wife of Richard Barry, author and playwright, died May 23 in New York.

She was co-founder and co-director with her husband of the Native Theatre, Mamaroneck, N. Y., and assisted him on many of his plays, biographies and novels.

ROSAMOND AKINS PATTEN

Rosamond Akins Patten, 61, for many years secretary to Crosby Gaige, legit producer, died in New York, May 24.

Survived by husband.

Frank G. Hope, 80, uncle of Bob Hope, died in North Hollywood, May 27. He came to this country from England 57 years ago, and was a building contractor.

Mrs. C. J. Bulliet, wife of drama-music-art critic of the Chicago Daily News, died in Chi May 20. She was a widely-known portrait and landscape painter.

Mother, 74, of Margaret Leczar, died in New York May 22. Daughter is exec secretary to William F. Rodgers, v.p. over distribution for Paramount.

Mother of Ed Wiener, N. Y. press agent, died May 26 in N. Y.

BIRTHS

Mr. and Mrs. Gil Golden, daughter, Norwalk, Conn, May 25. Father is exec. asst. to Mort Blumenstock, v.p. over advertising-publicity at Warners.

Mr. and Mrs. Paul Hennings, son, Hollywood, May 25. Father is radio writer.

Mr. and Mrs. Eddie Davis, daughter, Los Angeles, May 22. Father is a cameraman at Metro.

Mr. and Mrs. Barry Lake, daughter, Des Moines, May 15. Father is head of production at station WHO in that city.

Mr. and Mrs. Travis Johnson, daughter, New York, May 23. Parents are members of "Song Spinners" vocal group.

Mr. and Mrs. Roland H. Gray, daughter, Pittsburgh, May 18. Father's on WCAE staff.

Mr. and Mrs. Richard Friedkin, son, Hollywood, May 23. Mother is Audrey Westphal, Paramount actress.

Mr. and Mrs. Walter Brecher, son, New York, May 22. Father is theatre supervisor for Leo Brecher Enterprises, N. Y.

Joe E. Lewis makes his annual stand at the Chez Paree, Chicago, starting June 14.

SUMMER LEGIT OUTLOOK VAGUE

Up to 70 Strawhat Theatres Now Loom; Equity Has 45 Guarantees

As the summer stock season approaches its start, the number of strawhats expected to operate steadily climbs: The total should be between 65 and 70. Equity has salary guarantees from 45 stocks, with 10 more due to put it on the line almost any day. Not included in the listings are other summer projects for semi-pros and amateurs with drama-school adjuncts, these being located in distinctly rural spots.

There will be a number of stocks in cities again, towns set being Boston, Cambridge, Louisville, Pittsburgh, Stamford, Baltimore, Newport, Holyoke and White Plains. J. J. Leventhal plans a flock of city stocks. Detroit, Cleveland, Buffalo, Cincinnati and Toledo being considered.

Also slated to go legit again for summer are neighborhood houses in the Bronx and Brooklyn, so it looks like there will be plenty of engagements for actors if they are willing to work and accept moderate pay. Of course, Equity minimums apply, $60 for legit and $46 for stock.

Buffalo 'Summer Shows'

Buffalo, May 28.

Erlanger will present seven "summer shows" beginning early next month. Plays include Jane Cowl in "Yes, My Darling Daughter," "Strange Fruit," "Meet the Wife" with Mary Boland, Laurel and Hardy in "Pair of Sixes," "Harvey" (Joe E. Brown), a new play, "Obsession" by Stewart Chaney, with Basil Rathbone, and Blackstone the Magician. Some of the shows are booked also for Toledo, Cleveland, Cincinnati and Detroit and the New York City "subway circuit." Admission prices will vary for the attractions.

It was also announced that Ethel Barrymore, Adrienne Ames, Kay Francis and ZaSu Pitts are pencilled in for other summer circuit dates.

Olney, Cross Roads Resume

Washington, May 28.

Two D. C. area summer theatres join the Strawhat circuit June 18.

Olney summer theatre, in nearby Maryland, dormant since the beginning of the war, reopens with "Biography," slated for a two-week stint. Director is Anthony L. Randall, recently out of uniform.

The Cross Roads, in suburban Virginia, opens with "Pursuit of Happiness" for a 10-day run, with a series

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Speculate on 'Iceman' Chances Compared To O'Neill's Ex-Longies

Because of changed conditions since his preceding long plays, showmen are speculating over the chances of Eugene O'Neill's "The Iceman Cometh," as compared with the successful "Strange Interlude" and "Mourning Becomes Electra," produced by the Theatre Guild as will be the new drama in the fall. There is some question as to whether the extended serious "Iceman" will attract as profitable biz as the first two. Performances will ring up at 5:30 each weekday, with dinner intermission around seven o'clock and resumption at 8:30. That schedule was a novelty to playgoers when "Interlude" and "Electra" were presented.

There will be no "Iceman" matinees, so sufficient takings must be garnered in six perfromances weekly for successful operation. Ordinarily, takings of two matinees supply the profit for the week. It seems seems to be a question of how much operating costs have increased in the last decade. "Iceman" is a one-setter, with a cast of 12, and probably will not be a costly show from a payroll standpoint.

The duo of O'Neill plays which the Guild also schedules for next season are of normal length. They are "A Moon for the Misbegotten" and "A Touch of the Poet," the latter being the seventh of the dramatist's cycle of nine plays which he has been toiling over for years. Concluding two are yet to be written.

Las Vegas Vet Show Bow

Las Vegas, May 28.

All veteran musical revue, "Where Do We Go From Here," opens here at the Memorial Auditorium, June 1.

Stage show, produced by Jay Finn, goes from here to Santa Barbara and later to Los Angeles.

Old Vic Looks To Revival Record

Indications are that the Old Vic repertory company from London will smash all records for straight-play revivals. In the first three weeks at Broadway's big Century, takings amounted to $152,000. With "Henry IV," "Oedipus," "Uncle Vanya" and "The Critic" the final three weeks should average more than $47,000 weekly. The total for the engagement is figured to reach $295,000. If another extra matinee is given the total should be close to $300,000, regarded as an "impossible" sum when originally estimated.

Reception given "Vanya" was so-so but the critics raved over "Oedipus." After the notices appeared on Tuesday (21) of last week, all tickets for the balance of the date were quickly sold, except singles and the limited number held by the management and not on general sale. There won't be a material difference in the gross this week at $6 top nightly and that ending last Saturday, which included a $12 first performance. That is explainable by the fact that only for the first debut performance were all the $12 tickets disposed of at that rate, an average of at least 100 being sold at half the price. Such tickets called for locations in the rear of the lower floor, which seats 783.

Despite the enormous takings, the Old Vic venture is not expected to be profitable because of abnormal operating costs. Attraction is playing the Century on a 75-25 sharing basis, same percentage split as for a musical, but back-stage expenses are said to be extremely heavy. If there is a profit it will be small, any net being divided between Old Vic and Theatre, Inc., which imported the British troupe.

Before opening, Laurence Olivier and Ralph Richardson were accorded star billing but when the company arrived it was agreed that all the players were to be displayed in equal-size type, house boards being changed to conform to that request. That did not stop reviewers from singling out the stars for critical plaudits.

Cincy Opera's 25th Anni Opening With 'Otello'

Cincinnati, May 28.

Cincinnati Summer Opera Assn. will celebrate its 25th anni this season, opening June 30 with "Otello." Six-week season will offer 15 or more operas, with Met Opera stars as mainstay of roster.

New to company will be Ezio Pinza, Marjorie Lawrence and Margaret Harshaw. Zinka Milanov, Bidu Sayao, Rise Stevens, Gladys Swarthout, Nino Martini, Jan Peerce and others will be returning after several seasons' lapse. Last year's returnees include Licia Albanese, Lily Djanel, Frederick Jagel, Charles Kullman, Giovanni Martinelli, Armand Tokatyan, Salvatore Baccaloni and Lawrence Tibbett, among others. Italo Montemezzi, composer of "Love of Three Kings," is coming from his California home to conduct two performances of his opus.

DuROY WHIPS 'BACKLASH'

Los Angeles, May 28.

J. Harvey Thirkell, legit producer, signed Bob DuRoy to direct his forthcoming play, "Backlash."

Mystery drama opens here June 14, with Richard Hogan in a top role.

B'WAY HOPES FOR VISITOR INFLUX

Summer legit business chances on Broadway are just as puzzling as it was before the railway strike fizzled out over the weekend. The coal strike again constitutes a threat because train schedules are still curtailed and may be further clipped. If the metropolis does not get a large volume of visitors, all amusements, particularly the theatre, will be affected.

The newer standouts will probably weather the industrial disturbances, while run shows are likely to wither. That was indicated last week, when plenty of grosses were singed except for the smashes. Several musicals dropped $4,000 and more, but other attractions did not slip as much as expected, and several actually improved. Broadway looked deserted on Saturday (25) when suburbanites could not come into the city because of the rail strike. It's questioned how much patronage comes from that source anyhow. There were many ticket cancellations in the agencies, but the better shows fared well enough, considering conditions.

An example is "Harvey," one of the long-run hits. There were 200 unsold tickets for the matinee but all were sold at the boxoffice, and the night was capacity, too. That could indicate that while visitors couldn't reach town, those who could not leave for the same reason went to the theatre. Boxoffices arranged for refunds or exchange of tickets for subsequent performances to those who were marooned outside the city.

Rail strike probably would have prevented a number of road shows from making jumps, but none was reported having failed to open in new stands on Monday (27). One attraction arranged to transport its players by plane, and others were ready to journey by truck.

SPIRIT OF FDR FELT AT FETE FOR GOLDEN

By NAT KAHN

The spirit of the late President Franklin Delano Roosevelt consistently pervaded the festive aura of the Jewish Theatrical Guild dinner to producer John Golden at the New York Hotel Astor on Sunday (26). From the presence on the dais of the President's widow, down to consistent references to him by guest speakers, FDR remained a "freedom of the theatre" symbol.

Telling of the travail endured by the theatrical profession over a period of two wars, from Washington dissidents who have long disagreed that the theatre is vital to public morale, Golden in his address spoke at length on FDR's friendship for the theatre, ever since, as a child, he had seen his first play—a performance of "The Black Crook."

"A free theatre in a free world is one of the objectives for which we shall continue to fight," Golden quoted Mr. Roosevelt as having stated in a letter to him at a time when Washington was stacking the cards against show business. Mr. Roosevelt always helped shuffle the deck.

Mrs. Roosevelt emphasized the late President's friendship for the theatre, and also for Golden. The producer was always a Broadway spearhead to the capital when Washington legislators were cooking anti-theatre action during and before the last war. Along with several others namely actor Eddie Dowling, he was always able to gain access to the President's private chambers to cite the case of the theatre.

Golden told a particularly significant World War I story of how Admiral Carey Grayson, President Wilson's physician, prescribed the the-

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Stage Flaw at N.Y. Imperial Cues Inspection of Rigging at All Houses

Aftermath of the backstage structural defect at the Imperial, N. Y., which caused a delay in the opening of "Annie Get Your Gun," has been the close inspection of overhead rigging in all Broadway legiters. In one or two instances the gridiron area has been strengthened, and since a new steel beam was installed at the Imperial it's possible to fly 100,000 pounds of scenic investiture, which is much more than any show flies.

All houses were passed by city inspectors and new licenses issued early this month. Local No. 1, the New York stagehands union, however, warned the managers against a possible repetition of the "Annie" incident, although no accident has ever happened on Broadway because of grid faults. When advised that tests should be made on the grounds of business protection, if not for humanitarian purposes, showmen opined that the deckhands' message was somewhat belated.

It's indicated that crews would decline to handle the settings of an incoming show if they felt that a hazard existed. It's the rule that the stage carpenter is responsible for mechanical conditions backstage but the union says its members are only partially accountable, and the blame is ultimately that of the operator (manager) should accidents occur from such cause.

A jurisdictional dispute between the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers is still holding up completion of cooling systems at the Century and Adelphi theatres. It was thought the situation was clarified when the Shuberts gave installation contracts to IBEW, evidently with the stagehand union's okay, the latter being permitted to have an equal number of men as standbys under pay. But the argument is still to be threshed out by the heads of IATSE and IBEW.

Arrival of warm weather has made it imperative that the argument be settled since attendance for the Old Vic (Century) shows could be imperiled although the house is sold out in advance.

'Hamlet' Bulges House

Hollywood, May 28.

Pilgrimage Theatre will be enlarged by 1,000 bleacher seats for Mike Todd's streamlined open-air version of "Hamlet." Play will open around Aug. 17, for six weeks.

Current capacity of the Pilgrimage is about 1,200. New seats will be scaled at a low admission price.

'Windy City' 240G Headache in Chi

Chicago, May 28.

Total of $240,000 has been spent so far on tryout tour of "Windy City," currently in Chi pre-Broadway, and indications are it'll be $300,000 in the red before the Richard Kollmar-produced musical hits the main stem.

Production staff are the best aspirin-customers in town currently. Edward Reveaux dropped out as director last week, with Kollmar and playwright Philip Yordan advising they'll seek the services of Joshua Logan, director of "Annie Get Your Gun," to help doctor the show. Blowups by songsmith Walter Jurman and choreographer Katherine Dunham were also on tap, with Jurman threatening to withdraw all his and Paul Francis Webster's music because a number of tunes have been cut out and Miss Dunham leaving for N. Y. "to see my lawyer," after a huge number of her dance routines were chopped.

Center of all the temperament seems to be Yordan, who keeps stressing it's a "play-with-music," not a musical, and that the book must therefore predominate over everything else. Sample of why costs are soaring is seen in fact that the dancers alone are mostly all soloists, and drawing that kind of pay. Principals are John Conte, Susan Miller, Al Shean, Frances Williams, Joey Faye and Loring Smith.

Pointed out the only reason it isn't in N. Y. now is the shortage of Broadway theatres; however, Chi bystanders are of the opinion it still needs a lot of carpentry.

AGMA Delays Pact Due to Violation

American Guild of Musical Artists last week decided to withhold signing a basic agreement with Stanford Erwin and his Boston Grand Opera Co. for three months, from May 23, as penalty for violation of last season's agreement.

AGMA charged that Erwin received $750 last July from Lisa Jouravel, a singer, as a contribution to the opera co., without first receiving written approval from AGMA. Miss Jouravel, a contralto, sang with the Boston group in four opera performances last November. AGMA heard of the contrib recently, and hearings were held before AGMA's board of governors May 7 and 13, when Erwin was accused of action against the spirit and policy of AGMA as well as action detrimental to the music profession.

Erwin deposited the $750 with AGMA May 7, with final disposition of the sum to be decided on later by the board. After the three months' suspension period, AGMA will then decide under what conditions it will sign a new basic agreement with Erwin.

Mae Fails to Ring

Hollywood, May 28.

Mae West's legiter, "Ring Twice Tonight," forced to stay over weekend in San Jose. Missed Spokane date Saturday night.

Transportation strike caused delay in getaway.

Kiepura, Bannister File N.Y. Court Claims On 'Polonaise' Pay

Equity's patience with "Polonaise" was further tried last week when two members of the show's cast sought a N. Y. Supreme Court writ to restrain Equity from disbursing an estimated $5,000, half of which they claim is their unpaid salaries. Harry Bloomfield, who operated the show, is co-defendant, the money involved being part of the sum he was required to deposit with Equity.

Why Jan Kiepura, co-star of the musical, and Harry Bannister, of the cast, went to court instead of filing claims with Equity, isn't explained. When "Polonaise" closed in St. Louis recently, Kiepura and Bannister got $60, only, they allege; that's the Equity minimum. Latter says that $390 is due him, while the tenor figures his claim at $2,035. Kiepura was under a salary and percentage arrangement, and has been quoted claiming a greater sum from Bloomfield. Other claims are reported being filed with Equity and may exceed the amount on hand. Understood that if they are not satisfied the manager will be placed on Equity's unfair list, which would prevent him from producing.

Indicated that Kiepura and Bannister differed with Frank Dare Chicago representative for Equity who went to St. Louis to pay salaries for the final week and provide return transportation. The two actors waived their contractual salaries, relying on a percentage of the gross. Dare therefore was only obligated to pay them the minimum.

Kurt Bois, comic, received an award for $2,500 against Bloomfield because he did not receive proper

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Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1945-46 season follows:

Best Performance by a Featured or Starred Actor in a Straight Play

Laurence Olivier (Old Vic)	4
Ralph Richardson (Old Vic)	3
Alfred Lunt ("O Mistress Mine")	3
Louis Calhern ("Magnificent Yankee")	2
Paul Douglas ("Born Yesterday")	2
Cedric Hardwicke ("Antigone")	1

Best Performance by a Featured or Starred Actress in a Straight Play

Betty Field ("Dream Girl")	5
Lynn Fontanne ("O Mistress Mine")	4
Barbara Bel Geddes ("Deep Are the Roots")	2
Judy Holliday ("Born Yesterday")	1
Dorothy Gish ("Magnificent Yankee")	1
Ruth Hussey ("State of the Union")	1

Best Performance by an Actor in a Supporting Cast

Marlon Brando ("Truckline Cafe"-"Candida")	3
Paul Douglas ("Born Yesterday")	2
Dick Van Patten ("O Mistress Mine")	2
Cedric Hardwicke ("Antigone")	2
Wendell Corey ("Dream Girl")	2
Myron McCormick ("State of the Union")	1
Melville Cooper ("Pygmalion")	1
Cecil Humphreys ("Pygmalion")	1
Yul Brynner ("Lute Song")	1

Best Performance by an Actress in a Supporting Cast

Barbara Bel Geddes ("Deep Are the Roots")	3
Joyce Redman ("Henry IV," part II)	3
Mildred Natwick ("Candida")	3
Judy Holliday ("Born Yesterday")	2
Susan Douglas ("He Who Gets Slapped")	1
Maidel Turner ("State of the Union")	1
Evelyn Ellis ("Deep Are the Roots")	1
Pearl Bailey ("St. Louis Woman")	1

Best Male Performance in a Musical

Ray Bolger ("Three to Make Ready")	12
Eddie Foy, Jr. ("Red Mill")	1
Charles Fredericks ("Show Boat")	1

Best Femme Performance in a Musical

Ethel Merman ("Annie Get Your Gun")	11
Betty Garrett ("Call Me Mister")	3

Most Promising Young Actor

Marlon Brando ("Truckline Cafe")	4
Jules Munshin ("Call Me Mister")	3
Joseph Pevney ("Home of the Brave")	3
Dick Van Patten ("O Mistress Mine")	2
Paul Douglas ("Born Yesterday")	1
Ossie Davis ("Jeb")	1

Most Promising Young Actress

Barbara Bel Geddes, "Deep Are the Roots")	7
Judy Holliday ("Born Yesterday")	3
Beatrice Pearson ("Mermaids Singing")	2
Pamela Rivers ("Song of Bernadette")	1
Susan Douglas ("He Who Gets Slapped")	1

Best Director

Michael Gordon ("Home of the Brave")	2
Alfred Lunt ("O Mistress Mine")	2
Bretaigne Windust ("State of the Union")	2
Garson Kanin ("Born Yesterday")	1
John Burrell (Old Vic)	1
Elia Kazan ("Truckline Cafe")	1
Romney Brent ("Merry Wives of Windsor")	1
Rouben Mamoulian ("St. Louis Woman")	1
Elmer Rice ("Dream Girl")	1
Michael Saint-Denis ("Oedipus")	1
Tyrone Guthrie ("He Who Gets Slapped")	1

Best Dance-Director or Choreographer

Helen Tamiris ("Show Boat"-"Annie Get Your Gun")	6
Jerome Robbins ("Billion Dollar Baby")	5
Charles Walters ("St. Louis Woman")	1

Best Scene Designer

Jo Mielziner ("Annie Get Your Gun"-"Dream Girl")	5
Robert Edmond Jones ("Lute Song")	5
Donald Oenslager ("Whitman Avenue")	1
Lemuel Ayres ("St. Louis Woman")	1
Watson Barratt ("Flamingo Road")	1

Best Composer

Irving Berlin ("Annie Get Your Gun")	9
Harold Rome ("Call Me Mister")	2

Best Lyric Writer

Harold Rome ("Call Me Mister")	8
Irving Berlin ("Annie Get Your Gun")	4
Oscar Hammerstein 2nd ("Show Boat")	2

Best Librettist

Herbert and Dorothy Fields ("Annie Get Your Gun")	4
Oscar Hammerstein 2nd ("Show Boat")	3
Adolph Green-Betty Comden ("Billion Dollar Baby")	3
Alan Jay Lerner ("Day Before Spring")	1

Previous winners of best performances listed on page 62.

70 Strawhats

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of similar length runs to follow. Direction will be under Howard Wentworth, with production in charge of Charles Hohcin, Neil Linger and Irma Gordon. This theatre ran throughout the war.

Horton's 'Henry' Reprise

Suffern, N. Y., May 28.

Edward Everett Horton will open the County theatre, Suffern, N. Y., season June 17 with his old standby, "Springtime For Henry." Comedian will also do the Benn Levy play at John Drew Memorial theatre, East Hampton, L. I., this summer.

Platt Sisters in 'Spirit'

New Milford, Conn., May 28.

Louise Platt will be starred, and her sister Jean featured, in production of "Blithe Spirit," with which Theatre-in-the-Dale will reopen its season here June 22.

Bennington's $2,000 GI Loan

Salem, N. Y., May 28.

GI loan of $2,000 to Harold Shaw, of Salem, will provide Bennington, Vt. with a summer theatre and institute, beginning June 24.

Shaw, who served in the Air Forces, was associated with the production of "This is the Army." His theatre venture will include scholarship courses in theatre art and craft for high school pupils during a 10-week period, with Broadway professionals forming the nucleus of the cast.

Cleve. Bow June 18

Cleveland, May 28.

Cain Park's municipally operated strawhatter is unwrapping its ninth season under the stars June 18, with "Mikado" as starter. Dina Rees Evans will again supervise the company of localites, aided by William Winters as general manager and Gerard Gentile as technical director.

Civic Shifts to Buses In Coast Rail Strike

Los Angeles, May 28.

Moving vans and motor buses took the place of railroad trains in the shifting of two Civic Light Opera companies, "The Vagabond King" and "Roberta," between Los Angeles and San Francisco.

Twelve vanloads of scenery and props for "Roberta" rolled south to open at the Philharmonic Auditorium. Eight loads of "Vagabond" equipment moved north to go into the Curran theatre. Three buses bore the casts north and south.

'Maid' Merry 12½G, Pitt

Pittsburgh, May 28.

"Maid in Ozarks" got excellent $12,500 in first week at Casino, local burlesque site. While billed at $3 top, management had town flooded with two-for-one's, which accounted for most of the heavy draft. Show was smart in eliminating mid-week matinee in favor of getaway performance Sunday at midnight, and this brought in more than $1,700 to start it off right.

Attraction got no help from crix, who tore into "Maid" with both barrels, but it's the sort of thing the reviewers can't hurt. Slated for another stanza here; then to Baltimore before opening summer run at Hotel Chelsea theatre in Atlantic City. It'll wind up legit here.

Kiepura Sues

Continued from page 59

billing. Understood that court action was taken in an attempt to prevent Equity from paying Bois until the plaintiffs received the amounts they claimed, but the award was liquidated before the complaint was served.

Bloomfield Move Balked

Chicago, May 28.

Exceptions of Harry Bloomfield's attorney, Arthur Morse, to judgment of $2,500 entered against Bloomfield in favor of Curt Bois, thesp who recently won an arbitration suit over billing vs. the producer of the defunct "Polonaise," were ruled out last week by Judge Elwyn Shaw here.

Judge ordered the coin paid Bois immediately.

Play Out of Town

The Dancer

Philadelphia, May 21.

George Abbott production of new melodrama in three acts by Milton Lewis and Julian Funt. Staged by Everett Sloane; music by Paul Bowles; production designed by Motley. At Walnut Street, Philadelphia, Tues., May 21, '46; $3.60 top.

Henry Wilkins	Edgar Kent
Aubrey Stewart	Colin Keith-Johnston
The Inspector	Luis van Rooten
Sergei Krainine	Leon Fokine
Madeleine Krainine	Bethel Leslie
Catherine Krainine	Helen Flint

This, Philadelphia's first stage preem in over four months, impresses as having more film chances than those on stage. In the first place, too much work is indicated for it to make it even a logical candidate for this tail-end of the 1945-46 season. Some rewriting and plenty of restaging are called for and probably a cast change.

"The Dancer" is outside Abbott's recent field of managerial endeavor, being melodrama of the macabre and almost ghoulish type reminiscent of that English thriller, "Rope" (also called "Rope's End") of some 15 years ago. Scene is laid in postwar Paris, but war doesn't enter in nor do current European politics.

Disclosed living in a certain Parisian flat are Aubrey Stewart, an English art connoisseur and dilettante; his butler, Wilkins, and a mysterious Sergei Krainine. Latter turns out to be a former famed Russian ballet dancer who had collapsed on a London stage 15 years before, had been in a mental institution for a time, and is now almost chair-ridden, as well as speechless for three years. Reference is made to Nijinsky and the comparison is obvious.

It later develops that Stewart had formerly been wealthy and that there has been an unnatural relationship between Sergei and him which has broken up the dancer's marriage. At time the play starts, however, Stewart is all but penniless and desperate.

A French police inspector visits the flat searching for evidence on the murder (by strangulation) of a prostitute in the same street. It appears impossible for the invalid Sergei to have committed the crime but there are suspicious angles.

Arrival on the scene of Sergei's wife (and daughter) balked in her search for him for years because of the German occupation of France, complicates matters. She has in her possession a key to a bank vault, where he has a small fortune stored; but she doesn't know where it is. Then it's a race between her and Stewart to make the partially-deranged man give the information.

Wife doesn't realize, however, that reference to money incites Sergei to a blood lust (her own fault originally, by the way) and Stewart, working on that angle, feeds the Russian hard liquor and leaves him alone with his wife. As he has figured, a killing results; it is Sergei's second. Still a third occurs in Act III when Stewart becomes desperate and takes too great a chance. The inspector, it is intimated, has been hep, and might have stopped the third killing but apparently figured it poetic justice or something to that Gallic effect.

Flat setting is properly sinister and there's a swell spiral stairway (enclosed) used plenty in the action, as well as two heavy doors (both sides of stage) with old-fashioned locks and bolts. Killing of wife actually takes place off stage (upstairs), but struggle starts in view of audience and could be much more authentic if re-staged. Stewart's strangulation is, however, effectively shown.

A striking performance is that of a newcomer, Luis Van Rooten, as the inspector. He has three noteworthy scenes, one in each act, and scores emphatically. He'll be heard from even if the play isn't. Colin Keith-Johnston and Leon Fokine, featured, are effective.

Latter has a couple of ballet dance interludes (his warped mind hears orchestral music on several occasions) and the Bowles musical snatches (canned) are effectively eased into the tense atmosphere. Bethel Leslie, another newcomer, stepped into the role of the daughter on very short notice and does nicely, all things considering, but Helen Flint, suffering from poor direction, isn't all she should have been as the mother.

In the films, with scenes showing Sergei's past ballet triumphs, his marriage, his collapse and possibly introducing the daughter's romance, and with a less staccato introduction of the meller scenes, "The Dancer" should rate a nice chance, provided, of course, the unnatural sex relationship is purged. It deserves consideration for stage revision, but there's plenty to do. *Waters.*

Cornell's 28½G, D.C.

Washington, May 28.

National was sold out for second stanza of Katharine Cornell's "Antigone"-"Candida" double bill, with boff $28,500 racked up.

"Laura" currently doing a one-week stand, with Olsen and Johnson moving in for a fortnight June 2. Nothing scheduled beyond that.

Field, Olivier Top Thesps

Continued from page 1

"Dream Girl"); sparked by new luminaries in Barbara Bel Geddes, Marlon Brando, Jules Munshin, Beatrice Pearson and Dick Van Patten, and marked by defections from critical ranks, lambasting from the outside and quarreling among the critics themselves—the fraternity made some conspicious choices of "bests" in various categories of the theatre.

Ethel Merman, of "Annie Get Your Gun," and Ray Bolger, of "Three to Make Ready," were chosen the best femme and male musical comedy performers. Barbara Bel Geddes of "Deep Are The Roots," and Marlon Brando, of "Truckline Cafe" and "Candida," got double bouquets each—as the best supporting actress and actor, as well as the most promising young actress and actor of the season, although Miss Bel Geddes had to share the first honor with two others.

Irving Berlin won the best composer laurels for "Annie" and Harold Rome the best lyricist palm for "Call Me Mister." Each was also the other's runnerup in those respective categories. Helen Tamiris led the best dance-director list for her work in "Show Boat" and "Annie," and there were ties for director and designer. Alfred Lunt, Bretaigne Windust and Michael Gordon shared the director's medal; Jo Mielziner and Robert Edmond Jones the designer's chevron.

It's interesting to note the way "Annie" and the Old Vic came with a rush in the final inning (in the month of May) to cop so many honors. Miss Merman and Berlin won prizes with the former. Old Vic's stalwarts, Laurence Olivier and Ralph Richardson, were one-two for best actor, with Joyce Redman tied for best supporting actress.

Miss Merman was striding her pedestal for the second time, having won the best musical comedy actress designation in 1943 with "Something for the Boys." Alfred Lunt, best actor in '43 for "The Pirate," had to content himself with runnerup this year, and then being tied with Richardson for that post.

No Unanimous Winnahs!

There were no unanimous choices this season, although several winners were top-heavy favorites. Bolger had 12 out of 15 votes in his category; Miss Merman, 11; Berlin, 9; Rome, 8; and Miss Tamiris, 6.

Poll listed a new category, that of best librettist, which was won by Dorothy and Herbert Fields, for their work in "Annie." Composer and lyricist team was split up this season, resulting in wins for two shows, instead of one.

Poll included most of the N. Y. Drama Critics' Circle roster, with several defections for special causes.

Critics polled consisted of Kelcey Allen (Women's Wear), Howard Barnes (Herald-Tribune), John Chapman (News), Robert Coleman (Mirror), George Freedley (Telegraph), Robert Garland (Journal-American), Wolcott Gibbs (New Yorker), Rosamund Gilder (Theatre Arts), Louis Kronenberger (PM and Time), Joseph Wood Krutch (Nation), Ward Morehouse (Sun), Lewis Nichols (Times), Arthur Pollock (Brooklyn Eagle), Vernon Rice (Post), and Tom Wenning (Newsweek).

George Jean Nathan (Journal-American), John Mason Brown (Saturday Review of Literature) and Burns Mantle (News) bowed out. Burton Rascoe (World-Telegram), who recently resigned his post, did not file a ballot. Latter had refused to join in the year before, too.

Nathan declined regretfully because of his Esquire contract involving a similar poll. Brown reneged because he's "anti-list." You can't list "bests," he said, because it's impossible to compare different interpretations and forms of expression. He cited Olivier in "Oedipus" and Cedric Hardwicke in "Antigone," as examples. Both were acting in Greek drama, and both were superb. But one was in character, and the other straight, in as widely divergent performances as possible.

Mantle, News critic-emeritus, who does an occasional column, felt he couldn't make up a list, having, as he says, "missed several musicals and quite a few slinkers among the draymas. That's the advantage of being retired, son," he told VARIETY's editor; "I say, that's an advantage."

One Less to Fill, Eh?

The critics had their fun as well as their uses with the poll, some (like Garland and Rice) making columnar capital out of it. Garland, who ran a Sunday column on his choices, admitted he got a kick out of doing it. "Selecting them," he said, "was a labor of love." But he added, "these 'bests' of mine, hand-picked and prejudiced as they are, are also honest."

Garland added a category of his own to the list. "The Robert Garland Annual Booby Prize for '45-'46," he said, "is hereby bestowed on 'The Duchess Misbehaves' and everybody and everything connected with it."

A couple of the boys cited Arnold Auerbach, sketch-writer of "Call Me Mister," for his work, regretting there was no such classification. Rice, who replaced the late Wilella Waldorf in mid-season, and is a youngster himself, felt that youth ought to be served more.

"Inasmuch as this season seems to be the one in which youth made its appearance on Broadway and made that appearance felt, to my way of thinking," he wrote, "there should have been a category each for 'best young playwright,' 'best young director,' 'best young producer,' etc. With such people as Arthur Laurents, Lee Sabinson, Mark Marvin and Hunt Stromberg, Jr., to name a few, all making their mark on the main stem, the above-mentioned categories should be included next year."

Pollock had something similarly in mind when he wrote: "It seems corny to pick the Lunts, Ethel Merman and Ray Bolger, who have been good so long, but it says 'best'. I wish there were some category the Mary Martins could fit into, and one that would permit naming Judy Holliday as the 'most promising young actress,' since she was that last season and still is, and at the same time not thereby exclude a Beatrice Pearson, who began to be promising this season. There are so many new kids that deserve to be recognized."

There was a little confusion among some critics about "featured" and "supporting" categories, the Misses Holliday and Bel Geddes, and Paul Douglas, for instance, landing in both lists. A couple of critics put musical comedy performers into the "supporting" list, while others felt that only straight play actors belonged. Some by-passed various categories; Krutch picked no musicals winners, having missed several tune shows.

Votes were most widely scattered in the best director list, where 11 names figured. Jerome Robbins was strong runnerup to Helen Tamiris for best dance-director, and Jules Munshin right behind Brando in the most promising classification.

John Golden

Continued from page 59

atre for the ailing Chief Executive in lieu of medicine.

When Bernard Baruch, then chairman of the War Industries Board, heard from the doctor's own lips how laughter in the theatre was deemed by him more important for the President than any medicine, Baruch promised Golden that Broadway showmen need not fear a threat to close their theatres. The board, to which Golden had made a plea as the showmen's representative, had been seriously considering closing all the legitimate theatres as being unessential to the war effort.

Louis Nizer, understudying Georgie Jessel, and who of recent years has achieved a rep as a spellbinder, toastmastered. The dais and guest list read like the who's who of the arts and professions. Though the event was ostensibly sponsored by the Jewish Theatrical Guild, of which Golden is a charter member, actor groups of other denominations shared in the auspices.

The event was not unlike other Golden productions. At $25 per person, it was a sellout.

Pitt Playhouse Okayed For GI Vet Training

Pittsburgh, May 28.

Pittsburgh Playhouse, community theatre directed by Fred Burleigh, ex-GI who runs the Cohasset, Mass., strawhat during the summer, has been okayed by the Pennsylvania Department of Instruction for dramatic training of vets under the GI Bill of Rights.

Courses for veterans will begin at Playhouse next fall with opening of the 1946-47 season, and they'll be taught in little theatre's regular acting school, which has been under direction of J. English Smith, another ex-GI.

Inside Stuff—Legit

Billy Rose has a press agent for his New York Diamond Horseshoe nightclub, but he writes his own ad copy. A series of colorful yarns, in N. Y. dailies, few of which pertain to the Horseshoe, have attracted the attention of a news syndicate, which offered him a contract for general publication. He said it was too much work, yet he seems to get a bang out of seeing the material in type. Showmen were especially amused at his paid contribution on Friday (24), which read:

> "About 15 years ago I made my bow on Broadway with a musical turkey called 'Sweet and Low.' A discerning critic dismissed it with the line—'The Rose that does not smell so sweet.' It floundered wildly and then drowned in a sea of red ink. The day after it closed a press-agent named Ned Alvord bounced into my office. He was sporting a seersucker cutaway, an iron derby, and a David Belasco collar. In a train-whistle voice he announced I could get my dough back if I had the guts to juice-up my show, take it to the hinterlands, and sell it like Barnum used to sell his circus. He gave off sparks and I caught fire. I got some additional scratch by hocking my ASCAP royalties, and told Ned to let 'er rip. I'll never forget how he advertised this pale little revue—'A Saturnalia of Wanton Rhythm'—'Voluptuous Houris'—'Dashing Demoiselles'—and every sentence ended 'since the Dawn of Time!' When I protested that we were carrying only a few crummy curtains and 18 bandy-legged chorus girls, Ned's deathless words were, 'Take the money and run for the train.' And for a screamingly successful year that's what we did! Well, Ned has been thumping the tub for me ever since—'Jumbo,' Fort Worth, the Aquacade, and currently 'Carmen Jones.' I'm a respectable old party now, squatting on my tail behind an 18th Century desk at the Ziegfeld—but whenever Ned blows into town I get the yen to chuck it all and again go whooping around the countryside. New York show business is fine—but every year when the dogwood blooms I keep thinking of Jimmy Durante's line—'Here's to freeman and the open road!'"

Jimmy Durante had the "freeman" line in "The New Yorkers," a musical show produced in 1927. "Jones" was on tour last season and goes to the road early in the fall, Ned Alvord now being on the job in advance.

Ben Hecht and Charles MacArthur are still revising "Swan Song," which opened two weeks ago on Broadway. Most of the notices were not so good, and an expected blast from the authors appeared in the N. Y. News Tuesday (28). It was in the form of a letter to critic John Chapman and finaled by referring to that daily's drama reporter as "Boob" Sylvester, whose first monicker is Robert. MacArthur was the penman this time, not Hecht. One of their lines was paraphrased and is used in a curtain speech by the character supposed to typify critics. He says that as the audience evidently enjoyed the play, they should tell their friends and if the show clicks it might fool the critics—it "might even kill 'em." To date grosses have been mild.

Play, which was tried out as "Crescendo," uses the same setting but, as "Swan Song," it cost almost as much more because of new costumes, furniture and repainting. John Clein presents the play but the major interest is said to be controlled by H. & MacA. Eddie Arcaro, the jockey, is reputed to have been a principal backer of "Crescendo," but is not supposed to be in on "Song."

Brock Pemberton states there is no deal with Columbia for the picture rights to "Harvey." Report of a fresh bid from Col arose when the play's author, Mary Coyle Chase, looked over the "Kiss and Tell" film made by that studio. Understood that the writer contemplates writing a play with kid characters and requested a screening.

Col backed "Janie," also produced by Pemberton, but the contract expired before the play's run ended, and the film rights were bought by Warners. Half a dozen studios would like to film "Harvey," but none wishes to make deal for the future: for it may be two or three years before the picture could be released, though the hit has been running on Broadway for a year and a half.

In Friday's (24) N. Y. papers it was announced that "Lute Song" would close the following night, but Michael Myerberg, its producer, changed his mind; Saturday (25) ads read that it would continue another two weeks. Also stated that while the planned finale is June 8, "Song" may continue beyond that date.

Mary Martin, the show's star, is not slated to tour with "Song" in the fall. If "Song" folds, it may relight on Broadway in August, with Dolly Haas replacing Miss Martin. Miss Haas, German actress who appeared in the "Maedchen In Uniform" film and the British picture, "Broken Blossoms," is wed to Al Hirshfield, sketch artist in the N. Y. Times drama department.

"St. Louis Woman" drew strong grosses until lately, with many theatre parties a factor, but it's geared so high that it's more costly to operate than "Oklahoma!" and some others. Colored cast musical comedy has one salary of $1,200 weekly, with other hefty paychecks, and a goodly share of the gross goes for royalties, which amount to 13½%. Not only the book and score writers receive royalties but two stagers are also on percentage. Lemuel Ayers, the show's designer, first having that assignment until Rouben Mamoulian was called in. Latter's contract calls for 3%.

"Woman," the first musical offered by Edward Gross, with the backing of two Coast film executives, is said to represent an investment of over $200,000.

Raymond N. Harris is retiring as manager of the Playhouse, Wilmington, which he managed for the Du Ponts over a period of 16 years. Little known in New York, he was back with roadshows for Klaw & Erlanger, and the Selwyns, after starting as advance man for road attractions originating in Chicago.

Current Road Shows

(Period Covering May 27-June 8)

"Anna Lucasta"—Civic, Chi (27-8).

"Antigone" - "Candida" — Harris, Chi. (27-8).

"Blackouts of 1946" — El Capitan, Hollywood (27-8).

"Bloomer Girl" — Shubert, Bost. (27-8).

"Cyrano de Bergerac" — Colonial, Bost. (27-1); Forrest, Phila. (3-8).

"Goose for the Gander" — Royal Alex., Toronto (27-1); Colonial, Bost. (3-8).

"Hamlet"—Cass, Det. (27-1).

"Harvey"— Met., Seattle (27-8).

"Laffing Room Only" — Ford's Balto. (27-1); Nat'l, Wash. (3-8).

"Late George Apley" — Nixon, Pitts. (27-1).

"Laura" — Nat'l, Wash. (27-1); Cass, Det. (3-8).

"Meet the Wife"—Shubert-Lafayette, Det., (3-8).

"Merry Wives of Windsor"— Erlanger, Chi. (27-8).

"Oklahoma!" — Biltmore, L. A. (27-8).

"Ring Twice Tonight" — Strand, Vancouver (27-30); York, Victoria (31-1); Mayfair, Portland (3-8).

"School for Brides" — Locust St., Phila. (27-1).

"State of the Union"—Blackstone, Chi. (27-8).

"The Dancer" — Walnut, Phila. (27-1).

"Up in Central Park"—Shubert, Chi. (27-8).

"Voice of the Turtle" — Geary, Frisco (27-8).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (27-8).

"Windy City"— Gt. Northern, Chi. (27-1).

SUMMER STOCK

"Bitter Sweet"—Paper Mill Playhouse, Millburn, N. J. (27-1).

"Blithe Spirit" — Bucks County Playhouse, New Hope, Pa. (7-8).

"Sailor, Beware" — Cambridge Summer Theatre, Cambridge, Mass. (1-8).

"Soldier's Wife"— Music Hall, Clinton, N. J. (27-1).

"The Milky Way" — Playhouse, Cedarhurst, L. I. (29-1).

"When Ladies Meet"— Playhouse, Worcester, Mass. (27-1).

'Roberta's' SRO $36,000 For Third Frisco Week

San Francisco, May 28.

Jerome Kern's "Roberta" concluded its s.r.o. three-week run at the Curran Sat. (25), last week's gross totaling $36,000 with an extra Sunday night performance. "The Vagabond King" moved in Mon. (21), to fill next three weeks in the Civic Light Opera series.

"Voice of the Turtle," now in its 10th stanza at the Geary, showed fine $18,000 for the week.

'Park's 45G Tops Chi; 'State' 24G, 'Windsor' 13G

Chicago, May 28.

Despite poor weather and the rail strike, which kept suburbanites away from the b.o., Chi houses had an average week, with "Up in Central Park" still tops at $45,000. "Second Best Bed," the Ruth Chatterton-produced show, folded Saturday (25) after a disappointing $8,000 for the first week.

"Windy City," scheduled by most of Chi's critics to fold after a week, was still around and doing a fair $17,000. "Anna Lucasta" slid to $11,000 in the 35th week of its long run at the Civic.

Advances for "Candida" and "Antigone," which opened Monday (27), add up to great $35,000.

Estimates for Last Week

"Anna Lucasta," Civic (35th week) (900; $3.60). Still off at $11,000.

"Merry Wives of Windsor," Erlanger (1,400; $3.60). Not bad at $13,000, considering it's first week of the Theatre Guild, American Theatre Society subscription.

"Second Best Bed," Selwyn (1,000; $3.60). Folded Saturday (25) after $8,000 first week.

"State of The Union," Blackstone (5th week) (1,360; $4.20. Up to fine $24,000.

"Up in Central Park," Shubert (6th week) (2,163; $4.80). Still tops in town with $45,000.

"Windy City," Great Northern (2d week) (1,425; $4.80). Chi sticking with it despite the critics, for $17,000.

'Bloomer' 35½G, 'Cyrano' 9½G, Hub

Boston, May 28.

"Cyrano de Bergerac," evidently last of season's big openers, teed off at the Colonial last week but ran smack into strike, heat wave, circus and the town's amazing baseball fever. Good though not rave notices failed to help and show finished first week way under nut.

"Bloomer Girl" remained staunch at Shubert, however, strike cancellations being snapped up by rapid transit commuters, while "Turtle," in 24th week, remained impervious to all changes for regular weekly take. "Goose for the Gander" scheduled for Colonial June 3.

Estimates for Last Week

"Bloomer Girl," Shubert (1,590; $4.85). Remained s.r.o. for second week notwithstanding strike situation to get a great estimated $35,500, top. Here until June 15th and should stay at this level throughout run.

"Cyrano de Bergerac," Colonial (1,500; $4.20). Failed to catch on despite plenty of critical boost. Strike, baseball, circus and heat figured main reasons and nice boost expected this week over estimated $9,500.

"Voice of the Turtle," Plymouth (1,200; $3). In 24th week gained over previous stanza, for profitable estimated $14,000.

N. Y. CITY OPERA NABS $69,000 FOR 18

The N. Y. City Opera Co. grossed over $69,000 for its regularly-scheduled 18 performances in its spring season at City Center, N. Y., ending Sat. (26), doing nightly SRO biz to represent the largest gross the company ever received for similar number of performances. As result, four extra operas were scheduled for tonight (29) through Sat. (1).

City Center issued a report on its third annual season, period covering April 29, '45, to April 27, '46. With 320 performances of legit, ballet, opera and symphony, Center attracted 614,000 persons for gross receipts of $915,500.

'Goose' Hangs Low in Buffalo

Buffalo, May 28

"Goose for the Gander," Gloria Swanson starrer at the Erlanger, netted mildish under $4,000 for four shows in three days, first half of last week.

Strikes Decisive B'way Factor; B.O.'s Off, but 'Annie' SRO 45G, Vic Sock 50G, 'Born' 21G, 'State' 24½G

Broadway managers have their fingers crossed, hoping that the railroad and coal strikes will not be disastrous to the summer season. Mail orders dropped sharply. Attendance slowed down during the last half of last week but not as much as had been feared. The impact of transportation disruption may be felt from now on, but the sock shows were not affected.

One such attraction is "Annie Get Your Gun," new musical smash which got $45,000, all the house will hold. Another is the Old Vic troupe from London which again topped $50,000. Other shows which escaped include "Born Yesterday," "State of the Union" and "O Mistress Mine." Season of 1945-46 technically ends Saturday (1) but "Hamlet" returns for a repeat date at City Center and "Second Best Bed" and "The Dancer" are due into the Biltmore next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (91st week) (D-1,041; $3.60). Claimed not to have been dented at boxoffice, with profitable business for the colored-cast run drama; quoted around $13,500.

"Annie Get Your Gun," Imperial (2d week) (M-1,427; $6.60). With takings bettered $45,000 first full week, new musical standout played to standees all performances.

"Are You With It?", Shubert (29th week) (1,382; $4.80). Not up to strong grosses earlier in the run but aimed through summer; rated around $22,000 and not affected last week.

"Around the World," Adelphi (M-1,434; $6). Presented by Orson Welles; part musical comedy and part revue, with score by Cole Porter. Variously reported out of town; opens Friday (31).

"Billion Dollar Baby," Alvin (23d week) (M-1,331; $6). Not definite for summer stay; business dipped lately, with last week eased to $24,000.

"Born Yesterday," Lyceum (17th week) (C-993; $4.80). Mail orders for future dates may decline but it's a sellout for months to come; $21,000.

"Call Me Mister," National (6th week) (R-1,142; $4.80). High on the list of favorite musicals, GI revue figured to clean up; up to $29,000.

"Carousel," Majestic (58th week) (M-1,667; $6). Was pretty well sold out for balance of week when RR strike started, and although a bit off got fine $39,500.

"Dear Ruth," Miller (76th week) (C-940; $4.20). Not many cancellations reported; eased off to around $9,000, which probably meant some profit.

"Deep Are the Roots," Fulton (34th week) (D-968; $3.60). Slipped to around $8,500; new low for this one. Slated to continue after this week with a cast change or two.

"Dream Girl," Coronet (24th week) (CD-1,037; $4.80). Has been easing off but likely to span summer and extend into new season; last week's gross $16,000 estimated.

"Harvey," 48th Street (82d week) (C-925; $4.20). Stated to have had no unsold tickets thus far and strike conditions have not dented that record; $19,300.

"I Remember Mama," Music Box (95th week) (CD-979; $4.20). Approaching end of long stay; company will lay off prior to going on tour; rated under $13,500.

"Life With Father," Bijou (338th week) (C-614; $3.60). Business not much under $8,000 which is slightly better than an even break for run leader.

"Lute Song," Plymouth (17th week) (D-1,063; $6). Slated to close next week but may stay longer; however it's expensive to operate; up to $16,000.

"O Mistress Mine," Empire (17th week) (CD-1,082; $4.80). One of the few exceptions to general dropping of grosses and estimated over $24,000 again.

"Oklahoma!" St. James (165th week) (M-1,509; $4.80). Strikes have not affected pace of sock long-runner, which has never been much under capacity in more than three years; $29,500.

"On Whitman Avenue," Cort (3d week) (D-1,064; $3.60). Sunday business fair last week; rated around $7,000, but may improve.

"Song of Norway," Broadway (92d week) (O-1,900; $4.80). Like others, chances through summer depend on visitor volume; off to $24,000 estimated last week.

"State of the Union," Hudson (28th week) (CD-1,057; $4.80). Another exception; sold out in advance, and takings are well over $24,500; third company to be readied for Coast.

"St. Louis Woman," Beck (8th week) (M-1,214; $6). Took a drop to $25,000 last week, which is only fair for high-cost colored musical.

"Swan Song," Booth (2d week) (CD-712; $4.20). Some extra advertising taken, but chances to date are not strong; first full week rated around $5,000.

"The Glass Menagerie," Playhouse (60th week) (CD-865; $4.20). Somewhat affected last week, when takings were claimed to have been over $15,500.

"The Magnificent Yankee," Royale (18th week) (CD-1,025; $4.80). Engagement announced to terminate at end of next week (June 8); slated for long tour in fall; around $13,000.

"The Voice of the Turtle," Morosco (112th week) (C-939; $3.60). Still turning a profit weekly, with takings last week estimated around $12,000.

"This, Too, Shall Pass," Belasco (4th week) (D-1,077; $4.20). Picked up; approached $4,000.

"Three to Make Ready," Broadhurst (12th week) (R-1,160; $4.80). Expected to make a run of it in theatre zone proper; around $22,500, which is quite okay in this spot.

OLD VIC

"Henry IV," Parts I and II, **"Uncle Vanya," "Oedipus"** and **"The Critic,"** Century (3d week) (1,870; $6). Had the final $12 opening and raves over "Oedipus"; takings again rated over $49,000; sensational for repertory.

REVIVALS

"Show Boat," Ziegfeld (20th week) (M-1,628; $6). Some variance here, but gross claimed to have approximated $46,000 last week.

"The Red Mill," 46th St. (31st week) (M-1,319; $4.80). Was somewhat underestimated previous week; still making goodly coin; $31,000.

"Pygmalion," Barrymore (C-1,064; $4.80). Final and 22d week; opened with intention of eight-week limit, but fared so well that it was continued; $24,000; will be opening attraction at Cape theatre, Dennis, Mass., summer stock.

'World' 22G, Philly; 'Dancer' Weak 2G

Philadelphia, May 28.

Philly's 1945-46 legit season looks about wound up, although two bookings are officially set and one stage show is continuing this week.

Last week's leader was "Around the World," at the Shubert, but the Orson Welles musical didn't hold up to its earlier promise. Notices may have hurt because general word-of-mouth was not unfavorable, much-advertised piece finally winding up with $22,000.

Only opening last week was Tuesday's preem of "The Dancer" at the Walnut. Show received one rave notice, one good one and two n.s.g. Despite very weak $2,000 for seven performances, Abbott held show over and general feeling in trade seemed to be that it had a chance if given a thorough going-over.

"School for Brides," after threatening to settle down for a haphazard kind of run, closed Sat. (25) at the Locust after three weeks. Final session saw farce comedy, panned by all local crix, get $6,000.

Forrest, although dark last week and this, re-lights next Monday (3) with Jose Ferrer's "Cyrano de Bergerac." Revival is skedded for two weeks, followed on June 17 by "Follow the Girls," which should make a four to six weeks' go of it here in this partially air-cooled house.

'OKLAHOMA!' 38G; 'KING' OUT WITH 126G, IN L. A.

Los Angeles, May 28.

"Oklahoma!" went into its third and first non-subscription week at the Biltmore and shoveled in a tremendous $38,000, largest in history of the house. "Vagabond King" finaled after three weeks at the Philharmonic, with $126,000 for the run and $40,000 on the concluding stanza.

El Capitan is feeling no pain with hefty $17,000 repeated on the 205th frame for Ken Murray's "Blackouts of 1946." Main worrying is being done at the Mayan, where "Tobacco Road" opened and took in $7,500 for the initial stanza. Advance is not too heavy.

'Hamlet's' Hefty 14½G, Indpls.

Indianapolis, May 28.

Maurice Evans in "Hamlet" took a hefty $14,500 in four performances at the English (1,500) at a $1.20-$3.60 scale May 23-25. Management sold extra chairs in orchestra pit at all performances.

Event brought long season, stretching from Sept. 30, to close at house. While 23 attractions, outside concert series, were shown there, peak was reached Nov.-Dec. and fare has been very thin since mid-January.

Literati

Pre-Sold Best Seller

Cooperation being given Prentice-Hall, publishers, by Paramount for sales promotion on "Duchess Hotspur," has created a unique situation in the publishing business. A book that hasn't yet been sold to a film company has become a bestseller through promotion tieins with another book, which became famous because of the picture based on it.

"Hotspur" was written by Rosamond Marshall, the gal who penned "Kitty." Because her agent missed the boat by not getting her credit in the ads on "Kitty," her first adult novel, P-H was forced to start from scratch in pushing "Hotspur." Publishers decided, therefore, to base all their promotion on "Kitty" tieins and, naturally received full cooperation from Par. Publicity given Miss Marshall, consequently, has pushed "Hotspur" to the top of the best-seller lists, with 82,000 copies sold to date of the 100,000 copies in print before publication.

Sol Hurok's 'Impresario'

"Impresario" (Random House: $3) memoirs of Sol Hurok written in collaboration with his pressagent Ruth Goode, is a very readable book about the experiences of the w.k. concert manager; the book having a good deal of the open-faced flavor of the man. Describing Hurok's 30 years as impresario, it discusses the ups and downs of a manager, battling bookings, temperament and contractual obligations, stressing the glamorous side of concertizing while understandably being a little chary of biz details and ramifications on the trade side. Book is filled with fascinating anecdotes about the famous and near-famous, with warm, human portraits of Chaliapin, Pavlowa and Isadora Duncan (especially the last named) among other greats Hurok handled. Being "America's ballet king," Hurok naturally devotes much space to the Ballet Russe he brought over in '34 and the popular revolution in ballet in the U. S. that resulted. Book has a somewhat flowery, sentimental style but it suits the man, the profession and the era covered. *Bron.*

How Variety Reviewed Patterson

Capt. Joseph Medill Patterson, publisher of the N. Y. Daily News, who died Sun. (26), won his spurs as an author and playwright long before he inaugurated his tabloid daily. His most famous play was probably "The Fourth Estate," one of the few shows about newspapermen that achieved any degree of success. It was produced on Broadway in 1909.

He also wrote several vaude sketches. One of them, titled "Dope," was reviewed by *Sime* in VARIETY on Jan. 1, '10, when Herman Lieb and Co. presented it at the old Loew's American, N. Y. Declaring that it was "altogether out of the everyday humdrum of vaudeville sketches," *Sime* said:

"'Dope' has some comedy, a straightforward story, well written and concisely told; it contains terse humor on its satirical side, with pathos on the reverse (where characters are seen as the victims of cocaine), and it became at once on Monday evening one of the big hits of the show as well as a playlet vaudeville can endure for ever so long."

Recalling that Patterson had written several plays, *Sime* declared that "for a playwright in the legitimate field, Mr. Patterson turned out a remarkable vaudeville script in 'Dope.'"

Philly Still Struck

Fiorello LaGuardia really started something. Virtually every Philly radio station now has a program in which some spieler reads the antics of Orphan Annie, Dick Tracy or Lil Abner over the air to the listeners who are being deprived of the comics by the current strike of the newspaper truck drivers.

The walkout, winding up its second week on Thursday (30) is as far from being settled as when it started. The publishers and the drivers union are as far apart as ever. The union wants a paid half-hour lunch period plus retroactive increase in pay back to March 2. The publishers are standing pat on their original offer of a raise in pay and increased vacation periods.

In addition to reading of comics, a la LaGuardia during the New York strike, stations—particularly WPEN, WCAU, WIP, KLW and WFIL—have added numerous news programs, many of them direct from the struck newspapers themselves.

Circulation of the struck dailies, Inquirer, Bulletin and Record, has been reduced about one third by the strike. Only newspapers being sold are at the offices of the papers. Non-union newsboys are buying papers at retail and selling them at hypoed prices in downtown sections. Daily papers are sold for a nickle (regular price three cents). Sunday papers which ordinarily sell for 12 cents are going for two-bits.

Fellowships For News, Mag Writers

20th-Fox and publishers Farrar, Straus have started a group of fellowships for novels written by newspaper and magazine writers in the U. S. and Canada. Paying an advance of $13,500 each for unpublished novels, fellowships give FS publishing rights, and film studio option on picture production.

Publishers advance $3,500 against royalties and agree to place the book on the market within a year after the award is made. 20th-Fox grants $10,000 for film rights option, to be exercised within 30 days after publication. Included in the publishing rights is FS option of first refusal on author's next two literary works. Total purchase price for film rights is $25,000, plus 40c per copy on all trade copies sold above 35,000 and a bonus of $25,000 if the book is chosen by either Book-of-the-Month Club or the Literary Guild. Total sum, however, cannot exceed $150,000.

CHATTER

Edgar Ansel Mowrer signed by National Concert & Artists Corp. for lecture tour next season.

Bosley Crowther, N. Y. Times motion picture editor, making the rounds of Hollywood studios.

New rival to Hobo News is Flophouse News, Tenafly, N. J., with emphasis on derelicts and bums.

Stanley C. Speer, former veepee and gen. mgr. of Toledo Blade, has become biz mgr. of Erie (Pa.) Dispatch-Herald.

Hazel Flynn, former Rob Reel, film reviewer for the Chicago American, to Coast as motion picture editor for the Valley Times, in San Fernando Valley.

Los Angeles Daily News is readying a new Saturday feature supplement with Milt Phinney, Sara Boynoff, Bob Moore, Meme Boyd, Gib Brush and Pop Jorz in the editorial group.

John Day Co. is publishing a low-priced edition of "Anna and the King of Siam," novel by Margaret Landon, to be brought out simultaneously with release of the 20th-Fox film version.

It's no U. S. swan song for Somerset Maugham as has been reported. He was given a series of farewell parties last week but it doesn't mean he will not return to America after a London sojourn.

Two stories dealing with women in postwar world society are scheduled for the June and July issues of McCall's. Written by public relations counsel Edward L. Bernays, the stories are titled "The Two Lives of Women."

Bob Parker, former A. P. head in the Balkans, ex-OWI head in Turkey and author of "H. Q. Budapest," has been signed by Rinehart & Co. for a sequel to his Balkan book. He's leaving for the Balkans in a few weeks to start his research.

'Union' Scribes

Continued from page 1

eral welfare of the nation," they wrote Knight. "We ask for a leadership along that path and express the conviction that such leadership would find an immediate response."

Real purpose behind the serious content of the comedy is to stir up the conscience of the individual citizen, they continued, especially as it affects the choice of candidates for President in 1948. The President is the only elective officer who represents all the people: Senators represent states; Congressmen represent districts. But the President is representative of and responsible to the people as a whole.

"We feel that, with this well in mind, the American people should view with suspicion and distrust any candidate who appeases any special interest in the hope of its support.

"The American people today are being led into selfishness by spokesmen for special interests . . . In the present industrial conflicts both sides prefer to let the country suffer rather than compromise their differences. We believe the American people have the welfare of the nation more at heart than these covelers of greed and power, and would respond to higher type of leadership.

"'State of the Union' is not pro-Democratic or pro-Republican. It is pro-American. We believe in the American people. We believe them capable of saving the nation. But they cannot save it by wishful thinking. They must accept the responsibilities of a free people. They must vote both in primaries and elections, and to vote intelligently they must inform themselves. As we say in the play, 'Ignorant people, lazy people, and prejudiced people are not free.'"

Previous 'Bests'

On page 60 are listed the "bests" in the 1945-46 Broadway legit season, as selected by the New York drama critics. The following were named in previous seasons in the poll conducted by VARIETY.

1939 (*)

Maurice Evans ("Hamlet")

Judith Anderson ("Family Portrait")

Ethel Waters ("Mamba's Daughter")

(1940)

(No choices)

1941 (*)

Paul Lukas ("Watch on the Rhine")

Gertrude Lawrence ("Lady in the Dark")

1942

Actor: Burgess Meredith ("Candida")

Actress: Judith Anderson ("Macbeth")

Supporting Actor: Joseph Buloff ("Spring Again")

Supporting Actress: Jessica Tandy ("Yesterday's Magic")

Actor (Musical): Danny Kaye ("Let's Face It")

Actress (Musical): Eve Arden ("Let's Face It")

Most Promising Young Actor: Nicholas Conte ("Jason")

Most Promising Young Actress: Mary Anderson ("Guest in the House")

Director: Shepard Traube ("Angel Street")

Scene Designer: Howard Bay ("Brooklyn, U.S.A.")

1943

Actor: Alfred Lunt ("Pirate")

Actress: Tallulah Bankhead ("Skin of our Teeth")

Supporting Actor: Rhys Williams ("Harriet")

Supporting Actress: Aline McMahon ("Eve of St. Mark")

Actor (Musical): Alfred Drake ("Oklahoma!")

Actress (Musical): Ethel Merman ("Something for the Boys")

Most Promising Young Actor: Skippy Homeier ("Tomorrow the World")

Most Promising Young Actress: Joan Caulfield ("Kiss and Tell")

Director: Elia Kazan ("Skin of Our Teeth")

Scene Designer: Lemuel Ayres ("The Pirate")

Composer: Richard Rodgers ("Oklahoma!")

1944

Actor: Elliott Nugent ("Voice of the Turtle")

Actress: Margaret Sullavan ("Voice of the Turtle")

Supporting Actor: Jose Ferrer ("Othello")

Supporting Actress: Terry Holmes ("Manhattan Nocturne")

Actor (Musical): Bobby Clark ("Mexican Hayride")

Actress (Musical): Mary Martin ("One Touch of Venus")

Most Promising Young Actor: Montgomery Clift ("Searching Wind")

Most Promising Young Actress: Terry Holmes ("Manhattan Nocturne")

Director: Moss Hart ("Winged Victory")

Scene Designer: Stewart Chaney ("Voice of the Turtle")

Composer: Kurt Weill ("One Touch of Venus")

1945

Actor: Frank Fay ("Harvey")

Actress: Laurette Taylor ("Glass Menagerie")

Supporting Actor: Frederick O'Neal ("Anna Lucasta")

Supporting Actress: Josephine Hull ("Harvey")

Actor (Musical): John Raitt ("Carousel")

Actress (Musical): Beatrice Lillie ("Seven Lively Arts")

Most Promising Young Actor: Richard Basehart ("Hasty Heart")

Most Promising Young Actress: Joan Tetzel ("I Remember Mama")

Director: John van Druten ("Mama")

Dance Director-Choreographer: Agnes de Mille ("Bloomer Girl")

Scene Designer: George Jenkins ("Mama"-"Moon"-"Ground")

Lyric Writer-Composer: Richard Rodgers-Oscar Hammerstein II ("Carousel")

***(In 1939 and 1941 only best actors and actresses were chosen.)**

SCULLY'S SCRAPBOOK

By Frank Scully

Bostonia, Cal., May 28.

Don't look now, but if you're planning to make the San Fernando Valley your home you won't find the guys who made it famous living there any more. You'll find them trekking south toward such places as the above named Bostonia, Valley Center, Ramona, Cleveland, Pala, Coyote Wells, Witch Creek, Ripley (believe it or not) Blythe (after the spirit of the same name), Del Mar, La Jolla (which despite Fadiman is pronounced "La Hoya") Alpine, and Escondido.

Along the way you will pass a series of ghost towns where soldiers, sailors and marines blazed their trails of glory, and above the whole scene is Mt. Palomar, where the largest telescope in the world is under construction in the hope of finding out if other stars have press agents, too.

Below Palomar, that Bronx cowboy from NYU and Fordham Law, Harry Carey, has a new ranch of 1,000 acres. He was one of the first ranchers to settle in the San Fernando Valley and one of the first to leave. Twenty years ago he had 4,000 acres and a trading post named Carey, Cal. A dam broke and washed his Navajo Indians, his townsite and his postoffice into the Pacific. Around him currently, about 50 miles north of the Mexican border, are ranchers like Frank Capra, John Ford, Fred Astaire, Merle Oberon, Bing Crosby, Pat O'Brien, Jack Haley, Rod LaRoque, Burl Ives and such definitely saddle-broke cabarillos as John Wayne and Leo Carrillo. Some have come here because the area looks like New England. Others because it looks like the Fijis, India, Norway and maybe Southern California.

Every so often you will find a mission which was founded ages ago by the Franciscan fathers. Some are in good repair, some in ruins. But all seem surrounded by rich land, and the Hollywood stars who carry the romantic illusion that ranching is richer pay-dirt than pictures are now moving in where angels feared to tread.

Don't Get Lost

Much of this area is as wild as ever and no place to get lost in. On this trek, darkness was fast descending upon us. We were miles from a gas station, hotel or telephone. We found some Indian squaws burning leaves near the Pala Mission. We asked if they knew where Harry Carey's hacienda was. They knew. We reached the Carey ranch as the lights went on. Mignon Barclay welcomed us. She's Carey's sister-in-law, the daughter of the late George Fuller Golden. Harry was on location in Arizona. So was John Wayne. So was Jack Ford.

She welcomed us in the absence of the padron of the hacienda. A magnificent mansion made of Mexican mud (adobe they call it) we were invited to spend the night. I got the master's bedroom. It was made of adobe brick soaked in linseed oil, which gave the bricks a dark, brown, solid look. The ceiling was of rough board painted a Copenhagen blue. The beams were of telegraph poles, polished and varnished to look forever amber. There was a wastebasket of a huge elephant's foot which had been scooped out and the hide tanned. Harry had probably got it in Africa when on "Trader Horn." There was an old easy chair which I recognized as having been salvaged from his former Mojave Desert ranch. The chair had one thing which Harry had picked up from his legit days around Times Square, something familiar to habitues of the old Thompson eateries. That was an arm for writing and reading. He has plenty of books around an open fireplace and a door through which he can scram to a chuck wagon or take to horse if a bobby-soxer ever gets this far from Hollywood and Vine.

The Great Discovery

Among his books I picked up one to read. It was Edwin Corle's "Desert Country." Corle was the husband of Helen Freeman of Theatre Guild fame. Nobody writes better of the desert. I opened the book and out fell a poem.

Out go the cards with the carols and candles,
Out goes the holly because of the vandals.
In comes the Sneaker, Mikado the Evil,
Stooge for Der Fury and Benny the Heel.
In come the brigands—an unholy trinity,
Spouting, defying, defaming Divinity.
They're lusting for blood (See "place in the sun.")
They're lusting for loot, and all of our mon.
The earth is their oyster, the moon is their clam,
They want them by Christmas, including Siam.
They seem to forget the Sweet Little Stranger
Who rescued the world and was born in a manger.
They seem to forget (and the news is not newish)
That His Mother was poor and certainly Jewish.
But they'll never forget the Heaven they missed,
The Popes they defied, the Sermons they hissed.
They'll never forget the Present they gave
For Christmas this year: to Goodness, the Grave.
But the world has returned it, and pray we may see
Mein Finish for Hitler, Mikado and B.
So down on your knees if you are worth saving;
You say your prayers; let them do the raving.

I was astonished at the prophetic nature of its message, but far from astonished to discover that it was released by the Scully Circus, and Their Trained Fleas from Heaven, Authors, Entertainers. Frank Scully, Prez., after Pearl Harbor.

As if on a busman's holiday, we caught "The Virginian" after leaving the Carey Ranch and again I was reminded that a good western never dies. "The Virginian" can even take a Back Bay Bostonian like Sonny Tufts and make him into a believable rustler. As for Joel McCrea and Brian Donlevy, brother, they should never be fenced in.

I noticed also that Kirk LaShelle was still billed ahead of Owen Wister on the play version of "The Virginian." I knew the youngster Kirk as captain of the University of Arizona football team.

He played tackle but didn't hear too well. To offset this he used to get a spy to take his team's signals to the opposing team. As the defense line, on hearing his team's signals, would shift, Kirk knew where his own team's play was headed for. He would then promptly take the defense out of circulation.

LaShelle had another defense mechanism that I always admired. Instead of asking or being asked questions at a railroad station, he would say: "I'm going to Los Angeles on Tuesday, March 22. I want a lower on Train 8, leaving on Track 2 at 11:45 Tuesday night." He would give all the information in one sentence, being thus spared the embarrassment of asking, "What was that you said?" He became a member of an outstanding law firm in San Francisco, and to add a footnote to the Encyclopaedia of Irony he became the firm's trial lawyer. That was 20 years ago. He's been a great success, but if the judges ever find out he can't hear he'll be ruined.

A Lassie Named Billy

I'd like to have Kirk LaShelle's legal opinion on one of the cutest tricks of the week which Metro pulled when it produced Lassie, certainly a star in her own right, to double for another dog named Billy. It seems that Billy, one of Lassie's puppies, didn't grow fast enough to meet the demands of the shooting schedule, so Lassie had to stooge for her own son—a good actor in his own right, too.

That Lassie as Billy will make "Blue Sierra" in color one of the company's best paying pictures is a cinch.

Elizabeth Taylor, Frank Morgan and Tom Drake are starred but this inclusion gives rise to the suspicion that animals must have a "Be Kind to People" week. Except for Morgan's one fine court-room scene, and Elizabeth Taylor's tears, all the other parts could have been played quite as well by animals.

Broadway

Al Jolson Constellationing to New York Sunday.

Walter Greaza planed to Minneapolis to be at stricken father's bedside.

Ed MacGregor reported very sick in West Side hospital and slated for operation.

Al Greenstone back from Coast where he bought in on racetrack concessions.

John Farmer, of RKO, gimping after hurting leg in ballgame at Bear Mountain.

Bill Danziger has landed with Universal in Hollywood doing special idea campaigns.

Hilda (Mrs. Meyer) Davis sold her third song, "An American Acre," to Fred Waring.

"Uncle" Henry Berlinghoff, of the William Morris agency, marked 75th birthday Thursday (23).

Arnold Stolz, PRC's pub-ad chief, returned Monday from two-week vacation in Lakewood, O.

Don Henderson, 20th-Fox treasurer, left for the Coast last Friday (24) on month's vacation.

Will of George Arliss, filed in London last week, showed estate of $547,620, bulk going to his widow.

Morris Stoller, William Morris agency comptroller, in the Boulevard hospital with virus pneumonia.

Theron Bamberger running ads in adjacent New Hope, Pa., weeklies for a summer home, without success.

Louis Calhern received Barter theatre award yesterday (Tues.) as "outstanding American actor of the year."

The Bob Considines hosting Inez Robb next week on the vet newsgal's return from Berlin assignment.

Sardi's at lunch was half capacity Friday (24) indicating number of suburbanites kept at home by rail strike.

Janet Tyler, who plays the nurse in "Harvey," leaving cast this week, Toni Favor, of the Coast company, replacing.

Fortune Gallo's San Carlo Opera troupe claimed a record 12-day date at the Center, with 16 sellout performances.

Gertrude Lawrence and husband Richard S. Aldrich have purchased land in Rockland county and will build a home there.

Nola Luxford back in N. Y. after nine months in Europe in USO-Camp Shows' legiters "Double Door" and "Junior Miss."

Billy Goodheart, MCA exec who retired to an Ohio farm some years ago, visiting former office on current two-week vacation.

Moritz Bomhard joined staff of Deertrees theatre, Harrison, Me., as conductor of opera dept., in charge of all musical programs.

Lizabeth Scott, in N. Y. for a series of radio appearances and fashion mag layouts, returns to the Coast either June 9 or 16.

Lou Clayton in, a week ahead of Jimmy Durante. Metro planning a big "30th anniversary in show business" hoopla for the Schnoz.

Mrs. William Morris, Sr. and "Aunt Emma" Berlinghoff came down from their Saranac Lake retreat especially for the John Golden dinner.

Sylvia Fine (Mrs. Danny Kaye) writing three songs for "The Mighty Mr. Mitty," nee "Secret Life of Walter Mitty," Kaye's next for Sam Goldwyn.

Beaumont Bruestle, former Temple U. (Philadelphia) drama instructor, more recently in "The Tempest," signed for Cragsmoor (N. Y.) strawhat season.

Larry Nixon, aviation and travel writer, has joined public relations department of Pan American World Airways. He will direct the line's news bureau.

Transfilm, Inc., non-theatrical film outfit, has added Bill Vogel, stunt and special effects cameraman formerly with several majors on the Coast, to N. Y. staff.

Victor Payne-Jennings to Bermuda for a couple of months, being partnered there in an exporting business. English manager resumes Broadway production in the fall.

Mary Wickes, Lewis Martin, Kendal Clark, Robert Pike, Gage Clarke, Sayre Crawley and William Roerich signed for Berkshire Playhouse, Stockbridge, Mass., this summer.

Gene Kelly to the Coast for pix commitments after two-week recording session at Columbia Records on a "Children's Album." He was recently discharged from the Navy.

Lawrence Goldwasser, recently discharged from Air Corps, scenic designer at Westport Country Playhouse when it reopens July 1. Lt. (j.g.) David Wells, just out of Navy, appointed house manager.

Mr. and Mrs. Louis G. Couture, from Montreal, to permanently reside in N. Y. city. Mrs. Couture (former Ida Joy Balaban), is daughter of the A. J. Balabans. Lt. Couture just out of Canadian Army.

Sunday night performance of "The Red Mill" scheduled for June 23 in benefit of the Emergency Food Collection for famine countries. Boxes will be $1,000, lower floor $100 per ticket, $25 and $50 upstairs.

Dorothy Gish and Louis Calhern, co-starred in "The Magnificent Yankee," awarded the Delia Austrian Medal by Drama League of N. Y. Calhern medallioned for "the most distinguished performance of the year."

Entire proceeds of this year's spring concert and county fair of the Paramount Choral Society, headed by Agnes Mengel Grew, Par purchasing exec, will go to the Lighthouse, organization for the blind.

Cartoonist Rube Goldberg's dad, Max Goldberg, former San Francisco police commissioner, is 95. He tells off visiting Shakespearean troupes in Frisco whenever they take liberties with the Bard, as he's a close student of his works. Elder Goldberg saw Lincoln's inauguration at 13.

Cleveland

By Glenn C. Pullen

Bob Edwards new baritone with Sammy Watkins' crew at Vogue Room.

Tillie Schencker renamed herself Terry Fine for singing debut at Alpine Village.

Mrs. Linnel Hampton, wife of sepia maestro, had some of her luggage stolen from her car during visit.

Heidi Krall, ex-nitery singer, making operatic bow with Boris Godowsky at Berkshire Opera Festival.

After closing at Mounds Club, Little Jackie Heller moved downtown to Hollenden's Vogue Room Monday (27).

Continental Club booked Peter Higgins for second return date. Gus Van, another vet singer, back at Alpine Village.

WJW's benefit show for crippled kids, topped by Tex Ritter and Dick (Sioux City) Thomas, pulled near capacity crowd of 7,000.

Leo G. Carroll, whose "Late George Apley" troupe disbanded here last week, said he will repeat role in strawhat production in Mary Hendrick's summer theatre at Ogunquit, Maine.

William F. McDermott, Plain Dealer drama critic, planning another trip to Europe. Winsor French, gossip columnist on Cleveland Press, also going abroad on similar busman's holiday.

Pittsburgh

By Hal Cohen

Hollywood Show Bar installing new $10,000 cooling plant.

Johnny Morin has shed his major's gold leaves for civilian clothes.

Ernie Neff and Hammond organ into the Blue Ridge Inn for a run.

Joe Hiller into hosp for an operation to remove growth from vocal chords.

Bill Brandt filling in as relief-announcer at KDKA during the vacation season.

Jim McKechnie in from the coast to take over publicity for "Maid In the Ozarks."

Pianist Al Sabin, just out of army, into Club 413, replacing Regina Peterson, accordionist.

Harold Lund has quit that 16m picture outfit in NY to go with Ward Wheelock ad agency in Philly.

Dave Shanahan and Murray Levy, from Nixon b.o., will be pasteboarding Pitt Stadium for summer opera.

Bill Eythe sails Saturday (1) on Queen Mary to make an English picture for 20th after visiting folks here.

Columnist Florence Fisher Parry coast-bound for a visit with her son, Dave Parry, the Sam Goldwyn flack.

Milt Augustene has rejoined WWSW engineering staff after 18 months in Aleutians with Coast Guard.

Capacity biz for "Front Page" at Playhouse has resulted into another extension of run, this time through June 8.

Las Vegas

By Bea Ratcliffe

Gregory Ratoff getting some sun.

Sara Hamilton at El Rancho Vegas.

Veronica Lake's mom vacationing here.

Virginia Bruce back to Hollywood.

Rufe Davis heads Nevada-Biltmore show.

Eve Arden here. Ditto Bill Bacher, Harry Ginsburg.

Ed Gardiner in to do "Duffy's Tavern" broadcast.

Martha Scott expected in to divorce Carlton Alsop.

John Shelton recovering from nerve paralysis in one cheek.

The Delta Rhythm Boys and Senor Wences into El Rancho Vegas.

Lauritz Melchior enroute to the Utah mountains for lion hunting.

Diana Barrymore at the Nevada-Biltmore to divorce Bramwell Fletcher.

Mary Beth Hughes and Ted North called off the divorce and returned to Hollywood.

Mrs. Hal Peary ("Great Gildersleeve") called off the Nevada divorce and returned to sue in California.

Roy Rogers, Dale Evans, Gabby Hayes in town to act as judges for the Helldorado—also to appear in pic of same name.

Alan Curtis, Jerome Cowan, Evelyn Ankers, Jack Holt, Inez Cooper, and Micheline Cheirel at the Last Frontier while on location for a pic.

Chicago

Cobina Wright, Jr., and hubby in town for a few days.

Bidu Sayao inked for Temple Sholum concert series next fall.

Mad Man Muntz, Coast used car peddler, visiting with his dad.

Ted Fiorito back in the midwest after eight years on the Coast.

Inge Hardison skedded to replace Hilda Simms in "Anna Lucasta."

Joe E. Brown in "Harvey" definitely set for the Selwyn Aug. 5.

Josef Cherniavsky now in the "Central Park" pit at the Shubert.

Jose Reuben signed as Chi Opera Co. stage director for next season.

Earle "Bud" Heffley named sales manager for Radiant Screen Corp. here.

Tenor saxist Lester Young fronting for a one-nighter at El Grotto Tuesday (28).

Jule Styne also in from the Coast to visit his mother, seriously ill in Mt. Sinai hospital.

Gene Tunney entertained at the Pump Room by Martin Straus, Eversharp Pen chieftain.

Wilbur Evans out of "Up in Central Park" Sunday (2) to head for N. Y. and "Show Boat."

Belita doubles on stage and screen (Monogram's "Suspense") at the Chicago, starting June 7.

Victor Borge made his last one-nighter of the season here at Orchestra Hall Tuesday (28).

Sam Nixon, formerly with Erlanger theatre, Philly, company manager of "Second Best Bed."

Connee Boswell, Jackie Green, LeRoy Bros. and the Albins open at the Oriental Thursday (30).

Florence George (Mrs. Everett Crosby) offered lead in Opera Co.'s upcoming "Amelia Goes to the Ball."

Balaban & Katz throwing a going-away party for ex-mugg Archie Herzoff at the Variety Club June 14.

Pearl Primus pacted by Chi Civic Opera ballet director Ruth Page for some guest appearances next season.

Howard Fast spoke at the Saddle and Cycle Club last week at a benefit for the hospital for Spanish refugees at Lourdes, France.

Freeman Gosden and Charlie Correll due in for a visit with Gosden, Jr., who graduates from Culver Military Academy June 8.

Chicago theatre laying out the red carpet for June 21 booking of Hildegarde, Patsy Kelly, Jan Murray and Harry Sosnik's orch.

Frances Langford, in town last week, reported she's dropped management contract with Ken Dolan and is now with the William Morris Agency.

Frank Sinatra, stuck in town by the rail strike, rubbing elbows with George Jessel at the Jan Murray-George & Gene Bernard Rio Cabana opening.

Louis Ruppel winds up his publicity stint for Joseph P. Kennedy's Merchandise Mart this week, to open a photo studio here later in June. Mike O'Connell, ex-Hearstite, replaces.

Maureen Cannon, of "Central Park," who struck pay dirt following an appearance on the Morris B. Sachs "Amateur Hour" airer here, paid her respects to the old Alma Mater in a guest shot Sunday (26).

Julius Rosenwald fund throwing a cocktail party next week for Hilda Simms and other members of the cast of "Anna Lucasta" who bow out to start rehearsals on Harry Gribble's "Romeo and Juliet" this week.

Bucks County, Pa.

By Sol Jacobson

Holiday magazine readying color spread on New Hope for Sept. issue.

Margaret Dolf, proprietor of Sheridan Sq. Shop, New Hope, back from Florida vacash.

Mary Bear, member of Playhouse summer acting troupe, in from Hollywood for season.

Princess Dorothy Carachella, member of OPA control panel, moving from Lumberville to Carversville.

Henry Chapin, Playhouse Corp. prexy, winner in Congressional primaries on Democratic ticket. Opponent is Republican incumbent Gerlack.

Don Walker flew to New Hope home from Chicago after scoring new Dick Kollmar musical, "Windy City." Leaves for Hollywood Sat. (1) to work on Sigmund Romberg program.

Bernie and Moss Hart host to 40 relatives and friends Sat. (25) on father's 84th birthday at Aquetong estate. Chartered bus brought guests from N. Y. George Kaufman, Walter Batchelor and Theron Bamberger among local guests.

Minneapolis

By Les Rees

Curly's nitery has Barbary Coast Boys.

Jean Hamilton into Hotel St. Paul Gopher Grill.

Billy Samuels & Co. heads Happy Hour floor show.

Sidney Lax, Columbia office manager, vacationing in New York.

Mel Turner, back from armed services, to return to M-G as booker.

Harriet Johnson, New York Post music columnist, visiting parents here.

Reel Fellow's Club of film salesmen held first annual golf tournament.

LeRoy Johnson, formerly with 20th-Fox, has joined Monogram sales staff.

Ted Bolnick, Bennie Berger circuit general manager, vacationing in California.

Hotel Nicollet Minnesota Terrace has Elizabeth Talbot-Martin and Walton & O'Rourke.

Harry Katz, erstwhile burlesque operator and Army captain, now engaged in manufacturing business.

Bill Donald, formerly with Paramount, has joined Theatre Associates, buying and booking combine, as assistant booker.

Bill Sears, former Orpheum manager and later RKO city manager in Sioux City, Ia., back to become exhibitor on own.

Frankie Gelson quitting as singer and front for Hotel Nicollet Minnesota Terrace orch to join Frankie Carle band as soloist.

Phil Spitalny's "Hour of Charm" orch and Glenn Miller band spotted into Radio City weeks of July 19 and Aug. 30, respectively.

Pix vs. Reds

Continued from page 3

analysis of Hollywood pictures that had been offered in the country and was fully aware of which served his purpose to stave off communism and which didn't.

Pictures that should be chosen, he said, need have no propaganda in them at all, in the insidious sense, but merely portray the average American way of life and the democratic ideal. There is no desire for them to be anti-Soviet, he said, but merely pro-American.

Avoid 'Grapes' or Gangster Pix

The type of films that must be avoided, he maintained, were those like "Grapes of Wrath," "Tobacco Road" and the gangster cycle. The unfortunate aspects of American life seem to leave so much stronger impression than the better aspects, he said, that a couple of gangster pix quickly have everyone thinking America is composed of nothing but racketeers with Tommy guns. And "Grapes of Wrath" in no time has the populace of a foreign country believing America is one great dust bowl filled with poverty-stricken inhabitants.

(Pointing up this concept was an interview given a few days earlier by Daniel T. Brigham, an American newspaperman, who has just returned to the States from six years in Switzerland. He stated that the German press attache in Berne had given away free tickets throughout Switzerland for such films as "Grapes" and "Tobacco Road." The ducats were accompanied by mimeoed handouts asserting that these films best depicted from what the Nazis were attempting to save the world.)

State Department officer reiterated that getting the right pictures into Europe wasn't merely a matter of maintaining American prestige—important in itself in helping to achieve permanent peace—but it was a matter of good business, inasmuch as officials of non-communized nations would welcome the proper kind of pictures and balk at the ones they considered poor for their purpose.

"The effect of American films in molding the ideas of foreign peoples is so great," he asserted, "it seems to me highly unfortunate that Hollywood producers have apparently failed to appreciate what a weapon for world good they hold. It became evident to us during the war years in Europe that films, more than any other means of communication, were the strongest means of rendering a permanent influence on populations. Hollywood, if it at all values the peace and security of the world, should do everything in its power to aim its might at making pictures which will maintain that peace and security."

'Home of Brave'

Continued from page 1

play, in which the endeavor will be to take the film out of the classification of war plays by reducing the combat scenes, which were a major part of the legiter, to incidental proportions. Psychiatric process of narcosynthesis seen in the play will be preserved. Emphasis, however, will be on flashback scenes to which the treatment leads.

Play won wide plaudits, only last week receiving the Sidney Howard Memorial Award. Also got a prize from the American Academy of Arts and Letters. Laurents' deal with the Hal Horne-Armand Deutsch production outfit gives him participation in profits, with an advance against the percentage.

Hollywood

Betty Hutton laid up with flu.

Lana Turner planed in from the east.

Dan Mainwaring is laid up with gout.

Greer Garson suffering from poison oak.

Charles "Buddy" Rogers laid up with flu.

Constance Moore vacationing at Palm Springs.

John F. Royal in Mexico City on television business.

Carlos Ramirez returning from his South American tour.

Elliott Nugent to Pismo Beach for swimming and fishing.

Sidney Lanfield packing up for a vacation on Broadway.

S. Barret McCormick in from New York for RKO huddles.

Richard Thorpe to Mackinaw, Mich., to scout locations.

William Holden spending his vacation on a boat at Balboa.

William Fadiman returned from business trip to New York.

Joan Fontaine in from New York and right out again to Canada.

Bob Burns limping after violent contact with a mule on his farm.

Oscar A. Morgan in town for huddles on Paramount short subjects.

John Archer in from the east to join International's player roster.

Frank Lloyd to Lone Pine to scout locations for "That Girl From Memphis."

Norman Brokenshire and the missus in town, guesting with Anita Ellis.

Harry Goetz in from New York with enough golf clubs for a foursome.

Dr. Gerhard Dessaur, of Rochester University, guesting with Gary Cooper.

Charles Einfeld returned from New York huddles about Enterprise releases.

Marion Herwood inked as chief fashion designer for Enterprise Productions.

Joseph Pevney arrived from Broadway for his first screen role at RKO.

Bill Hole swung over to Universal as script supervisor after nine years at Metro.

Peggy Field and Louis Hayward announced their intention to marry this week.

Louis B. Mayer to be an honor guest at the annual Cinematographers dinner.

Albert Lewin's illness halted production on the Loew-Lewin picture, "Bel Ami."

Arthur Rose, Metro unit manager, broke his wrist in three places in a fall at home.

Parkyakarkus awarded the Treasury Department medal for War Bond selling.

James O'Toole shifted from Universal flackery to Robert Riskin Productions.

W. K. Craig returned to his Metro chore after recuperating from an auto accident.

Cyd Charisse returned to work at Metro after a week off with a sprained ankle.

Edward L. Alperson in town for conferences about his picture, "Black Beauty."

David Hopkins, currently with Enterprise, awarded the Bronze Star by the Navy.

Bobby Gilbert checked into Metro after six months in the Orient with USO-Camp Shows.

Ralph Wilshin, National Screen official, returned from a business trip to Manhattan.

Frank P. Rosenberg awarded the Treasury Department's Silver Medal for War Loan work.

Frank Borzage to sponsor his second Motion Picture Invitational Golf Tournament in July.

Paul Small in from New York to confer with 20th-Fox about several Damon Runyon yarns.

Konstantin Simonov hosted at dinner by the Academy of Motion Picture Arts and Sciences.

Catherine Craig back in town after a week in Mexico with her husband, Robert Preston.

Wallace Beery's daughter, Carol Ann, will join a Connecticut strawhat company this summer.

Jules Fields, home office publicity chief for 20th-Fox, in Hollywood for a week of conferences.

Sidney Mesibov and D. John Phillips in from the home office for studio confabs at Paramount.

George Marakas, who shifted from Daily Variety to the Samuel Goldwyn flackery, switched to Metro.

Edward Arnold appointed a member of the Administrative Committee of the Los Angeles County Hospital survey.

Patty Early, Joy McKinnin and Eleanor Malena, members of the Ice-Capades troupe, took out marriage licenses.

R. H. Poole and L. O. Lukan representing the Pacific Coast at the Conference of Independent Exhibitors Associations in Chicago.

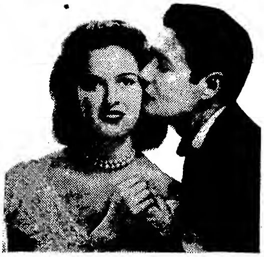
Joan Barton, screen actress, and June Barton, radio singer, divorced their respective husbands, James Thomas and LeRoy B. Malouf.

Sam Marx tossed a party for cast and crew of "My Brother Who Talks with Horses" at the Masquers Club, to celebrate completing of the film.

Judith Anderson Constellations to England June 19, taking her mother back to her home in London. Actress returns to New York in autumn for legit, "Come of Age."

"Be Lovelier Tonight!"

"My Beauty Facials bring quick new loveliness"
Lana Turner



You want the loveliness that wins Romance. Lux Girls find gentle Active-lather facials with Lux Toilet Soap give their skin fresh new beauty that makes pulses beat faster!

● Feels like smoothing beauty in when you cover your face with Lux Toilet Soap's creamy Active lather the way Lana Turner does. You work it well in, rinse with warm water, a splash of cold. Pat gently with a soft towel to dry. Now skin is softer, smoother, takes on radiant new loveliness.

Don't let neglect cheat you of Romance. This gentle beauty care screen stars recommend will make *you* lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually three out of four complexions improved in a short time!

FIGHT WASTE!
Lux Toilet Soap uses vital materials. Don't waste it!

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